

The Language of Algerian Television Drama: A Sociolinguistic Study

لغة الدراما التلفزيونية في الجزائر دراسة سوسيو لسانية

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Abstract: This study examines the sociolinguistic dimensions of dialogue in Algerian TV drama, exploring how sociolinguistic realities shape language use in TV drama discourse. Drawing on relevant literature, the research situates its analysis within a sociolinguistic framework that considers key linguistic phenomena, including diglossia, code-switching, regional variation, and register linguistic repertoire through the televisual narratives, as elements that actually characterize the Algerian linguistic landscape. These aspects are explored through an analysis of dialogues that are extracted from three Algerian television series: *Babor El-Louh (The Wooden Boat)*, *Bent Leblad (home-grown girl)*, and the series of *Elkhawa (The Brothers)*. The study employs dialogue excerpts to analyze these key aspects embedded in the language use of the series. A pivotal research question guiding this inquiry concerns the interdependence between the mediated language of TV dramas and everyday language use and how language within drama discourse mirrors and shapes the sociolinguistic realities of its audience while engaging with aesthetic and artistic dimensions. Particular attention is given to the interplay between scripted dialogue, which is crafted by screenwriters for artistic expression but with attention to intelligibility conditions and communicative efficacy with regard to the audience. The findings underscore the important role of sociolinguistic factors in shaping TV drama language in a way that aligns with the linguistic realities of its target audience.

Keywords: sociolinguistics, media language, Algerian TV drama series, language use

ملخص: تتناول هذه الدراسة الأبعاد السوسiolسانية للحوار في الدراما التلفزيونية الجزائرية، وذلك من خلال تشخيص ارتباط الواقع السوسiolساني بالاستعمال اللغوي في الخطاب الدرامي التلفزيوني. ارتكازا على الأدبيات ذات الصلة، يقوم التحليل على فحص الإطار السوسiolساني لرصد الظواهر اللسانية التي يتسم بها المجتمع الكلامي الجزائري في واقعه الحي؛ بما يتضمن ازدواج اللغوي، التناوب الشفري، التنوع وتباين السجل اللغوي؛ وفحص تمظهرها خلال الحوار في نطاق الدراما التلفزيونية. نقوم بتشخيص هذه المظاهر بالاعتماد على عينة حوارات من مسلسلات تلفزيونية ذات شيوع معتبر في المجتمع الجزائري، حيث اعتمد العمل التطبيقي ثلاثة أعمال هي "بابور اللوح" و "بنت البلاد" و "الخواة"، حيث نعرض مجموعة من المقطعات التي تعكس هذه المظاهر المضمنة في لغة الدراما التلفزيونية. إن الطرح الأساسي الذي تستند عليه الدراسة يصبو النظر نحو الترابط بين اللغة الوسيطة التي تصوغها الدراما التلفزيونية وما تتصف به اللغة اليومية للأفراد من خصائص، على نحو يصف النسق الذي تكون فيه لغة الدراما عاكسة للواقع السوسiolساني للجمهور المتلقي؛ وهذا بجانب ما يختص به الخطاب الدرامي من بعد جمالي وفني. من هذا الإطار، ينبري الاهتمام البارز بعملية التفاعل بين الحوار الذي ينسجه المؤلف من أجل تحقيق الغاية التعبيرية على المستوى الجمالي؛ لكن مع الاهتمام أيضا بتحقيق شرط المفهومية وفاعلية التواصل وذلك خدمة لتطلعات للمتلقي. يخلص البحث إلى تأكيد الدور الحاسم للعوامل الاجتماعية اللغوية في تشكيل لغة الدراما التلفزيونية بطريقة تتماشى مع الواقع اللغوي للجمهور المستهدف، كمستوى يعكس أهمية الدو الذي يقع على عاتق المؤلف في توصيف وتبني الخيار اللغوي في العمل الدرامي.

كلمات المفتاحية: السوسiolسانيات - اللغة الوسيطة - الدراما التلفزيونية الجزائرية - الاستعمال اللغوي

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Introduction:

This study examines the sociolinguistic dimensions of dialogue in Algerian TV drama, exploring how sociolinguistic realities shape language use in TV drama discourse. Drawing on relevant literature on mediated language, with consideration to language use in TV drama, the research situates its analysis within a sociolinguistic framework that considers key linguistic phenomena, including diglossia, code-switching, regional variation, and register linguistic repertoire occurring in the narratives, as elements characterizing the Algerian linguistic landscape. Our investigation is carried out through the analysis of dialogues extracted from three Algerian television series: *Babor El-Louh*, *Bent Leblad* and the series of *Elkhawa*. The study employs dialogue excerpts to analyze these key aspects embedded in the language use of the series. The main issue of this inquiry concerns the interdependence between the mediated language of TV dramas and everyday language use. This study focuses on the relationship between language in its sociocultural contexts and its relation with mediated language. For this purpose, we conduct our investigation on how language within drama discourse mirrors and shapes the sociolinguistic realities of its audience without losing sight of aesthetic and cultural dimensions in the Algerian context. In this respect, particular attention is given to the interplay between scripted dialogue, which is crafted by screenwriters for artistic expression but with attention to intelligibility conditions and communicative efficacy. The findings underscore the important role of sociolinguistic factors in shaping TV drama language in a way that aligns with the linguistic realities of its target audience. To tackle this issue, the study stands on the ground of the key concepts related to media and sociolinguistics. Building on this framework, we explore the intersection of sociolinguistic research and mediated language in the context of Algerian TV drama. Based on the present corpus of selected television series, the targeted aspects are examined in the analysis section. Results highlight how TV drama series contribute to the broader field of sociolinguistics, which is consequently a relevant resource to the task of the author in describing and adopting his linguistic choice in the dramatic work.

