

ACCOMMODATION OR DIFFERENCE PERPETUATION IN MIDDLE EASTERN CHILDREN TELEVISION? ARAB IDENTITIES IN MBC3 LANGUAGE

تكييف تواصل أم استمرارية اختلاف في القنوات التلفزيونية الشرق
أوساطية المخصصة للأطفال؟ الهويات العربية في لغة قناة MBC3

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Abstract:

Considering satellite Arab children channels' implication in dealing with identity orientations of Arab children, the present research work proposes an investigation into the role of MBC3 programmes in negotiating sociolinguistic identities. Knowing, on the one hand, that children's direction towards this channel, usually by parents, pursues learning correct language, trusting its "convergence" to the multifaceted composition of Arab identity; and noticing, on the other hand, that MBC3 broadcasts programmes in MSA, in English, but also in other Arabic varieties, give rise to the following questions: How do MBC3 programmes address Arab children identities? Which cultural identity facet(s) are they accommodating themselves to? Applying Howard Giles' Communication Accommodation Theory (CAT), important facts about the perpetuation of Arabs' sociolinguistic differences come to the fore.

Keywords: sociolinguistic identity; Arab children; media language; accommodation; communicative choice.

ملخص باللغة العربية:

بالنظر لأثر القنوات الفضائية العربية على هوية الأطفال اللغوية الاجتماعية ، يقترح موضوع البحث تحقيقاً حول دور برامج MBC3 في التأثير على الهويات الاجتماعية اللغوية لدى الأطفال العرب عامة مع تطبيق نظرية التكيف التواصلية لهورد جايلز .يجدر القول في هذا السياق أن الدافع الأساسي للآباء من توجيه أبنائهم لمشاهدة مثل هذه القنوات هو تعلم اللغة العربية الصحيحة، وضمان أساليب ترفيهية متوافقة مع المقومات الثقافية الاجتماعية لأبنائهم . ومع ذلك يلاحظ أن قناة MBC3 تبث برامج بلغات مختلفة :الفصحى و الإنجليزية بالإضافة إلى العاميات العربية . يتمحور موضوع البحث حول التساؤلات التالية :كيف تتعامل برامج MBC3 مع هويات الأطفال العرب؟ ما هي جوانب التكيف التواصلية لهذه القناة مع هذه الهويات؟ تبرز الدراسة حقائق مهمة حول دور هذه القنوات في استمرار الاختلافات اللغوية الاجتماعية لدى العرب.

الكلمات المفتاحية: الهوية اللغوية الاجتماعية؛ الأطفال العرب؛ لغة الإعلام؛ التكيف؛ اختيار تواصلية.

1. Introduction

For decades and up to the modern time, television has played an undeniable instructive and educational role in the histories of generations. Today, and in spite of the awful advance in more recent mass media, it has succeeded to conserve its strong position in human mass communication. Kids TV channels alone reside indivisible from family environment, the substructure of all factors conditioning children's sociocultural identity. Made in this connection, the core of interest in the present paper is : the application of Howard Giles' "Communication Accommodation Theory" (CAT), to the analysis of the degree to which Arab television programmes 'converge' or 'diverge' to Arab children's communicative behaviours, and to the variety of social dimensions involved in the shaping of their social group(s)' cultural identity(ies). The aim is an attempt to understand the motivations underlying their linguistic (and paralinguistic) choices; it is also to draw attention to the possible sociolinguistic consequences that may result, especially with regard to the (Arab) Algerian child. MBC3 is the focus of our attention, being one of the favourite and easily accessible channels. On this end, the content of this research paper pursues empirically justified answers to these two questions: How do MBC3 programmes address Arab children's identities? Which cultural identity facet(s) are they accommodating themselves to? All within the bounds of CAT theoretical framework, we have developed the hypothesis that MBC3 programmes

accommodate to Middle Eastern audience. Convergence reaches its peak with Saudi audience whereas aspects of divergence act negatively on the Algerian child's identity.

2. Literature Review

The present research paper proposes an analysis of mass media discourse, precisely the linguistic and paralinguistic implications of MBC3 programmes in negotiating sociocultural identities. The theoretical framework adopted in our analysis is CAT of the Anglo-American sociolinguist Howard Giles. In the following lines, we try to supply an overview on the literature we see compatible to the study of the issue at stake. The focus is on works that underline three properties: the communicative power of television programmes, the role of children channels in negotiating sociocultural identities and shaping children's sociolinguistic identity, and the central standpoint of CAT, with an emphasis on aspects of its pertinence to the topic at issue.

