

**Youth Digital Cultures and Gender: A Comparative Mixed Method Analysis of Algerian Influencers'
Discourses and Performances on YouTube in a Multi-thematic Context**

by

Dalal BELARBI

Canterbury Christ Church University

**Thesis submitted
for the Degree of Doctor of Philosophy**

2021

ABSTRACT

This research investigates digital cultures of youth and the role of gender in shaping their content on YouTube in Algeria. Youth in this research, are young influencers who create content on YouTube. The study investigates how they are adopting several linguistic devices and communicative strategies to represent themselves and ordinary people. This thesis examines how they create multi-thematic content, and the impact of socio-cultural background, addressing any probable gender inequalities on public online spaces. There is scarce research about influencers in the Arab world, especially Algeria, a shortcoming this thesis addresses. The research is conducted using explanatory sequential mixed-method approach. The first phase is based on quantitative analysis of influencers' digital activities and indicators of audience engagement using descriptive statistics. However, the second phase is based on qualitative analysis of influencers' videos, using Bradley's social constructivist view of gender, Fairclough's dialectical-relational approach to Critical Discourse Analysis, and Goffman's performance theory. The significance of this investigation is to provide insightful data about influencers' YouTube analytics and how gender shapes and dictates the discourses and performances of Algerian male and female influencers, highlighting the role of the Arab sociocultural background in shaping multimedia texts. The findings demonstrate significant differences between male and female YouTube analytics and content creation. Algeria-related entertainment and political videos are among the favourite videos on males' channels. However, lifestyle, and home-based content is preferable for females. Overall, the results revealed that males' content features power, populism, and unboundedness. Whereas females' content features submissiveness, self-centredness, and boundedness. This thesis contributes to our understanding of male and female influencers' use of social media and audiences' preferences, especially on YouTube, in the Arab world, explaining how digital cultures are formulated according to gender and societal standards.

DEDICATION

To my precious mom, Kheira Khattab, and dad, Ahmed. I love you so much!

To my awesome sister and brothers: Fedoua, Aymen and Mehdi

To my BFF, ARHD

To my best friends: Zahra, Asmaa and Assya

ACKNOWLEDGEMENT

First, I gratefully acknowledge the funding received for my PhD from the Algerian Government. Thank you for fully funding my research.

I would like to express my deepest gratitude to my supervisor, Professor Agnes Gulyas, for supporting and guiding me all along my PhD journey. Our tutorials were a source of inspiration and encouragement to proceed further with my research and provide the best of my abilities. Without her insights in this field, this thesis could have never been completed. Thank you so much!

I would like also to thank my former first supervisor, Dr Ruth Sanz Sabido, for helping me during my first steps of my research and for giving me constant advice all along my 1st year.

I am also grateful to my supervisory panel chair, Professor Shane Blackman, for his insightful feedback.

I greatly appreciate public-domain social media content used for this research by Amira Riaa, Shirine Boutella, The Doll Beauty, Ryma Beauty Addict, Noor &M, Dzjoker Chemsou, Anes Tina, Mourad Oudia, Zarouta Youcef and Zanga Crazy. Their videos were a source of inspiration to tackle this research.

TABLE OF CONTENTS

| | |
|--|------|
| ABSTRACT..... | ii |
| DEDICATION..... | iii |
| ACKNOWLEDGEMENT..... | iv |
| TABLE OF CONTENTS..... | v |
| LIST OF FIGURES..... | xiii |
| LIST OF TABLES..... | xiv |
| LIST OF ABBREVIATIONS..... | xv |
| CHAPTER 1 INTRODUCTION..... | 1 |
| 1.1 Introduction..... | 1 |
| 1.2 Importance of Research..... | 3 |
| 1.3 Orientation to Previous Research and Contribution..... | 6 |
| 1.4 Aim of the Study..... | 10 |
| 1.5 Thesis Structure..... | 11 |
| CHAPTER 2 CONTEXT OF RESEARCH: ALGERIA AND WOMEN..... | 16 |
| 2.1 Introduction..... | 16 |
| 2.2 Background of Algeria: Context of Research..... | 16 |
| 2.2.1 Geography..... | 17 |
| 2.2.2 History: French Colonialism in Algeria..... | 18 |
| 2.2.3 Algeria’s Black Decade..... | 21 |
| 2.2.4 Socio-economic Issues of Independent Algeria..... | 22 |
| 2.2.5 Language and Culture..... | 23 |
| 2.3 Women in Algeria..... | 26 |
| 2.3.1 Algerian Women in the Colonial Era and Onwards..... | 27 |
| 2.3.2 Algerian Women’s Resistance..... | 30 |
| 2.3.3 North African Feminist Movement..... | 32 |
| 2.3.4 Algerian Women’ Activism via Arts..... | 34 |

| | |
|--|-----|
| 2.3.4.1 Via Performance | 35 |
| 2.3.4.2 Via Literature and Moviemaking..... | 36 |
| 2.3.5 Algerian Women in The Workplace..... | 38 |
| 2.3.6 Female Entrepreneurship in Islam..... | 42 |
| 2.3.7 Female Entrepreneurship on Social Media..... | 47 |
| 2.3.8 Conclusion..... | 52 |
| CHAPTER 3 INFLUENCERS, GLOBALISATION AND THE IMPORTANCE OF SOCIAL MEDIA | 54 |
| 3.1 Introduction | 54 |
| 3.2 Influencers..... | 55 |
| 3.3 Globalisation | 58 |
| 3.3.1 Globalisation as Westernisation | 59 |
| 3.3.2 Effects of Globalisation on Youth and Arab nations..... | 62 |
| 3.4 The Importance of Social Media..... | 66 |
| 3.4.1 In Marketing | 67 |
| 3.4.1.1 Influencer Marketing | 71 |
| 3.4.2 In the Arab World..... | 78 |
| 3.5 YouTube as a Case Study..... | 82 |
| 3.5.1 YouTube as an Alternative Platform of Expression | 84 |
| 3.6 Freedom of Expression on Social Media in the MENA Region: Comparative Discussion | 89 |
| 3.7 Importance of Political Social Media Content in Algeria | 92 |
| 3.8 Conclusion..... | 97 |
| CHAPTER 4 THEORETICAL FRAMEWORK..... | 99 |
| 4.1 Introduction | 99 |
| 4.2 Gender | 100 |
| 4.2.1 What is Gender | 100 |
| 4.2.2 Social Constructivist View of Gender | 102 |