1. Theoretical background:

Television series, as cultural products, have garnered significant attention in cultural and media studies due to their widespread appeal. Consequently, as Androutsopoulos (2014) states, mass media produce discourse that reaches very large audiences. Lacey (1998, p. 84) on other hand, showcases the role of media in understanding society and argues that media that offer insights into societal structures and the dynamic by which meaning is constructed.

In this view, it can be assumed that television takes its place as an impactful cultural medium and field of research that provides an understanding of social frameworks and the ways meaning is shaped through the narratives conveyed to large audiences. With respect to this view, the focus has been on the role of television regarding it as a particular mode of communication. In this sense, Fiske and Hartley (1978, as cited in Marshall & Wendly, 2002) assert that television serves as a communicative function similar to that of storytellers in traditional societies. However, with the advent of mass media, these narratives have become increasingly mediated, fundamentally transforming the way individuals engage with their historical and cultural identities. In this context, television represents a

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contemporary extension of this shift, as it disseminates cultural narratives on a large scale while simultaneously requiring active audience interpretation.

1.1 Sociolinguistics Media: Language, Society, and Communication

Sociolinguistics seeks to establish correlations between social and linguistic structures (Gumperz, 1971, p. 223). According to Trudgill (2000, p. 32) sociolinguistics is «the study of the effect of any and all aspects of society, including cultural norms, expectations, and context on the way language is used.». This foundational scope, which gives insight into the interplay between language and society, has expanded to encompass mediated language as an increasingly significant area of research.

Initially, as pointed out by several researchers like Chambers (2003), Sarangi and Candling (2001) cited in Androutsopoulos (2014, p. 7), the role of media in sociolinguistic studies was not given due attention in early research on sociolinguistics. Deumert (2014, p. 1) notes that the investigation of media language contributes to a deeper understanding of these sociolinguistic phenomena. This context expresses the influence of modern media on sociolinguistic positioning, and as Coupland and Kristiansen (2011, p. 31, cited in Androutsopoulos, 2014) argue about the impact of modern media, stating that they are “with an unprecedented array of social and sociolinguistic representations... to the extent that it is inconceivable that they have no bearing on how individuals and communities position themselves and are positioned sociolinguistically.” Kristiansen (2011, p. 31). This assertion underscores the profound role of media in shaping linguistic practices and social identities, reinforcing the dynamic interaction between mediated communication and sociolinguistic research positioning. Moreover, from the perspective of mediated language and the construction of social reality, Fairclough (1995, p. 6) asserts that “language is not merely a reflection of society but a means of constructing social reality. This idea aligns with contemporary research that views mediated language as an active factor in shaping discourse and meaning in society.

From the above orientation, media has become more important and gained greater relevance, exploring various questions related to sociolinguistic features in media discourse, mainly the contribution of Piazza et al (2011), and studies on language change related issues and media language by Androutsopoulos (2011). Other perspectives had been explored, including fictional dialogue (Ranzato, 2016). Moreover, in underlying the sociolinguistic reality in mediated language, researchers had also covered issues like language variation and change variation and change (Adams, 2018) and television registers, and dialects (Sardinha and Pinto, 2019, Coupland, 2016, Edensor, 2009), also attention has been paid to scripted language authenticity (Al-Surmi, 2012, Hanf, 2015). Significant attention was also given to sociolinguistic style in media (Stamou, 2014), as well as to language and society in cinema by researchers, mainly Androutsopoulos (2012). These studies, among others, vary across films, sitcoms and TV series and other media products.

Research in this field explored many other issues related to language use in society and covered different linguistic situations. This applies to the linguistic situation in Arab societies. In this context, several contributions had shed light on the implication of characteristics of the Arab speech communities, mainly diglossia in TV (Hassan, 2012, Boussofara, 2004). Focusing on the Algerian context, several analyses were oriented to this area of research, such as the contribution of the Algerian linguist Hadj Miliani about media and linguistic practices in Algeria in Miliani (2011).

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Besides, recent journal articles have explored this field, among them, Salima Tenfiche, (2024), Kouras, 2024 who have tackled related questions in the context of language and Algerian cinema. Not limited to TV and cinema, there are research studies on the language of drama in general by Algerian academic contributions that tried to showcase the particularities of drama discourse of Algerian scriptwriting as well as drama production and critical issues in Algeria with regard to social reality and curial themes related to education and reception (Benaissa, 2020) and important contributions to the history of Algeria, such as the works of Soualmi (2017) and Rasselma (2021). Additionally, studies on the cinematic and dramatic impact on recipients gained interest from Algerian scholars. These are a few examples of contributions that have approached scripted discourse primarily from an aesthetic and artistic perspective. However, research on mediated language as a corpus in Algeria remains limited.