2.1. The Sociolinguistic Power of Television Discourse

Television discourse is a mass communicative instrument, thoroughly employed to act directly on a target audience's thoughts and existence as such, as Dahou states it: "*(Mass) communication as a social activity interweaves with peoples' identities. Each communicative act bears an act of negotiating identity*" (2016-2017: 74). It is an effective medium "*to prove the existence of one's identity and to address other identities and act on their behaviours*" (2016: 74).

Acting on the audience's identities lies in the implication of television discourse as an entire communicative institution capable to manipulate and control society's cultural differences, ethnic group diversity and ideological orientations. Television becomes thus a "*public affairs media*" and "*social affairs*" media (Fairclough, 1995: 3). And having hand in manipulating these affairs demands precise professional strategies of which language is the prime focus.

Furthermore, being one of the audio-visual media, television broadcasts guarantee acting on both the auditory and the visual perceptions of the audience, the fact which increases the potential influence and power over them, since:

- The spoken language (auditory) adds vitality and real life features to discourse, as it nourishes the pragmatic implications with the help of the voice, its pitch, volume, cadence (or rhythm), texture (soft or rough), but also the accent or dialect of the speaker (Brandstone and Stafford, 2006).
- When added, television picture augments language's discursive practice of power. It is worth remembering, in this respect, that the audio-visual image is not a mute one. It is accompanied with sound, music, colour, and most importantly movement.

2.2. The Sociolinguistic Power of Children Channels

Cartoon channels have long been considered an excellent source of leisure and entertainment for children. They are also renowned as cultural media that plays an educational role, notably as they pertain to the children's social environment, the realm that develops their intelligence, linguistic competence, and most importantly their personality and cultural identity.

Arab television counts today more than twenty-two satellite children channels, each of which proposes a content with its proper aims and target audience. The latter is generally children of ages grading from 3 to 16 (El Khateb, 2007). A lot of scholarly contributions have undertaken the analysis of these channels' discourse and its effects on children's language and Modern Standard Arabic (MSA) itself, with some allusions to the importance of considering the child's sociolinguistic identity. In what follows, we have been selective of the ideas we see most relevant to our topic:

Kadhem Zaimyan (2017) sheds light on the high rate of effectiveness realised by the target media programmes when interacting with children in their earliest life stages. Children respond more positively with their fresh sensitive consciousness; the reason that facilitates the influence of their perception and consciousness as well.

Touati Tliba (2017-2018) underlines Algerian parents' trust of these channels' contents, in the way they orient their children towards watching them for the sake of entertainment and learning correct language. In her research conclusion, she salutes the prominent role this media structure has in improving children's linguistic competence in MSA. She further defines this role as nearly exclusive in the case of children before school age.

Nevertheless, she warns about the danger of addiction to Television programmes, since our children spend long hours consuming these media products, usually without careful consideration (on the part of parents) of the potential different negative effects of their contents on their Arab Muslim identity.

Elkhatib (2007) joins Touati Tliba's view and addresses the need for Arab children channels to preserve and consolidate Arab cultural specificity. He concluded that language shift (between standard, colloquial and mixed language) has a positive impact since the variety of colloquial Arabics, even if foreign to the children's cultural environment, resides positive as it enhances their openness to other Arab dialects. This view is crucial if considered as a call to review prejudice and exaggerated intolerance of Arabic varieties diversity. Elkhatib (2007) further warns about the choice of topics and different scenes Arab children are exposed to. For him, cartoons exhibit mostly the Western culture and are, in many cases, contradictory to Arab Islamic values.

2.3. Communication Accommodation Theory

Communication Accommodation Theory (CAT) suggests that communication acts as "*a barometer*" that adjusts levels of distance between individuals and social groups (Giles and Ogay, 2007). When engaged in conversation, people imply social attitudes towards each other, as they take part in negotiating personal and social identities, all with the use of accommodation strategies (intentional or not) that set social distance between interactants. Therefore, the increase or decrease of this distance has salient implicatures about the identification of one's identity and the other's. For CAT, these identity processes are central to communicative interactions with respect to differences of a range of social dimensions involved in it, notably age, culture, social class, intellectual and ethnic differences between discourse participants.