| | |
|--|-----|
| 4.3 Critical Discourse Analysis..... | 108 |
| 4.3.1 What is CDA?..... | 108 |
| 4.3.2 The Dialectical Relational Approach of Fairclough..... | 111 |
| 4.4 Performance | 119 |
| 4.4.1 What is Performance?..... | 120 |
| 4.4.2 Performance Theory of Goffman | 121 |
| 4.5 Theoretical Concepts..... | 127 |
| 4.5.1 Fundamental Concepts | 127 |
| 4.5.1.1 Youth..... | 128 |
| 4.5.1.2 Youth Cultures with an Online Paradigm..... | 130 |
| 4.5.1.3 Bedroom Cultures ‘on the move’: from ‘Private’ to ‘Public’ Spaces..... | 132 |
| 4.5.2 Secondary Concepts | 140 |
| 4.5.2.1 Religion..... | 140 |
| 4.5.2.2 Class..... | 143 |
| 4.5.2.3 Power | 147 |
| 4.6 Conclusion..... | 155 |
| CHAPTER 5 METHODOLOGY | 156 |
| 5.1 Introduction | 156 |
| 5.2 Research Questions | 156 |
| 5.3 Positionality..... | 158 |
| 5.4 Methodological Approach and Rationale..... | 159 |
| 5.5 Study Design | 161 |
| 5.6 Sample of Study | 162 |
| 5.7 Methods of Data Collection | 166 |
| 5.7.1 Quantitative Methods | 166 |
| 5.7.1.1 Key Social Media Data | 167 |
| 5.7.2 Qualitative Methods | 169 |

| | |
|--|-----|
| 5.7.2.1 Transcriptions | 169 |
| 5.7.2.1.1 Selected Videos for Qualitative Analysis..... | 174 |
| 5.7.2.2 Audio-visual analysis..... | 176 |
| 5.8 Methods of Data Analysis | 177 |
| 5.8.1 Quantitative Methods | 177 |
| 5.8.1.1 Descriptive Statistics..... | 178 |
| 5.8.2 Qualitative Methods | 179 |
| 5.8.2.1 Critical Discourse Analysis as a Research Tool | 180 |
| 5.8.2.2 Goffman’s Performance Theory Analytical Framework | 182 |
| 5.9 Evaluation of Methodological Choices | 183 |
| 5.10 Conclusion..... | 184 |
| CHAPTER 6 PHASE ONE – QUANTITATIVE ANALYSIS – | 185 |
| 6.1 Introduction | 185 |
| 6.2 General Overview of YouTubers’ Statistics | 185 |
| 6.2.1 The Most-Watched Videos | 196 |
| 6.2.2 The Least-Watched Videos | 200 |
| 6.2.3 The Most-Liked Videos..... | 203 |
| 6.2.4 The Most-Disliked Videos..... | 207 |
| 6.2.5 The Most-Commented Videos..... | 209 |
| 6.3 Viewership Increase between May and November 2019..... | 211 |
| 6.4 Conclusion..... | 229 |
| CHAPTER 7 PHASE TWO – QUALITATIVE ANALYSIS – MALE INFLUENCERS’ DISCOURSES AND PERFORMANCES..... | 236 |
| 7.1 Introduction | 236 |
| 7.2 Socio-cultural Entertainment and Politics..... | 236 |
| 7.3 Critical Discourse Analysis..... | 237 |
| 7.3.1 Textual Analysis – Description | 237 |

| | |
|--|------------|
| 7.3.1.1 Vocabulary | 237 |
| 7.3.1.1.1 Jargon | 238 |
| 7.3.1.1.2 Creating New Words | 238 |
| 7.3.1.1.3 Umbrella Terms..... | 239 |
| 7.3.1.1.4 Generalisations | 240 |
| 7.3.1.1.5 Modern vs Indigenous Vocabulary | 241 |
| 7.3.1.1.6 Rhythmic Words | 242 |
| 7.3.1.1.7 Terminology | 243 |
| 7.3.1.1.8 Taboo Words | 247 |
| 7.3.1.1.9 Metaphors..... | 247 |
| 7.3.1.2 Grammar | 249 |
| 7.3.1.2.1 Pronouns..... | 250 |
| 7.3.1.2.2 Rhetorical Questions | 252 |
| 7.3.1.3 Cohesion | 252 |
| 7.3.1.4 Text Structure..... | 255 |
| 7.3.2 Discourse Practice – Interpretation..... | 257 |
| 7.3.2.1 Intersexuality and/or Intersemiotic Texts | 257 |
| 7.3.3 Social Practice – Explanation | 259 |
| 7.4 Paralinguistic Features | 261 |
| 7.5 Performance Analysis | 263 |
| 7.5.1 Setting..... | 263 |
| 7.5.2 Costumes | 267 |
| 7.5.3 Assisting Materials | 269 |
| 7.6 Conclusion..... | 271 |
| CHAPTER 8 PHASE TWO – QUALITATIVE ANALYSIS – FEMALE INFLUENCERS’ DISCOURSES AND PERFORMANCES..... | 275 |
| 8.1 Introduction | 275 |