1.2. Television narratives : mediated language and meaning-making

Building on Fisk and Hartley's (1978, p. 98) conceptualization of television as a medium in which meaning is actively constructed by viewers, we may argue that television content is not only shaped by its producer but also interpreted through the lens of the viewer's individual experiences, culture, and social context. Accordingly, this dynamic interaction between media and audience gives importance to the active role of viewers in meaning-making, in a way to reinforce the idea that television is not merely a channel for information, but it is rather a vital space for cultural representation as well as a means of interaction and communication where language plays an important role in the sphere of interaction and intelligibility.

In this context, viewers, as recipients, are constrained by linguistic limitations and their competence as a social group in interpreting content. Thus, the interactive role cannot be fully understood without considering the linguistic phenomenon as a key component in the relationship between media and its receivers. That is what gives sociolinguistics the recognition as one of the fields that addresses this media context and the specificities that arise in relation to what is referred to as 'mediated language,' a concept that has already been employed in linguistic research on mediated discourse analysis (Norris and Jones, 2005, cited in Androutsopoulos 2014, p.10). The following section will further explore this crucial aspect of understanding the relationship between the media and language as a social reality, with a focus on the sociolinguistic approach to mediated language.

1.3 Television and language: the sociolinguistic impact of mediated discourse

TV dialogue, as defined by Kay Richardson (p. 43), is a distinct form of communication that includes elements of natural spoken interactions with dramatized and scripted language. This delimitation grants the language of TV series attention as a linguistic corpus for many scholars, like Bednarek (2015) who qualifies TV series as a significant linguistic corpus. Moreover, studies highlight the notion of television discourse with a focus on its scripted nature, including both fiction genres, like drama, comedy, and soap operas, and non-fiction genres, such as talk shows, documentaries, and news, and also with consideration to the discursive features of 'mediated language,' which functions within broader societal structures, in front of 'immediate' language, which is constrained by the conditions of face-to-face interaction (Kristiansen 2011, p.100). From that sense, the

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television production in interaction with large public as speech community members offers valuable insights into how television shapes and reflects linguistic and social dynamics. In this regard, it is argued that television influences language in different ways; it is a factor in the expansion of the standard language, which heightened awareness of non-standard varieties, and also enhances acceptance of variation in spoken standard language as the result of the TV effect on speech community. Another aspect of impact is the amplification of linguistic innovations, new linguistic trends, and neologisms emerging in everyday speech. Holly and Püschel (1993) cited in Androutsopoulos (2014, p. 13). Moreover, in examining the relationship between TV and its audience, it becomes evident, like Straubhaar (1991, p. 51) suggests, that audiences tend to prefer TV programs that resonate with their national and local cultural identities, seeking content that reflects cultural, dialectal, religious, and linguistic elements also. Khedimi (2021) also highlights this relationship from the view of media's role in fostering cultural ties. Similarly, Milroy (1999, p. 31) points out that media - like TV - may not necessarily alter everyday speech, but they significantly contribute to the reinforcement of the standard language. This aspect reflects the extent of the impact of TV on language evolution and dynamics.

Taking into account the above conceptual framework, we try to delve into the intricate relationship between media and language, trying to identify the sociolinguistic aspects embedded within the dialogues of a selected TV drama series. From this perspective, we examine what is considered as predominant sociolinguistic characteristics of the Algerian speech community and are particularly supposed to emerge more explicitly in TV drama narratives in reflection of linguistic reality. These include the phenomena of diglossia, code-switching, regional linguistic variation, and the feature of register.

2-Methodology:

Our study is a descriptive analytical attempt that seeks to answer the research question, trying to delineate the most occurring aspects that indicate the sociolinguistic reflection in television series. From a practical perspective, the investigation is carried out on the basis of a corpus constituted of television series dialogues. We first describe the selected series; our choice is set on three works: «*Babour Ellouh*», «*Bent Leblad*» and «*Elkhawa*», which are significant samples of Algerian television drama viewed by a large Algerian audience mainly in the month of Ramadan. The study focuses on the examination of selected dialogues extracted from the episodes of these series, through which we tend to identify sociolinguistic aspects mostly present in the corpus. In this approach, relevant excerpts illustrating these aspects are carefully selected and highlighted to demonstrate their recurrence and significance in language use within television series, giving insights into their pertinence in interpreting sociolinguistic configuration in society. In this respect, the study focuses on some key elements marking the linguistic map and vital sociolinguistic environment. In another sense, these key elements represent the most significant aspects whose presence in the dialogues sheds light on the relationship between language use in television drama and its counterpart in real-life speech. This level of analysis presents, in a broad sense, the Algerian television drama as a reflection of language use in society. In this framework we also expose the role of the scriptwriter in shaping linguistic style and thematic influences on language in Algerian TV drama.