CAT situates its principles on three basic points. First, interactants have background knowledge about levels of accommodation (from "*under*" to "*over*" accommodation, all conditioned by the prevailing sociocultural norms. Second, communication is not barely referential, but "*salient social category membership are often negotiated during interaction through the process of accommodation*" (Giles and Ogay, 2007:294). Consequently, it becomes a whole process of "*social inclusiveness*" versus "*social differentiation.*" third, to accommodate a

communicative interaction, convergence and divergence strategies deploy linguistic elements, such as vocabulary, accent, dialect...etc, but paralinguistic and non-verbal features (pauses, utterances length, gestures, laughs ...) as well. However, language is the core of the process: *“Language is often a criterion for group membership, it is a cue for ethnic identity, and it is a means of facilitating ingroup cohesion”* (Giles and Noels, 1997:140).

2.3.1. Functions of Convergence and Divergence in Social Interaction

CAT's main goal is to theorise strategies of negotiating identity between interactants, as Gallois and all explain it:

CAT theorises accommodative strategies, motivated by initial orientation and the salience of particular features of the interaction like the desire to appear similar or identify, to be clearly understood and to understand, to maintain face, to maintain the relationship, to direct the flow of discourse, and to maintain interpersonal control. (2005:137)

Convergence is the strategy through which the addressers (generally speakers) adjust their communicative act to the receivers. The aim is to sound more similar, in terms of speech variety (language, accent, dialect), and even of voice pitch and other paralinguistic behaviours. This happens for the sake of activating interpersonal, ingroup or intergroup shared social identity, in other words *“personal identity and social category membership”* (Giles and Ogay, 2007), such as ethnic group, age category, culture, gender... etc. Behind it, there is a desire *“to gain approval from one another”* (Giles and Ogay, 2007), via *“similarity attraction”*, since the more similar we are to our interactant, the more we gain respect and *“social reward”* (Giles and Ogay, 2007). Hence, convergence targets mutual respect, attraction and most importantly ingroup membership.

On the contrary, communicative divergence works on *“the accentuation of speech and non-verbal differences”* (Giles and Ogay, 2007) between the speaker and their interlocutor; a behaviour usually regarded exclusionary of the other's sociocultural values and imposition of one's 'superior' identity markers. There are, however, two kinds of divergent speakers: *“The upward divergent speaker”* is usually said to be using higher culturally ranked language variety and more sophisticated speech (although this fact remains purely pejorative). On the opposite, *“the downward divergent speaker”* would assert and defend their membership of the low prestige and/or a minority sociolinguistic group.

The importance of communication accommodation becomes more salient in intergroup interaction (Kayambazinthu, 2000), such as in the case of mass media. Television discourse, the issue at stake, displays crucial accommodation tendencies. Yet, in its discursive process, the addressees are unknown; they are presumed, and their feedback is most of the time nonsimultaneous or absent; in other words, television mediated addressers (in cartoons and children programmes for our case) generally address predefined but “assumed” sociolinguistic identities.

3. Defining the Corpus and Research Methodology

MBC3 is one of the favourite TV channels for Arab children around the world. It is a Saudi private channel which has been diffused by the Middle East Television Centre since 2004. Maybe the main reason for it to have worldwide audience is its being free-to-air; the fact which reduces parents’ payment burden. Parents (notably in Algeria, the Maghreb as such, and immigrants in other parts of the world) therefore orient their children to it easily, especially when they desire to get them entertained in ‘Arabic. In the present research paper, the corpus was approached basically qualitatively and quantitatively. The qualitative analysis was realised via a careful observation of the different linguistic contents of the channel’s proposed programmes. It was not less than a six-month period of data observation. Scrutinised analysis of the obtained data was then realised on the basis of a theorised methodology. The quantitative statistics were realised on a model of a one day programme, with respect to all cartoons, interactive programmes, advertisement, short documentaries and cultural breaks.

4. Results and Discussion

In this part of the research paper, there is an emphasis on every communicative aspect seen capable to either reinforce or threaten the sociocultural identity of the Arab child, notably the Algerian child, in MBC3 programmes. Degrees of accommodation and levels of convergence and divergence to the presumed audience are examined with the use of evidence noticed and exposed in the results. MBC3 counts an average number of 24 daily programmes, 20 cartoons and 4 interactive programmes, which are all taken into account in the analysis.