| | |
|--|-----|
| 8.2 Lifestyle and Beauty Videos | 275 |
| 8.3 Critical Discourse Analysis | 277 |
| 8.3.1 Textual Analysis – Description | 277 |
| 8.3.1.1 Vocabulary | 277 |
| 8.3.1.1.1 Industry Words: Make up | 278 |
| 8.3.1.1.2 Industry Words: Beauty | 278 |
| 8.3.1.1.3 Identity Words | 279 |
| 8.3.1.1.4 Domestic Words | 280 |
| 8.3.1.1.5 Affection Words | 282 |
| 8.3.1.1.6 Repetitions and Use of Technical Words | 282 |
| 8.3.1.1.7 Lexical Hedges | 285 |
| 8.3.1.2 Grammar | 286 |
| 8.3.1.2.1 Pronouns | 287 |
| 8.3.1.2.2 Verbs: Storytelling | 290 |
| 8.3.1.3 Cohesion | 292 |
| 8.3.1.4 Text Structure | 293 |
| 8.3.2 Discourse Practice – Interpretation | 294 |
| 8.3.2.1 Intertextuality | 294 |
| 8.3.3 Social Practice – Explanation | 295 |
| 8.4 Paralinguistic Features | 298 |
| 8.5 Performance Analysis | 299 |
| 8.5.1 Setting | 299 |
| 8.5.2 Costumes | 302 |
| 8.5.3 Assisting Materials | 304 |
| 8.6 Conclusion | 306 |
| CHAPTER 9 DISCUSSION | 311 |
| 9.1 Introduction | 311 |

| | |
|---|-----|
| 9.2 Addressing the Research Questions: The Dichotomies | 311 |
| 9.2.1 Main Differences between the Digital Activities of Algerian male and female Influencers | 312 |
| 9.2.1.1 Topic of Videos..... | 312 |
| 9.2.1.2 Posting..... | 313 |
| 9.2.1.3 Audience Engagement | 313 |
| 9.2.1.4 Viewership | 314 |
| 9.2.1.5 Length of Videos..... | 314 |
| 9.2.2 Characteristics of Algerian Male and Female Influencers’ Discourses and Performances on YouTube | 316 |
| 9.2.2.1 Content Creation | 316 |
| 9.2.2.2 Vocabulary | 316 |
| 9.2.2.3 Type of Content | 317 |
| 9.2.2.4 Type of Text..... | 317 |
| 9.2.2.5 Type of Speech | 318 |
| 9.2.2.6 Text Organisation..... | 318 |
| 9.2.2.7 Paralinguistic Features | 318 |
| 9.2.2.8 Settings..... | 319 |
| 9.2.2.9 Costumes..... | 319 |
| 9.2.2.10 Materials | 319 |
| 9.2.2.11 Type of Performance..... | 320 |
| 9.2.2.12 Type of Representation | 320 |
| 9.2.2.13 Style | 320 |
| 9.3 General Discussion..... | 321 |
| 9.4 Conclusion..... | 331 |
| CHAPTER 10 CONCLUSION..... | 334 |
| 10.1 Introduction | 334 |
| 10.2 Key Findings | 335 |

| | |
|--|-----|
| 10.3 Contribution of The Study..... | 349 |
| 10.4 Limitations of the Study | 354 |
| 10.5 Suggestions for Further Research | 358 |
| 10.6 Final Remarks | 360 |
| REFERENCES | 361 |
| Appendix A: DZjoker’s YouTube Analytics | 393 |
| Appendix B: Anes Tina’s YouTube Analytics | 408 |
| Appendix C: Zarouta Youcef ‘s YouTube Analytics | 427 |
| Appendix D: Mourad Oudia’s YouTube Analytics | 437 |
| Appendix E : Zanga Crazy’s YouTube Analytics | 448 |
| Appendix F: Amira Riaa’s YouTube Analytics..... | 464 |
| Appendix G: Shirine Boutella’s YouTube Analytics | 473 |
| Appendix H: The Doll Beauty’s YouTube Analytics..... | 486 |
| Appendix I: Ryma Beauty Addict’s YouTube Analytics | 508 |
| Appendix J: Noor & M’s YouTube Analytics..... | 519 |
| Appendix K: DZjoker Chemsou’s Video Transcription..... | 527 |
| Appendix L: Anes Tina’s Video Transcription | 530 |
| Appendix M: Zarouta Youcef’s Video Transcription..... | 538 |
| Appendix N: Mourad Oudia’s Video Trascripton | 542 |
| Appendix O: Zanga Crazy’s Video Trascripton | 547 |
| Appendix P: Amira Riaa’s Video Trascripton..... | 554 |
| Appendix Q: Shirine Boutella’s Video Transcription | 560 |
| Appendix R: The Doll Beauty’s Video Trascripton | 565 |
| Appendix S: Ryma Beauty Addict’s Video Transcription | 569 |
| Appendix T: Noor & M’s Video Transcription | 572 |

LIST OF FIGURES

| | |
|---|-----|
| Figure 2-1 Amira Riaa’s Marketing Campaign (Amira Riaa, 2017a) | 51 |
| Figure 2-2 The Doll Beauty's Collaboration with Sephora (SephoraCollection, 2020) | 52 |
| Figure 4-1 Fairclough's Three-dimensional Model to CDA (1995) | 116 |
| Figure 5-1 Study Design | 162 |
| Figure 5-2 Excel Calculations..... | 166 |
| Figure 5-3 Excel's Data Collection Spreadsheet..... | 169 |
| Figure 5-4 Increase Percentage Excel Formula | 179 |
| Figure 6-1 DZjoker 2013 Videos..... | 212 |
| Figure 6-2 Anes Tina 2015 Videos..... | 214 |
| Figure 6-3 Zarouta Youcef 2017 Videos | 216 |
| Figure 6-4 Mourad Oudia 2018 Videos | 217 |
| Figure 6-5 Zanga Crazy 2018 Videos..... | 218 |
| Figure 6-6 Amira Riaa 2018 Videos..... | 220 |
| Figure 6-7 Shirine Boutella 2015 Videos | 222 |
| Figure 6-8 The Doll Beauty 2018 Videos..... | 223 |
| Figure 6-9 Ryma Beauty Addict 2016 Videos..... | 225 |
| Figure 6-10 Noor & M 2018 Videos | 227 |
| Figure 7-1 DZjoker's Setting -1- (DZjoker, 2017) | 264 |
| Figure 7-2 DZjoker's Setting -2- (DZjoker, 2017) | 264 |
| Figure 7-3 DZjoker's Setting -3- (DZjoker, 2017) | 265 |
| Figure 7-4 Mourad Oudia's Bedroom (Mourad Oudia, 2018)..... | 266 |
| Figure 7-5 Zanga Crazy's Setting (Zanga Crazy, 2015) | 266 |
| Figure 7-6 Zarouta Youcef's Setting (Zarouta Youcef, 2014) | 267 |
| Figure 7-7 Zanga Crazy's Costumes (Zanga Crazy, 2015)..... | 269 |
| Figure 7-8 Anes Tina's Materials (Anes Tina, 2015)..... | 270 |
| Figure 7-9 Mourad Oudia's Materials (Mourad Oudia, 2018)..... | 271 |
| Figure 8-1 Noor & M Setting (Noor & M, 2018)..... | 300 |
| Figure 8-2 The Doll Beauty's YouTube Video Thumbnail (The Doll Beauty, 2015)..... | 301 |
| Figure 8-3 Amira Riaa's Costume (Amira Riaa, 2017) | 302 |
| Figure 8-4 Shirine's Outfit/ YouTube Video Thumbnail (Shirine Boutella, 2017)..... | 303 |
| Figure 8-5 Ryma Beauty Addict's Materials (Ryma Beauty Addict, 2016) | 305 |