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In another level of analysis, we deal with a set of elements serving as key indicators of how linguistic choices in television drama reflect and shape sociolinguistic realities, examined through selected excerpts. In this respect, it is essential to recognize that the linguistic styles and varieties employed in television drama do not constitute a perfect copy of real-life language. Rather, they are carefully prepared through linguistic choices that are targeted with clear consideration to contextual constraints and situational factors within each scene. These choices demonstrate that the construction of scripted language as a prepared discourse in television drama is not merely guided by artistic considerations but is also shaped by sociolinguistic realities, reflecting public expectations as receivers, and that embodies also a mirror of broader societal language practices. At the same time, the function of these sociolinguistic elements in this frame is to enhance the authenticity of the dramatic work, reinforcing its credibility with viewers for more realistic content.

The data consists of relevant excerpts manually extracted from the dialogues. The analysis followed a two-step approach: first, we examined the dialogues in their textual form. Second, placing ourselves in the position of viewers, we visualize the corresponding episodes to better understand the audience's experience.

As we situate the study in link with Algerian TV drama in relation to sociolinguistic reality, consideration should be given to the description of the sociolinguistic landscape of the Algerian speech community to shed light on these linguistic aspects featuring the Algerian society. We suggest in the following section a description of the linguistic landscape of Algeria characterized by its diversity and vital dynamics.

2.1. The linguistic landscape of Algeria: diversity and sociolinguistic dynamics

Algeria's linguistic landscape is characterized by a complex and dynamic interplay of languages and varieties, each fulfilling distinct communicative functions, thereby contributing to Algeria's rich sociolinguistic map. This linguistic diversity mirrors the multifaceted nature of Algeria's linguistic environment. Additionally, this diversity has an impact on cultural diversity (Abbas 2010), where various linguistic forms coexist and interact, shaping the overall linguistic profile of the speech community. Notably, the dynamics of this speech community are marked by the presence of a linguistic continuum in which Arabic and local vernaculars coexist, giving rise to a spectrum of interrelated linguistic forms (Bouhadiba, 2010). In this context, Arabic, in its various manifestations, plays a central role in symbolizing national unity and cultural heritage, reflecting its deep-rooted historical, cultural, and religious significance. Moreover, Arabic in Algeria is represented by several distinct varieties, each serving different functions within the broader sociolinguistic framework. Classical Arabic (CA), for instance, is primarily used in religious contexts. Besides, Modern Standard Arabic (MSA), also referred to as the high variety, an evolved and standardized form of CA, has adapted to contemporary linguistic and communicative needs. In fact, MSA serves as the dominant language in formal domains, including education, administration, and the media. In contrast, Algerian Arabic (AA) encompasses the colloquial forms of Arabic and serves as the primary linguistic medium for daily communication; it is used with different accents in different regions of the country. Despite regional variations, these dialectal forms remain mutually intelligible, thereby reinforcing AA's role as the principal means of interpersonal and social interaction. Moreover, Algerian sociolinguists

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characterize the sociolinguistic situation in Algeria as multilingual (Laroussi, 1997; Khaoula Taleb Ibrahim, 2006), Derradji (2002), with the coexistence of different languages used according to the communicative context (Chachou 2011); for example, French is used particularly in formal settings such as administration, higher education, and technical fields. The coexistence of Arabic and French leads to bilingualism, which is a prominent feature of the Maghreb region, and Algeria is no exception.

2.2. Corpus presentation:

The corpus of this study includes three Algerian drama series: *Bent Leblad*, *Babour Ellouh*, and *El Khawa*, each addressing social issues within Algerian society. The following paragraphs provide an overview of the selected series, themes, and dramatic context:

First, *Bent Leblad*, written by Dr. Manal Massoudi and directed by Youssef Mahsas, released its first season during Ramadan in 2021, followed by a second season in 2022 and a third one in 2023. Algerian actor Tayeb Benaidja praised the series for its realistic portrayal of Algerian life, particularly its rich diversity in customs, traditions, and linguistic varieties.

Second, *Babour Ellouh*, directed by Nasreddine Souheili and released in April 2021, addresses the theme of irregular migration (*harga*). The series main figure is Hosni, a simple street vendor. Facing financial and personal problems, he decided to migrate with the help of a friend.

Third, *Elkhawa*, was produced in 2017 and directed by Madih Belaid. The story is about a family facing hard financial problem due to a secret buried for over 20 years. After the death of their father, who is a wealthy man, the family has been forced to confront its hidden past.

In general, each of these series provides a lens into Algerian society, addressing themes such as family, migration, and societal traditions, while exploring the complexity of social realities and cultural dimensions.

2.3. Data organisation:

The data from the dialogues are presented as utterances selected for their sociolinguistic relevance in the discourse, each phonetically transcribed and accompanied by an English translation. In the figures below, **Utt** stands for utterance, **Ph. Tr.** denotes phonetic transcription (for Arabic words), and **EE** represents the English equivalent.

It is worth noting that the excerpts of dialogue used in this research represent a sample extracted from the whole series, but the corpus as a whole, in fact, provides many utterances relevant to sociolinguistic analysis. We recognize that tracking all sociolinguistic aspects through all data cannot be fully covered in this paper, however, we have underlined some forms that are in limit of this research.