4.1. Generalities about MBC3 Cartoons and Audience Identity

It has been noticed that all the cartoons diffused presently are not locally produced. All of them are imported Western products translated into Arabic. However, language translation, or addressing the interlocutors in their own language, alone cannot stand for total convergence, since the sociocultural background of the original producer deeply influences the product's contents.

To put it in a nutshell, we can say that the choice of such cartoon programmes results in a balanced composition of both strategies. It is highly convergent to children's need to dream, to develop their imaginary and to satisfy their curiosity to know and discover. This is ensured by the professionalism and creativity of these "foreign cartoons" which guarantee a good quality image and attractive programmes. Divergence on its part is clearly noticed in extra-linguistic parameters, notably the flagrant exposure of the target audience (Arab children) to the Western culture and life style. Distance and identity difference are at issue in this respect.

Table 1: Contents Types of MBC3 Cartoons

Type of contents	Total number of cartoons		examples
instructive	2	12.5%	Blaze and the Monster Machines, Blue's Clues and You
humorous	2	12.5%	Sponge Bob, Booba
Imaginary stories and adventures	16	75%	Kid-E-Cats, Abby Hatcher, eljasusat, abtal elkoura...

Additionally, as shown in the table above, only the average of two instructive cartoons a day is noticed, whereas almost 87% are made for entertainment, addressing children's imagination, and in many cases enhancing violence (Ninja Go, Eljasousat, menzil Loud) and immoral (sponge Bob) behaviour. Added to that, and in many instances, the audience (Arab children) faces scenes and topics exterior to their familiar sociocultural environment.

4.2. About the Language of MBC3 Cartoons

In the following table, statistics and examples about the language(s) used in the cartoons' oral discourse are exposed. Preliminarily viewing, MSA is the overall language of MB3 daily cartoons:

Table 2: Language of MBC3 Daily Cartoons

Language	Total number of cartoons		examples
MSA	10	50%	Megaman, abtal elkoura, hadiket elhayawanet, elasdikaa elarbfā, elmuhariba kodi, humer wa gumer ...
MSA with a clear middle Eastern accent	9	45%	Blaze, abby Hatcher, dawriet elmikhleb, academiet elfunu:n, elja susat, manzil Loud, Ready Get Go, Ninjago, Sponge Bob
Dialectal Arabic(s)	0	0%	/
English	0 (except for the weekend animated films)		The minions, happy feet, cars, Snow Queen...
Silent	1	5%	Booba

It is clear from the table that the language of translated cartoons is standard Arabic par excellence (95%), except for the silent humorous episodes of Baboo (sometimes others). On Fridays, each weekend, a famous universal long film is broadcasted in English with MSA subtitling. The aim is to enhance family gathering and the building of children's personality¹ all targeting English language learnability with the help of subtitling.

The use of MSA reflects communicative accommodation motivation. Being oriented to an Arab audience, it ensures social category membership, approval and respect of worldwide Arab children sociolinguistic identity. Arab children, in all Arab countries, have been raised in sociocultural environments that have commonly made from MSA (the standard variety) the "unifying force" of shared Arab identity. And *"Algerians, as Arabs, cherish MSA which represents the pride of glorious Islamic past"* (Dahou, 2016: 64). Therefore, respect of the shared identity gains the audience's approval, trust and the feeling of linguistic security.

Nevertheless, noting that cartoons' characters pronounce MSA in a Middle Eastern accent, in almost half of the daily broadcasts (45%) cannot go unnoticed. Addressing the interlocutors in their own accent ensures nearness to their thoughts and acts consequently more effectively on their perception of the world². Therefore, this strategy proves a maximum inclusion of Middle Eastern children, and a partial exclusion of other Arab children, counting Algerians. The prevailing accent in the cartoons in question is the Egyptian one: however the reason for that is, this fact acts

negatively on expectancies of the endeavouring attempts of some Algerian sociolinguists to solve the problem of linguistic insecurity³.

Moreover, characters in the target cartoons are kept in their original names (Western names) and even some cartoons' titles, in addition to their opening and closing titles and their songs, are kept in their original English language. From a first glance, this can be ranked under the divergence strategy; however, it is useful to recall here that Arab children are becoming more and more acquainted with English language and English culture, under the effect of world mass media which serve the cause of globalisation.