LIST OF TABLES

| | |
|---|-----|
| Table 5-1 Male Influencers | 164 |
| Table 5-2 Female Influencers | 165 |
| Table 5-3 The Mean of the Number of Views of Male and Female Influencers..... | 173 |
| Table 6-1 YouTube Synopsis of Male and Female Influencers | 186 |

LIST OF ABBREVIATIONS

| | |
|---------------|--|
| CA | Classical Arabic |
| CDA | Critical Discourse Analysis |
| CEO | Chief Executive Officer |
| COO | Chief Operating Officer |
| MENA | Middle East and North Africa |
| PBUH | Peace Be Upon Him |
| ROI | Return On Investment |
| TG | Transformational Grammar |
| UN | United Nations |
| UNESCO | United Nations Educational, Scientific and Cultural Organisation |
| USA | United States of America |
| VP | Vice President |

CHAPTER 1

INTRODUCTION

1.1 Introduction

This thesis is about youth digital cultures and the role of gender in shaping YouTube videos of influencers in Algeria. The study investigates influencers' communicative tools and performative strategies, considering the social and cultural backgrounds of Algeria as an Arab, Muslim, and postcolonial society. This is to bring an understanding of how young influencers are using social media platforms as alternative tools of expression and spaces to represent themselves, influence people, and build millenary virtual networks in the light of globalisation and availability of communication technologies.

The research is undertaken in Algeria, an Arab Muslim and postcolonial country. This context is vital to consider because of the Arab culture and Islamic guidelines that govern societies and people's lifestyles. The research also considers the historical perspective because of the country's history with colonialism, without neglecting new phenomena affecting the nation and its youth like globalisation. It is vital to investigate how all these dimensions shape gender roles and dictate how males and females talk and perform on YouTube, providing useful insights about the components that govern digital practices of youth. The research also examines features of class and power, as reflected in the choice of language and consumption, and use of linguistic utterances to persuade and influence audiences.

So, gender plays an imperative role in this research. Its relationship to society and culture will be tackled in the study to provide contemporary illustrations of how they shape gender roles and 'lived experiences' of males and females on social networks. Its relationship to other concepts like religion will also be considered to explicate differences in influencers' use of language and tools of performance and to identify its overall impact on multimedia texts.

The study adopts a mixed-method analysis. It is based on the analysis of digital activities of influencers on YouTube, analysis of audience engagement, and examination of discourses and performances of male and female influencers' videos. The approach of analysis is the sequential explanatory mixed-method approach based on descriptive statistics, social constructivist view of gender, critical discourse analysis, and performance theory.

This thesis takes influencers as a focus group of young people who are using social media platforms to create content. Therefore, influencers in this research, are not majorly tackled from a marketing perspective, as most studies, but rather take the social and cultural perspectives into consideration. The study deals with a multi-thematic content such as politics, entertainment, beauty, and fashion videos and sheds light on the adopted spaces of representation like bedrooms. The research will demonstrate how bedrooms are used as spaces of the 'front' to impress audiences and achieve different tasks. Therefore, the findings will bring useful insights about the differences between how the two genders of young influencers create content on YouTube in one of the MENA countries.

This introductory chapter provides an overview of the thesis. It is divided into five main sections. The first section presents the topic of the study and introduces the structure of the current chapter. Second, the importance of research provides some background information about the subject of the thesis and explains why it is important to undertake it. Third, the orientation to previous research examines past research to identify the gaps in the literature and highlight the contributions and originality of this project. Fourth, the aim of the study summarises the goals intended to be achieved at the end. Finally, the thesis structure outlines the chapters of the thesis and summarises their key points.

1.2 Importance of Research

Influencers and their content are the core of this research. This section provides information about influencers and why it is important to conduct research about them and their social media content.

Generally ‘youth’ tends to be seen as a problem: young people are beset by predominantly negative images, are seen as either a source *of* trouble or *in* trouble. We perceive a need to rethink youth in terms of acknowledging and respecting the many positive contributions young people with both effective support and positive criticism (Roche et al., 2004, p. xiii, *Authors’ italics*).

The arrival of globalisation and the availability of the internet enabled youth, especially influencer who are content creators, to achieve multiple purposes such as making socio-cultural and political changes. They become a source of representation and identity construction rather than trouble. The case of youth in the Arab countries, especially influencers, allowed a sharing of thoughts and experiences of young people towards ideologies, socio-cultural behaviours, and politics because of restrictions on mainstream media and the need to make their voices heard. Consequently, their content became a powerful medium to attract millions of audiences and make a sociocultural change.

This research is important because it sheds light on many characteristics of youth, more precisely male and female influencers, and their digital activities that constitute their new digital cultures. This covers their sociocultural backgrounds and different characteristics of youth cultures such as gender, language, and performance. Despite the importance of marketing to influencers and their effective roles in marketing strategies, this research mostly focuses on the social and cultural perspectives of influencers. However, it cannot be discarded that there is an intersection between the two perspectives i.e.: marketing, and sociocultural perspectives, because most influencers connect their interests and lifestyles to the marketing strategies that they are engaged in.