3. Analysis:

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The analytical framework consists of two main levels of exploration in answer to the research question: the first focuses on Algerian television drama, encompassing the reflection of language use in society, the role of the scriptwriter in shaping linguistic style, and thematic influences on language in Algerian TV drama. The second level of analysis focuses on key sociolinguistic dimensions within Algerian television drama, particularly the representation of diglossia and code-switching in scripted dialogues. It also examines patterns of sociolinguistic variation, with an emphasis on regional and local varieties, as well as the use of diverse registers within the linguistic repertoire portrayed in the dialogues.

3.1. Algerian Television Drama: A Reflection of Language Use in Society:

Algerian television drama has its unique creative or crafted dramatic language, which manifests as a means of expression oriented to the public to produce artistic and cultural messages through linguistic and non-linguistic tools. We may underline in this context, from our observation, that in TV drama production, the scriptwriter freely expresses his creativity to shape different situations that build the dramatic work. This is achieved through artistic techniques that come together to bring the dramatic scene to life, such as set design, lighting, movement, dance, and other techniques associated with dramatic production. On the other hand, based on this study, there is no doubt that Algerian drama is closely connected to people's lives and daily practices, including their linguistic and communicative habits. As pointed out by Abla. A (2021, p. 223) this is related to the reason that the most appealing ways to engage the audience are by talking about what interests them, and doing so in their own language makes it – purposefully- even more captivating.

From the same perspective, as an artistic and creative space, television drama naturally serves as a channel that uses the audience's language to express their problems and aspirations and influence their emotions, thoughts, and reactions, because the recipient aspires to find through this art what helps him shape the views on life and deal with the problems they face. (Chikha and Belkacem, 2021). It can be emphasized here that language continuously interacts with various factors linked to the speech community, and therefore, it cannot be isolated from the social, cultural, and contextual factors that shape it. This aligns with the view about language of mediated language, which is a reflective mirror of audience's different practices and environment (Camille, 2020). This fact is well reflected in our corpus.

3.1.1. The role of the scriptwriter in shaping linguistic style

One of the significant aspects related to this section is the role of the scriptwriter or the dramatist in shaping linguistic style. We can state that Algerian television drama follows a unique expressive model where dramatic action is central as a performance and widespread art; it is also shaped by the broader linguistic characteristics of Algerian viewers. In addition, the importance of this dimension in the dramatic work implies that the linguistic choice in drama is a pivotal role, placing the responsibility on the scriptwriter to choose a linguistic style that aligns with aesthetic objectives while staying true and 'faithful' to the language familiar and close to the audience.

Considering the position of the audience in the framework of reception - as viewers and listeners - they expect, in fact, a language that resonates with them and reflects their social reality. This

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constitutes a factor of motivation that enhances the viewer's engagement. In this sense, we observe that the Algerian TV drama producer reshapes language within a structured artistic framework, transforming it from simple written dialogue into a dynamic, expressive performance. It can be assumed that the different techniques applied by the scriptwriter on the level of crafting the discourse are what distinguish dramatic TV discourse, where the dramatist doesn't just use language, but rather, he actively constructs and transforms it.

3.1.2. Thematic influences on language in Algerian TV drama

It is obvious that language use varies depending on the theme being conveyed. Algerian historical drama, for example, often uses Middle Arabic and clearly excludes low variety. This what we may notice in some works, for example, in the Algerian historical movie of «Chick Bouamama Legend» which revolves around a figure expressing charisma and seriousness through a carefully examined spiritual and poetic style. On the other hand, religious themes are remarkably performed without deviation from the standard Arabic predominantly written script. In contrast, social TV dramas - as occurring in the selected series - tend to employ dialectal forms and mixed varieties. Additionally, there is a distinct influence of regional aspects on language use in the drama series (in Bent Leblad for example) where Algerian actors typically perform dialogues using their natural accents - an actor from Algiers, for example, would maintain his Algiers accent even while performing dramatic dialogues, and similarly, an actor from Oran would not alter his original accent (for example, in Babour Ellouh series). And if the setting of the story is in the region of Algiers, the accents of the actors reflect that region, and the same applies to other regions represented in the TV drama narratives. We may suggest here that this specificity of Algerian series actors in preserving regional accents in link to the geographical context of the scene may give an insight into research on the notion of authenticity (by the intentional use of regional variety in fiction by characters), in front of the diegetic nature of the narrative.

3.2. Examining key sociolinguistic aspects in Algerian television drama

This section aims to provide an analytical perspective that considers each dialogue in correlation with its situational framework in the narrative. It can be pointed out here that the sociolinguistic dimension is therefore not only determined by linguistic variety or specific linguistic forms - on their own- but is also contextualized within each scene. The excerpts presented in this section offer considerable insights into the screenwriter's linguistic choices while also shedding light on the general linguistic profile of the audience, explicitly through dialogues.