4.3 . About the Language of Interactive Programmes

In addition to cartoons, MBC3 realises a daily diffusion of at least three interactive programmes: "tasali ahla alem" (Tasali the best world), "tawasol" (communication), "ahlen simsim" (Welcome Simsim). There are also some periodically appearing adventure and leisure programmes, like: "Aich safari" (Live Safari), and "abtal sghar kbar" (Young Great Children). All these programmes are locally produced one.

The positive implications in these programmes can be cited as follows:

- The interactive programmes encourage the feeling of the audience's presence and participation in the communicative event.
- The paralinguistic parameters adopted by these programmes' presenters reinforce easiness and comfort in the communicative process: smiles, the use of childish vocabulary, gestures, laughs, and even haircuts are part of the animators' convergence strategy. This reduces their social and age distance to Arab children and favours confidence in their identity.

Nevertheless, animators in these interactive programmes speak mostly in Middle East dialectal Arabic, as shown in the table below:

Table3: Language Varieties, Frequencies and Time Duration of MBC3 Interactive Programmes

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interactive programme	main Arabic variety in use	repetition of the programme	duration of diffusion
Tawasol (communication)	Saudi, Kuwaiti, Jordanian, Syrian, Egyptian, few switches to MSA	3 times	about 5 minutes
Tasali ahla alem (Tasali the best world)	Saudi, Kuwaiti, Jordanian, Syrian, Egyptian, few switches to MSA	Once	about 30 minutes
Ahlen Simsim (Welcome Simsim)	Syrian, MSA	2 times	about 30 minutes

As presented in the table, different Middle Eastern varieties are spoken by the channel's presenters and animators. Maybe, because of the geographical nearness, they had more chance to get employed by the Middle East Broadcasting centre, thus to present and represent their local identities. This evidence leads us to the following inferences:

- Over-accommodation to Middle Eastern interactants (basically children and teenagers as an audience) defines them as the predictable target audience. Similarity attraction of identities is at stake.
- Under-accommodation to Maghrebi, including Algerian, interactants is salient in the discourse of these programmes. The rare use of MSA (the unifying force of Arab identity) is an assertion of the fact. Further to this point, a total non-accommodation strategy is obtained in the many detected instances when electronic letters of Algerian correspondents are read, but in the animator's dialect (neither in Algerian Arabic, nor in MSA, the languages in which they are normally authentically written).
- The instructive interactive programme "Ahlen Simsim" is designed to meet the essential educational needs of aggrieved Syrian children. It was recently implemented to facilitate learning basics of Arabic language and Arab values to this particular audience. To this aim, the Syrian dialect is used interactively with children, in the process of teaching MSA letters, vocabulary and simple grammar forms. This can be an effective way for Algerian children before school age to discover writing and reading correct MSA, despite the fact that they undergo an explicit exclusion: they are not the target audience.

- Repetition of the interactive programmes at issue, besides the considerable time span devoted to each of them reinforces the attainment of the communicative and ideational aims behind accommodation strategies discovered in them.

4.4. About the Language of Idents, Advertisements and Cultural Breaks

Recurrent breaks intervene in the daily broadcasts of cartoons and interactive programmes. MBC3 devotes a noticeable intention to channel idents and advertisements about toys and children products, as it cares about enriching children's cultural knowledge, especially about worldwide famous places and monumental buildings.

Here again, there is a neat exteriorisation of the Algerian child linguistic identity. All of these mediated breaks (100%) communicate in Saudi dialect. Accordingly, these conclusions obtain:

- The direct target audience (communicative interlocutors) are Saudi children.
- Communicative accommodation in this respect goes into a decreasing scale, beginning from high levels of convergence to Saudi identity, to moderate with other Middle Eastern identities, and arriving at the level of divergence with other Arabs (Algerians included).
- Nonetheless, there should be no reason to blame this language choice since MBC3 is a Saudi channel that obviously owes its highest respect to the people of Saudi Arabia. It is identity assertion and pride per se.

5. Reflections and Recommendations

Despite the explicit declaration of MBC3 about its concern with entertainment, education and social orientation of Arab children around the world⁴, our analysis has demonstrated that the communicative choices in its proposed programmes adopt clear evidence about the coexistence of degrees of convergence and divergence regarding the multifaceted identity of its audience:

- Communicative accommodation to all Arab children is perceived in the use of MSA in the translated Western and American cartoons. This fact has not deprived these cartoons from spreading notions about the Western culture which is constantly

acting on new generations identity (a taken for granted reality with the constant exposure to new media).