Influencers, the main sample of young people used in this research, “are professional, independent, content creators working on social media platforms across genres including gaming, gossip, and beauty” (Bishop, 2021, p. 1). Among other roles, research have found that they are also boosting their followers’ self-estimation and seeking their validation and representation. They are digital culture and identity trendsetters in society. They are framing a new digital culture and identity on social media to represent mainly teenagers and young adults through their motivating language and creative content.

A study conducted from a socio-psychological perspective “focused on the relationship between preadolescents and youtubers, with the objective of observing how teens integrate youtubers as referents of a teen digital culture” (Aran-Ramspott, Fedele, and Tarragó, 2018, p. 71). This study with Catalan secondary school has revealed that YouTubers are considered as “referents for entertainment and for closeness to a teen digital culture, but not really as role models or bearers of values as influencers” (Aran-Ramspott, Fedele and Tarragó, 2018, p. 71). However, the researchers further exhibited that:

Youtubers are an integral part of a teen culture as influencers and protagonists who help initiate the adolescent into multimedia products specifically aimed at them. Also, they are both commercial brands and role models at the same time, especially amongst the very young, thanks to their ability to improvise, to change, and to surprise their audiences, as well as the sense of authenticity, accessibility and intimacy they share with followers (Aran-Ramspott, Fedele and Tarragó, 2018, p. 73).

Influencers participate in formulating youth cultures. Their content is variant and constitute many characteristics of youth cultures like language, fashion, music, style, consumption and more. The importance of this research relies on the fact that influencers’ power is increasing on social media platforms because they represent a rich source of information to hundreds of thousands and millions of audiences, that might change their followers’ perceptions and buying

decisions and seek their representation in real life. They also broadcast new cultural trends and ideologies, representing youths' desires.

Conducting research about influencers by examining their performances and discourses and how gender intervenes in this process is essential. Their influence is exceeding boosting brands' revenues. They appeal to different age groups and are creating multi-thematic content in some countries, like Algeria, where mainstream media are restricted. In this matter, Algerian influencers are raising new social, political, and cultural issues that frequently or never appear on mainstream media. Zaghلامي (2014), a doctor in the faculty of information and communication at the University of Algiers, said that "social media are free space for tackling issues that are not evoked in conventional media for political reasons". However, it also highlights the gender differences and any inequalities within content creation on YouTube and audiences' engagement. This brings an understanding of how males and females in Algeria, as in the Arab world, are affected by social, cultural, religious, and even political pressures and how they shape males and female's youth digital cultures on YouTube. However, the reasons behind choosing YouTube as the primary focus for this research will be discussed in chapter three.

It is worth noting that the importance of social media in Algeria is growing considerably due to its role in spreading mobilisation and participation. In this regard, Zaghلامي said that in Algeria "although it is too early for social media to reach maturity, due to illiteracy, mismanagement, lack of freedom of press and genuine democracy ... becoming part of contemporary society and discourse, social media serves as platforms for spreading word, for mobilisation and participation" (2014). Furthermore, these online platforms are powerful because "virtual world is considered to be an extension of real social and political life and that identity can be built up both socially and virtually" (Zaghلامي, 2014).

This research is important because it draws cross-disciplinary lines between many areas like, internet, society, youth, gender, and discourses. As for internet studies, Tsatsou (2014, p. 25) believes that it is a necessary field of study because of its target in examining development of individuals and societies, as it is the case of this research, highlighting the pivotal role of the internet in the Arab world and youth lives:

Internet studies appears to be a fast-growing interdisciplinary field that pursues theoretical, empirical and methodologically informed study of the Internet while continually facing knowledge enigmas and building ‘provisional’ certainties. It is broadly acknowledged to be a much-needed field of study as it allows critical examination of whether, how and why the emergence and development of the Internet are linked to past and ongoing systemic developments and with what repercussions for individuals and society. At the same time, Internet studies is increasingly required to place the Internet in context so as to examine its role within ongoing changes and developments in all life areas.

Finally, this research concerns the case of influencers and their digital cultures in the Arab world. It is vital to understand the communication processes in this context and examines the relationship between gender and socio-cultural background in shaping men and women’s discourses. Because YouTube became a fertile area of expression disseminated to unprecedented large number of viewers. The flow of information is faster than before because of technology, facilitating influence. Unlike traditional literature, such as novels and poetry, that “simply does not have the scale of mass circulation and distribution that can traverse (and impact) various power structures of society today, as do other cultural products” (Shome, 2016, p. 258).

1.3 Orientation to Previous Research and Contribution

This section reviews some previous research about influencers to identify gaps in the literature and show the contributions of this study to further the understanding about influencers, as young Arab Muslim and Algerian young people, and their content since they are the essence

of this study. Influencers are assumed to be “so appealing” (Frontiers, n.d.). They can change their followers’ buying decisions, gain their validation for multiple commentaries, and be able to entertain them. It cannot be discarded that the content attracts thousands and millions of views and a high number of followers and subscriptions. However, there is limited research about influencers’ discourses and the way they create content on YouTube, especially how gender shapes their discourses and performances, considering the social and cultural backgrounds and context of research, in general. Most research about influencers covers their marketing strategies and how their brand collaborations affect their followers’ attitudes. So, they are considerably tackled from a marketing perspective than linguistic, social, or cultural ones.

For example, Hayes and Carr (2015) researched the relationship between comments on blogs and brand attitudes from public relation and consumer behaviour perspectives and whether social matters on social media. They used an online experiment with a sample of 527; it consists of reviewing the blog entry and questionnaire completed by participants. The study results revealed that socialness increases blogger expertise, brand attitudes and purchase intention but not credibility. Pang et al. (2016) examined how organisations build effective relations with social media influencers using the Media model as a theoretical lens. They also used in-depth interviews with 10 Singapore-based social media influencers. The findings showed that mindset on content judgement, media routines, economic and social goals and roles, and extra-media forces matter to the social media celebrities, while media ideology is mainly irrelevant. Therefore, the research helps cultivate media relations and engage social media influencers using practitioners’ frameworks.