The features reflecting linguistic variation are clearly occurring in the discourse in alignment with the story context. In dialogues, we observe the phenomenon of diglossia that is mostly occurring. Also, the excerpts highlight the fact that dialectal forms tend to appear in informal communication settings (such as home, market, street, village, popular public environment, etc.). These dialogues reflect the use of the low variety, which aligns with audience expectations. Otherwise, they are less used in official environments (administration, school, etc.) where the use of standard language or a shift to more formal expressions is typically associated with formal situations. The analysis also extends to other elements, such as the use of French words in the speech, which is mostly connected to educated

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individuals engaged in conversations. In terms of register and linguistic repertoire, the dialogue's context is often linked to specific environments, including various social and professional situations through dialogues, including discussion on business negotiation in Babour Ellouh, or conflict situations involving expressions of police officers during arrests and other similar situations. On the other hand, we observe how oral and popular linguistic forms emerge in certain dialogues relating to the cultural environment. The aspects in the study are analyzed as follows:

3.2.1 Representation of diglossia and code-switching in Television Series:

The dialogues in the excerpts highlight the phenomenon of diglossia previously introduced in the theoretical background, which is known as a prevalent sociolinguistic reality in Algeria. Our corpus includes samples highlighting the shift between colloquial and formal language in the same utterances, illustrating diglossia use. It is worth observing that the shift from Algerian dialect to MSA has the function of refining utterances, using the MSA forms that are the most integrated into daily speech. The MSA vocabulary insertion in the speech is the result of speakers' exposure to the standard language, particularly through the media, education, and other linguistic contexts. The following samples provide insight into how diglossia manifests in dialogue.

For example, in everyday conversation, speakers typically do not use certain phrases in their fully standardized MSA form. However, the scriptwriter selects his words to reflect the formality of the setting, such as in a conversation between a father and son in a school environment, enhancing the appropriateness of the scene.

The example below illustrates how certain MSA expressions, such as *el-mawḍūʿ* (a topic or a question), have become imbedded in everyday speech. These expressions, like many others in MSA, have gradually entered common linguistic usage due to their frequent occurrence in various contexts, making them a natural part of daily communication. In the following examples, we observe that the utterances contain words that are used alongside colloquial terms within the same sentence. The following sample dialogues from scenes 4 and 5 of the series Bent Leblad highlight this framework.

The first excerpt is from a phone communication between the son and his father, while excerpts 2 and 3 are from Rosa's monologue. In the excerpts, several MSA words and sentences are inserted: *المَوْضُوع* (*el-mawḍūʿ*) meaning (a topic or a question). *ام ايطالية* (*om Italiyya*) meaning "an Italian woman. *بنيتها* (*bentha el-wahida*) meaning ,her only daughter. *القرار الصحيح* (*al-qarar es-saḥiḥ*) meaning (the right decision).

Excerpt1

<i>Utt</i>	: بابا راني جاي و حاب نَحكي مَعَاكَ فِي وَحْدَ الْمَوْضُوع	
<i>Ph. Tr</i>	<i>Baba, rani jay w hab nhki mʕak fī wahd</i>	<i>el-mawḍūʿ.</i>
<i>EE</i>	<i>My father, I am coming to talk with you about a topic</i>	

Excerpt2

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Utt	كان صعيب عليا بش نقنع ام ايطالية تزوج بنتها الوحيدة بواحد من التلث الغالي
Ph. Tr	<i>Kanṣib ʕliya bech nqenaʕom Italiyya tzawwej bentha el-wahida b waḥed men ethleth el-ghali</i>
EE	<i>It was difficult for me to convince an Italian mother to marry off her only daughter to someone from the Thulth Alghali</i>

Excerpt3

Utt	كُلُّ مَنْشُوفٍ فِي عَيْنَيْنِ أَمِيرٍ نَتَأَكَّدْ بَلِي دَرْتِ الْقَرَارِ الصَّحِيحِ
Ph. Tr	<i>.akkedbli dertal-qarar es-saḥiḥ</i> 'Koul men chouf fiṣayneen Am īr, net
EE	<i>Every time I look into Amir's eyes, I am sure that I made the right decision</i>

The following excerpts (4.5.6) highlight code-switching as a sociolinguistic aspect in language use through the dialogues showcasing its relevance within scripted language in TV dramas. The following excerpts are samples from *Elkhawa* dialogues. Code-switching is another feature in the dramatic dialogues, occurring with a high frequency. This framework is analyzed as follows:

Excerpt4

Utt	وَأَشْ خَاصَّكَ، عَلَّاشْ جِيْتْ، <i>normalement</i> زَاكْ ف-لَحْوَانِيْتْ نَتَّاعْ Centre ville ، وَلَا رَانِي غَالُظْ
Trans	<i>waf xas:ək, ʕlaf ʒit, nɔvmalmã bak flhwa:nit ntaʕ sātɕə vil</i>
	<i>AD Frenche AD French</i>
EE	<i>What do you need? Why did you come? Normally, you're at the shop in the citycenter, or am I wrong?</i>

Excerpt5

Utt	عَلَيْهِمْ لَي جِيْتْ بَاشْ نَهْدَرْ مَعَاكْ <i>Justement</i>
Ph. Tr	<i>ʒystāmā ʕli:hum li: ʒi:t ba:f nəhdar mʕa:k.</i>
	<i>French AD</i>
EE	<i>Right! I came to talk to you about them</i>