- The sociolinguistic inclusion of Middle Eastern identities is indisputable with the prevalent use of Middle Eastern accents and regional dialects.
- However, identity difference of other Arab children (notably Maghrebi and Algerian children) is accentuated in the different degrees of divergence strategies, starting from the employment of Middle Eastern accents in MSA discourse (in cartoons) and concluding with the exclusive use of Middle Eastern and Saudi dialects (in interactive programmes, ads and cultural breaks).

Throughout this research work, we have developed a number of insights we see important about the applicability of Howard Gile's CAT to Arab children channels' discourse: Divergence to the interlocutors (audience) as an explicit or implicit strategy, realised intentionally or not, can be positively estimated by the audience (Algerian children and their parents in our case). Gile's view, that divergence favours identity differences, evaluation of each other's sociolinguistic identity and exclusion of the other, is not adoptive in cases of media discourse where acceptance, tolerance and openness to the others is activated. As for our children, Algerians, there is no harm in enhancing their discovery of other Arab identities, which remain part and parcel of their 'global Arab identity'. Then, cultural and linguistic diversity becomes richness to the coming generations if they succeed to develop capacities to communicate with other Arabs. Besides, nowadays, there is no way to deny our children's potential inclusion in Middle Eastern identity, with consideration, for example, of the fact that our teenagers are becoming an important audience to Middle Eastern youtubers (Aboflah, bandarita, Sayed Arab Games Network...). Thanks to financial and professional capacities, these youtubers have managed to get their shares in the international social media, the chance which is not offered to Algerian ones.

Results of the research work have provoked a necessity to put forward four recommendations we see crucial to the issue of identity negotiation:

- First, parents, the core of family environment, are the first responsible for the orientation of children sociocultural identity. Therefore, they are strongly requested to retain the total responsibility in choosing safe and beneficial television

programmes. Attentiveness and awareness are recommended in this respect, concerning both the programmes contents and their effects on children's personality and linguistic behaviours.

- Second, it is strongly required to orient our children to Arab channels like 'Baraem' and 'Jim'. These sister-MSA-speaking channels act positively on preserving the position of Arabic language in generations' identity values. Besides, it still resides safe to enhance opportunities of discovering 'the other facets' of Arab identity but with the precautionary principle that avoids any potential drawbacks on the child's linguistic security.
- Third, it is high time for the Algerian television institution to elaborate a project of establishing an Algerian children channel which can rise to the professional level of other Middle Eastern channels. Thus, equal opportunities are open to let the 'other' Arabs know about the Algerian sociocultural identity. Hence, equal opportunities of negotiating identity become available as well.
- Finally, as for Middle Eastern channels, the absence of Maghrebi dialects in their programmes is but a missing piece that guarantees the acceptance and welcoming of this audience category, and opens optimal ways of mutual acceptance and respect.

6. Conclusion

It has become conspicuous, from the results, that despite the crucial presence of MSA in MBC3 discourse, the total accommodation to all the Arab audience resides impossible. This fact adds evidence to Arabs' unrevisable diversified sociolinguistic identity. Regarding the case of the Algerian audience, it can be said that our case study is a minimised picture of the overall consequences of world mass media influence. MBC3, other television channels, YouTube, Facebook, online video games ...etc, with whatever accommodation strategy, act on the new generations' identity, shape their identity, and most importantly 'renovate' aspects of 'modern Algerian identity'. For this reason, it is high time to endeavour to find ways to reinforce the preservation and perpetuation of Arab values in this already installed modern identity. It is still safe and recommended to accept diversity of Arab dialects and accents, as it is essential to encourage mutual respect.

End notes:

¹ According to an MBC3 publication about the programmes contents.
(<https://mbc3.mbc.net/about-mbc3>)

² According to the Sapir-Whorf hypothesis which addresses the conspicuous impact of the mother tongue (highly influenced by the local culture and social norms), on individuals' and societies' perception of the world.

³ Saleh Belaid (2010), for instance, addresses the phenomenon of Algerian people's linguistic insecurity and the issue of believing in others' linguistic and cultural superiority (being overwhelmed by the other).

⁴ According to an MBC3 publication about the programmes contents.
(<https://mbc3.mbc.net/about-mbc3>)

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