Other research studies relied on experiments with followers to get their data. Veirman, Cauberghe and Hudders (2017) made two experimental studies. The first one aims to assess the likeability of an Instagram Influencer, and the second study assesses the brand effects of

Instagram influencers. The experiment used four influencers with different numbers of followers and followees to test the researchers' hypothesis. They recruited 117 Instagram users; 74 of them are female from the United States via Amazon. The study showed that Instagram followers are found more likeable, partly because they are considered more popular. However, in limited cases, perceptions of popularity induced by the influencer's number of followers increase the influencer's perceived opinion leadership.

Concerning the research tackled from a linguistic perspective, Karjo and Wijaya (2020) conducted a study by comparing the language features of well-known male and female beauty influencers' videos on YouTube. After downloading and transcribing the videos, they were analysed using test analysis to identify the speech features detailed by Lakoff and Tannen. The data have shown that both genders use similar language features such as colour terms, harsh language, hedges, slang, and rapport and report talk. However, some specific characteristics were shown by either male or female YouTubers' language. Moreover, Serafinelli (2015), Biaudet (2017), Pärnhem and Rutberg (2018), and Gustavsson, Sulman Nasir and Ishonoba (2018) have used both qualitative and quantitative approaches with an emphasis on interviews, questionnaires, and content analysis. Nevertheless, some of them tried to clarify how firms collaborate with different types of influencers such as micro-celebrities and opinion leaders and earned and paid influencers (Biaudet, 2017; Pärnhem and Rutberg, 2018; Gustavsson, Sulman Nasir and Ishonoba, 2018). Serafinelli (2015) used netnography, content analysis, and visual analysis to research "the new mobile visualities and the social communications of photography on Instagram" (Serafinelli, 2015). The focus of this research was different, yet it did not consider the content but rather audiences' perceptions.

Research about the power of influencers is vital because children and adolescents are highly attracted by their behaviours and the lessons they provide on social media. However, the reasons for attraction are still unidentified. *Frontiers* (n.d.), a research journal and open science

platform, mentioned that research is needed to understand the role influencers play in their followers' lives. The journal highlighted that "scientifically-grounded insights on the role of social media influencers in the lives of children and adolescents are still scarce". They further proceeded that "research is needed to unravel the underlying psychological mechanisms that explain the appeal of social media influencers" (Reijmersdal, Rozendaal and Hoy, no date). So, there is still a lack of research in terms of the role of influences on children and adolescents' lives. Nevertheless, this cannot be well elaborated if the culture of content creation cannot be detailed and understood. Influencers' language and performance on social media platforms attract audiences since they carry messages and deliver certain behaviours. They are the material that delivers information and influence on people.

As it has been noted before, most studies about influencers investigated their roles and activities from a marketing perspective rather than a social, cultural, or even political ones. They do not include other roles that influencers might be engaged in except advertising and their relationship with brands and followers, knowing that their roles are expanding, depending on the community, to cover many areas. The research papers focused more on their marketing effects, such as changing brands' attitudes, followers' feedbacks, and credibility. However, as far as I know, no previous research has analysed how they are creating the content and how gender element causes differences between males and females in terms of YouTube audiences' engagement and what might restrict females socially, culturally, or politically from creating content. Furthermore, almost none of them used Critical Discourse Analysis (CDA) and/or performance theory in their investigations, with a consideration to gender and how it influences text production. According to Aran-Ramspott, Fedele and Tarragó (2018, p. 72), "there is still a need for research into the way in which so-called influencers may serve as guides in the processes of socialisation and identity construction".

Finally, the research investigates the linguistic and communicative strategies implemented by both genders on YouTube videos with a focus on gender differences highlighting the originality of this research. In addition, the study deals with multi-thematic videos adding further contribution to the field of digital communication, discourse, and influencers' content. Moreover, recent research did not tackle how influencers in some countries, like the Arab world which is still an under researched area, may switch the track of their content creation due to restrictions on mainstream media and state-owned channels that prevent the transmission of people's talks and opinions, and other barriers like religious and societal guidelines and other conditions that may govern content creation on YouTube.

Finally, the analysis of Algerian male and female influencers' differences in content creation in terms of discourses and performances, considering gender and the sociocultural backgrounds, will present insightful information about youth in the Arab world and how they are using social media platforms in a form of youth digital cultures, consisting of many elements like language, fashion, style, behaviour, preferences and more. This investigation about youth and their digital trends in one of the developing countries contribute to the understanding of how communication technologies are helping youth from around the world to manifest and represent themselves on public digital spaces. Taking influencers as a sample of study is an addition to the literature elaborated about them from different perspectives instead of only marketing.

1.4 Aim of the Study

The overall aim of the research is to explore how youth use internet and social media platforms and the role of gender in constructing their digital cultures, including their discourses, performances, in one of the Arab Muslim postcolonial countries, Algeria, that is still an under researched area. The study will take an in-depth analysis at young male and female influencers' YouTube channels, identifying gender differences in audiences' engagement indicators to

understand males and females' digital activities and how audiences interact with them, and examining the content of both gender' videos to determine how social and cultural norms shape them and demonstrate the use of language and communicative tools in social media content.

The gender criterion will bring an understanding to the source of any inequalities in audiences' engagement and content creation due to socio-cultural background to improve performativity on social media platforms in the Arab world. Because social and cultural norms can significantly influence expression and interaction of both genders. Therefore, this research will explain how males and females differ and the probable reasons behind restricting females' interactions due to societal standards.

The examination of discourses and performances of male and female influencers' YouTube videos will determine the approach adopted by youth to express real-life situations on social media with a highlight of the sociocultural change brought by youth digital cultures to societies, like Algeria. The analysis of discourses and performance aims to provide useful information about how both genders use language to express themselves and their identities and how they use settings, materials, and outfits to impress audiences and achieve their goals like persuasion.

1.5 Thesis Structure

This introductory chapter provides a brief overview of this research and why it is important to undertake it. Then, it highlights gaps in previous literature and the main contributions of the thesis. These sections are followed by the aims of the study and, finally, the thesis structure.