Excerpt6

Utt	عنا rendezvous مع notaire على الرابعة
Ph. Tr	<i>ʕalawafbaʕannakade.vu maʕ nɔtɛɕ</i>
	<i>ADFrenche AD Frenche</i>
EE	<i>At four, we have an appointment with the notary.</i>

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The French words (Normalement, Centre ville, justement) , are inserted into the Algerian dialect. This mixture of languages within the same sentence is an example of code-switching. In Algeria, French words are commonly used alongside Algerian Arabic in everyday conversations, especially in urban settings or formal contexts. The switch to French here highlights the speaker's bilingualism and the natural flow between the two languages in informal, familiar settings. In this code-switching practice, speakers often choose the language that best conveys their message or that they feel most comfortable with, depending on the context. Here, these French words like might be used because they have become part of the common vernacular in Algeria.

3.2.2. Regional and local variety reflection:

The following excerpts are selected from the series “*BabourELLow*”, which heavily relies on the Algerian dialect, particularly reflecting the distinctive way of speaking in Oran in the west region of Algeria. The series showcases the Oran accent and regional linguistic features, using words and expressions that are characteristic of the people of Oran. This is clearly evident throughout the series. The excerpts presented highlight these linguistic traits through dialogue and speech exchanges between characters. The scene takes place in a street market, a lively public space marked by casual, everyday speech. Now consider the following excerpts:

Excerpt7 : situation: Two young men are talking and planning for illegal migration:

Utt	يَا دَرَا ؟ قَتَاكَ ، يَهْ ، شَتْ لُمُوتُورْ كِي دَايَرْ ؟ الْبُوطِي مُعَاوَدْ قَاغْ
Ph. Tr.	<i>Yādra qūtlak, yah, shēt l-motūr kī dāyer. æl'bo:ti mʕæwæd qæ:ʕ</i>
EE	<i>What do you think?, I told you, right? Did you see how the engine looks . . The boat(engine) is completely modified</i>

Excerpt8 :context : street market – popular setting

Utt	كَيْدَايَرْ صَافَا صَاحِبِي . مَا لَكَ مَا زَلْتْ مَا فَرَشْتَشْ (السلع)
Ph. Tr.	/ki'de:ra sa'fa: sahbi ma:zelt ma: far'reʃtʃ/
EE	<i>How are you my friend ? Are you fine? What's wrong, didn't you put your goods for display?</i>

The utterances presented in excerpt 7 and 8 include forms commonly used in the western regions of Algeria. In a geographical sense, Algerians can quickly detect these regional variations by hearing specific words, such as those highlighted in the following excerpts. For instance, “Yādr” is a transformation of the Arabic expression (يَا تَرَى *ja: tora:*). This expression is equivalent in English to “I wonder” or “I wonder if.” It is primarily used to express curiosity or introduce a question about something uncertain. For example, in Standard Arabic: “يَا تَرَى، ماذا يريد؟” that means “I wonder what he wants?”. Comparing with another sample from the “Bent Leblad” series, in (excerpt 9) dialogues consist of expressions used particularly in the east of Algeria, which is an example of regional variation reflection. Here, the expression (*ħa:dʒa xləf* حَاجَة خَلَاْف) which means “another thing”, is an example of that variation, knowing that this meaning is expressed differently from region to

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another; for instance in the west of Algeria speakers use (*ħa:dʒa ʔuxra* حاجة أخرى), the use of the form in (*ħa:dʒa ʔuxra* مرة أخرى) is commonly used in Algeria , it is close to MSA lexically with a slight phonetic deviation.

Excerpt9: Bent Lebled- dialogue/-Phone call, father to son expressing congratulations:

Utt	فَرَحْنَا يَا وَلَدِي ، لَعُفُوبَةً لِحَاجَةٍ خُلَافَتْ انْشَاءَ اللَّهِ
Ph. Tr.	<i>far:aħtna ja: walɖi, lɛqu:ba lħa:dʒa xlæf mfa:lla</i>
EE	<i>You have made us happy, my son. May better things come next, Incha'Allah</i>

In Excerpt 8, the greeting expression (*ki'dɛ:ra sa'fa:*) in a vernacular way to say "How are you, my friend?" is used. Its standard equivalent would be (كيف الحال صديقي؟) or (كيف تسير الأمور؟) the equivalent of (*How are things going?*) or *How are things progressing?* Another standard equivalent is كيف هيالوضعية؟, meaning "*how is the situation?* or *how is the condition?*"

It's important to note that in Algeria dialectal Arabic; this greeting expression takes a variety of forms. For example, (*Ki fech el oumour?*) is another commonly used expression to inquire about how things are going or how is the situation. Moreover, in the utterance, the form */ki'dɛ:ra sa'fa: saħbi/* is used, with "sa'fa:" derived from the French "ça va" and "saħb" pronounced in a distinctive way with a characteristic Oran speakers tone. All these expressions are typically used in the local vernacular of Oran and particularly present in these drama dialogues.