Chapter two presents essential background about Algeria, the context of this research. This study uses CDA as one of the qualitative tools of analysis. The social and cultural backgrounds are essential to make sense of specific linguistic and communicative strategies and to understand the structure of the youth digital practices by setting lines on what constitutes and influences them historically, socially, politically, culturally, and religiously. Therefore, the

history of Algeria, namely the French colonialism and its effects, are highlighted in the chapter. It also covers the status of women in Algeria from the war of independence and onwards till the digital age. Their presence on social media recalls the struggle of Algerian women during colonialism and how they defended their rights in Algeria to fight colonizers, males, and society's oppression. The cited historical events are mirroring examples explaining why female content creators on social media struggle to create their profiles and identities in the Algerian society and virtual world.

Chapter three is about contemporary Algeria and the effect of modern technologies on youth. It sheds light on certain practices as part of modern youth cultures, such as adoption of digital spaces, with a focus on influencers. The chapter introduces the concept of 'influencer marketing', content creation and presents examples about freedom of expression on YouTube. It first explains the concept of 'influencers' and how it is perceived in this study. It also looks at 'globalisation', its perception in Arab countries and the changes it brought to the Algerian society, culture, and young people. The chapter stresses the role of social media and illustrates how its emergence changed people's perspectives on communication and self-expression in the Arab world due to restriction on mainstream media. There is also considerable literature comparing freedom of expression in different countries from the MENA region to bring an understanding of how it is perceived and the reasons behind the need for multi-thematic videos in Algeria. YouTube is introduced in one of the main sections, as the primary social media platform to conduct this research. This is to explain the reasons behind choosing this platform as the case study of this study, its role, and the reasons behind creators favouring it over other social media platforms. Furthermore, since this study is undertaken on influencers, several discussions are elaborated in the chapter to state how they became key figures on social media and why their roles are essential for brands, and their followers to call for a sociocultural change.

Chapter four presents the theoretical framework of this research. First, it introduces the systematic framework of qualitative analysis based on (1) the social constructivist view of gender, (2) Critical Discourse Analysis, and (3) Performance theory. Each section presents the relevant definition of the term that meets the requirements of this research, and the adopted approach to interpret the data. Second, these theories are followed by theoretical concepts that contribute to the explication of results. They are divided into fundamental and secondary ones. The fundamental concepts are youth, youth cultures, and the notion of ‘bedroom culture’. These concepts are mainly related to youth cultures. They are fundamental because they encapsulate the activities that are investigated in this research and the characteristics of youth and their cultures such as their gender, language, spaces, lifestyles, thoughts and more. However, the secondary concepts are minor key terms that help explicate the results of male and female influencers. It includes religion, class, and power. Each section is defined and elaborated in relation to gender, discourse and/or performance.

Chapter five outlines the approach and methodology to undertake this research. The chapter starts by introducing the two research questions and the positionality of the researcher. It then proceeds with the methodological approach, study design and the description of the sample of research. The following sections demonstrate the methods of data collection, both quantitative and qualitative, and explain how data were obtained. It is then followed by the methods of data analysis with a detailed review of each method. It is worth noting that the quantitative method, descriptive analysis, is used to answer the first research question. The purpose is to provide a complete comparative numerical description of YouTubers’ number of views, likes, dislikes, comments, and subscriptions. This primary quantitative step is a foreground that differentiates between male and female influencers’ content, highlighting any ambiguities or remarkable differences in audiences’ reactions to females’ videos compared to males. The qualitative methods, on the other hand, answer the second research question. This is a follow-up

explanatory phase, aiming at analysing influencers' texts, using Fairclough's three-dimensional model of the Dialectical-relational approach to Critical Discourse Analysis and tools of the 'front' of Goffman's performance theory. The chapter is concluded with an evaluation of the methodological choices.

Chapter six introduces the first phase of analysis of this research: the quantitative phase. It discusses the indicators of audiences' engagement on influencers' YouTube videos and the major differences between males and females. The chapter is organised in relation to the five most-watched videos, least-watched, most-liked, most-disliked, most-commented, and least-commented videos of every influencer's YouTube channel. The chapter also provides descriptive graphs of how videos grew during six months of observation and how both genders differ.

Chapters seven and eight present the second qualitative phase of analysis. They provide a detailed qualitative analysis of YouTubers' discourses. The analysis is based on the model of Fairclough of the dialectical relational approach to CDA. It is outlined starting from micro to macro levels, starting with words' choice, metaphors, cohesion, intertextuality, text structure and many other components. However, there are different subcategories because of the variety of themes and content creation between males and females. Performance is the second main point of analysis in these chapters. This section provides details about the settings, or locations of the videos, influencers' costumes, and the materials used for production.

Chapter nine presents the discussion of this research. It starts with a section that addresses the research questions. The results are presented in a form of dichotomies to facilitate the comparison between male and female influencers' results. The subsections give details about influencers' digital activities, discourses, and performances such as audience engagement, type of text, and type of performance. The following main section introduces a cross-method

discussion of the results. They are elaborated in relation to the theoretical framework and provided literature.

Chapter ten is the conclusion. The thesis concludes by introducing the key findings of this research. Then, they are followed by the contribution of research, a discussion of the limitations of the study and suggestions for future research. The chapter finishes with a section, giving the final remarks about this undertaken research.

CHAPTER 2

CONTEXT OF RESEARCH: ALGERIA AND WOMEN

2.1 Introduction

This chapter focuses on two key concepts: Algeria and women. The first section defines the context of this research, Algeria, featuring its various dimensions like geography, history, culture, and languages. These constituents represent the sociocultural background necessary to understand the media texts and discourses of Influencers. The second part is about women in the Algerian society from a historical perspective, focusing on the colonial era and after independence. This second section shows how females were segregated despite their roles in the Algerian society. The subsections demonstrate women's struggle to gain statuses and acknowledgement like men in society after collaborating with women from the Maghreb region and framing their demands in different artworks, including performance and literary works. Then, the discussion proceeds with Algerian women in the workplace and their engagement in entrepreneurship on social media platforms, referring to the case of female influencers to consolidate Algerian women's profiles from past to present.