Also we consider the expression (مَا فَرَّ شَيْئًا سَلْعَةً) in excerpt 8, which is : *didn't you put your goods for display?* Also is a significant example in popular market register, the word *far'ref* , is originally from the standard verb : *افترش* / which means to lay out. Knowing that the Arabic word *فَرَّاش: 'raf* comes from the root */fa:raʃa/* , which means (*to spread*) or (*to lay out.*) In this case, *فَرَّاش* translates to *bedding* .

3.2.3. Register linguistic repertoire through dialogues:

In this part of the analysis, we may describe the television series of Babour Ellouh as rich text dialogues consisting of linguistic forms that identify the impact of linguistic registers. As a significant example, the excerpts 3, 4, and 5 present some utterances in the context of dialogues in the context of a linguistic situation, which is the street market, which is a popular space where people meet and interact. Basically, the series reflects the new jargon used in business, which is considered as code intelligible between the speakers. This situation expresses that language use in series is related to the scenes that reflect reality. The following utterances highlight this tendency:

Excerpt10

Utt	مَا زَالَ صَاحِبِي ، سُوَّقٌ رَاهُ رَاقِدٌ صَاحِبِي
Ph. Tr.	<i>/ma:zæla s'a:ħbi s'u:g ra:h ra:ged s'a:ħbi/</i>
EE	<i>Not yet my bro, Business is slow my , bro</i>

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Excerpt 11

Utt	شَارَاكْ جَائِبْ؟، حَاجَة شَائِبَة؟ - عَلَابَالِي بَلِّي يَدَوَّرْ هَا . كِي نَدِيرُو ف-سُومَة؟
Ph. Tr.	/ʔaræk ʒa:jb, ħa:ʒa fæ:b:a, ʕlæbæ:li bæ:li yd:aw:arħa:. ki n'di:ru fæs'su:mæ?/
EE	What did you bring? Is it something good ? I know that you can sell it, what about the price?

In excerpt 10, we focus on the following utterance: The phrase "سُوقِي رَاهْ رَافَقْ صَاحِبِي" (transcribed as: s'u:gra:h ra:ged s'a:ħbi) can be translated as "Business is slow, my friend." In this context, "slow" is expressed in the vernacular with the term "sleeping," which carries the connotation of inactivity or a lack of business activity. This figurative use of "sleeping" emphasizes a period of stagnation or low activity in the market, illustrating how language reflects the social and economic atmosphere of the time.

In excerpt 11, still within the linguistic register of the market and business exchanges, the dialogue includes many forms of words rooted in casual, everyday language, particularly in discussions about buying and selling. One example in the excerpt is the verb "يدور"، which in the dialect means "to roll" or "to make things move." However, in the business context, "يدور السلعة" means "to sell the goods quickly".

The second part of the utterance: "كي نَدِيرُو ف-سُومَة؟" (ki n'di:ru fæs'su:ma) is a question that translates to "What about the price?" The word "سُومَة" (sūma) for "the price" is also commonly expressed in French, especially among the younger generation, as "le prix". This reflects the frequent sociolinguistic phenomenon in Algeria, where French words are commonly inserted into the local dialect, as seen in questions like "شحال ليري؟" (Shħāl al-brī?) "How much is the price?". This highlights the insertion of French words into Algerian Arabic as a notable sociolinguistic feature. These forms are commonly used through dialogues.

Conclusion and recommendations:

In conclusion, the language of TV drama series in the Algerian context provides considerable insights in the context of sociolinguistic analysis. Drawing on the results of this study, the TV drama series can be considered as a product that reflects the impact of language use in real life and provides an image about the sociolinguistic dynamics. It can be stated that the mediated language, including TV discourse in particular, is relevant in this perspective, given the dramatic purpose that arises from the necessity of conveying meaning to the audience members, not only as artistic appreciators but also as members of a speech community. It can be said that the language of Algerian drama series, through the studied corpus, takes into account the linguistic context related to dialogue situations as presented by scriptwriters. In this term, the use of diglossia and the interplay between colloquial and formal language, as well as the employment of linguistic registers, are all driven by the requirements of these situations. Each linguistic style is employed based on specific themes and intended meanings. On the other hand, the diversity of the linguistic medium in drama, in general, and in television, in particular, remains a communicative tool; however, the linguistic choice impacts the dramatic work, which is

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the main target of fulfilling effective communication and influencing the audience and meeting their aspiration.

Further, in describing the language of television drama in the context of this study, we consider that it is increasingly important for dramatic production to grant attention to the relationship between language and social, identity, and cultural frameworks that define the features of a speech community. Furthermore, talking about language in this context is discussing the influence that the general communicative system of individuals can exert on language within the creative space of drama.

A recommendation in this area includes the necessity for the TV series producer and scriptwriters to underline sociolinguistic awareness when producing the language of drama series, going in line with the dominant linguistic forms and styles identifying the reality of the speech community. Thus, their role may be defined in crafting 'a language' bearing its esthetical specificity without losing sight of the predominant sociolinguistic aspects that serve the dramatist to make pertinent linguistic choices in order to ensure intelligibility for the audience and align the discourse with the expectations of the recipients.

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