2.2 Background of Algeria: Context of Research

This research will use discourse analysis as a research tool. Context plays a vital role in discourse analysis and the understanding of texts. The context of this research, Algeria, will be highlighted in this section to make sense of influencers' behaviours and the reasons behind some linguistic and cultural choices, and the embedded ideologies in the videos. So, this part defines Algeria as a country with all its geographical, historical, socio-cultural, and political dimensions. The discourse in question requires a comprehension of the context. In this regard, Meyer (2001, p. 15) mentioned how the socio-cultural and historical elements are necessary to understand discourses: "One important characteristic arises from the assumption of CDA that all discourses are historical and can therefore only be understood with reference to their

context. In accordance with this CDA refers to such extralinguistic factors as culture, society, and ideology. In any case, the notion of context is crucial for CDA, since this explicitly includes social, psychological, political and ideological components and thereby postulates an interdisciplinary procedure”.

According to Sanz Sabido (2017, p. 3), it is vital to understand the communities’ history, circumstance, and challenges. “Communities, regardless of the medium through which they operate, are defined by the context that surrounds them. It is necessary to understand the history of a community, the circumstances through which it emerged, the challenges that it has and may still be facing, and the ways in which it relates to other (types of) communities”. The location and history of Algeria explain the circumstances that people experienced and the challenges they faced over the years. These elements have also shaped today’s Algeria and have influenced people’s perceptions. In addition to this, they contribute to making sense of the Algerian society, in general, youth’s mentality, and various modern practices, taking place online. That is why some of Algeria’s social and political realities must be understood to make sense of the context.

2.2.1 Geography

Algeria is situated in North Africa. Its landmass is 2,381,751 square kilometres, making it the largest country in Africa and the tenth biggest country worldwide. Algeria is considered the gateway between Africa and Europe because of its 1660 kilometres seaboard in the north. The Mediterranean Sea and seven countries, including Tunisia, Morocco, Libya, and Mauritania surround Algeria, forming all together, the Maghreb region. Algeria consists of 58 provinces, known as *Wilayat*, 553 districts, known as *Dawair*, and 1541 municipalities or communes, known as *Baladiyat*. Algeria’s population exceeded 43 million in 2020 (Worldometer, 2021). Algerians live in both rural and urban areas. However, because of the large surface of Sahara, covering 90% of the entire country, most of Algeria’s inhabitants live in the northern coastal

cities such as Algiers, Oran, and Constantine. Algiers, however, is the capital and the second biggest city in the country. It is the most populous district having more than 5 million citizens (Worldometer, 2021).

2.2.2 History: French Colonialism in Algeria

The Numidia Kingdom, Ottoman empire, and the French colonists are among the previous occupiers of Algeria. Algeria had first an attachment with the Numidia Kingdom. Then, it was conquered by the Berbers, in the middle ages, which had ruled the Maghreb region, explaining the existence of Berbers and Berber language in the country. After that, Muslim Arab armies arrived in Algeria and governed the whole country with its former rulers within a century. Later, the Spanish occupied several coastal cities like Mers El Kébir, Oran, Algiers and Bugia from 1505 till 1510.

Consequently, Algeria asked for the Ottomans' help that incorporated the land in 1517 led by Barbarossa and his brother Aruj, who protected the territory after several attacks with the Spanish. Hasan Agha became a national hero then and Algeria, a world military power. Nevertheless, this force did not prevent other conquerors from invading Algeria. However, this time it was a radical colonization, aiming to change the whole Algerian history and identity. In this regard, Renkveren (2016) confirms that “after losing ties with the Ottoman Empire, Algeria was dragged into an unpredictably painful period of history”.

After claiming a ‘Diplomatic Incident’ with the French consul and Hussein Dey as an Algerian rationale, France occupied Algeria in 1830, causing bloodshed, and nearly a third of the population died of either violence or illness until 1872. French colonialism called an end to the three centuries of Ottoman's ruling. The reasons behind their invasion were various, among others: the prominent strategic location of Algeria as being at the front of the continent with the tallest Mediterranean seaside, having a productive land, France's need to make up what

they have lost in previous wars, and the colonial rivalry between France and other European countries over African colonies, lands, and raw material. However, the missionaries had a desire not only to take the land but to irradicate Algeria people's identity by spreading their culture and religion and converting the native Muslim Algerians to Christianity (Rohmer, 2011).

In addition to this, France uprooted the population, lowered the literacy rate, and "the trauma deepened as, within a few short decades, Algeria was not given the status of a colony but annexed into France. This meant that the country had no claim to any independent identity whatsoever but was as subservient to Parisian government as Burgundy or Alsace-Lorraine. This had a deeply damaging effect on the Algerian psyche." (Hussey, 2013). Socially, the family status was witnessing a dramatic change from the early years of colonialism. According to Fanon (1959), a psychiatrist, philosopher and postcolonial analyst, the French settlers influenced the Algerian consistency of individuals, families, and traditions, describing the Algerians as black people in the United States who suffered discrimination, frustration and alienation. This colonialism completely changed the whole Algerian culture, from the material culture, such as buildings and streets to the non-material culture such as values, symbols and institutions (Mebarki and Mokdad, 2018).

Algeria's identity was denied and degraded for a very long time that it was difficult and remains troublesome to overhaul the undermined culture. Because "when French colonized Algeria in 1830, it was not merely economic exploitation or political domination it sought, but a comprehensive annexation that aimed at eliminating its culture. The French controlled education, government, business, and most intellectual life for one hundred thirty-two years." (Rebai Maamri, 2009). Besides compelling its trade and economic policy on Algeria, France necessitated the natives to obey and accept its own identity, cultural and social norms. The French colonialism had the purpose of enacting a French print because it considered Algeria as

“Grande Entreprise” [Big Enterprise] which its ownership belonged to them only. Ranjana Khanna (2008, p. 76) said: “Under French colonialism, the rationale for teaching French was articulated quite differently than the rationale for teaching English under British colonialism. The British in India, for example, did not demonstrate any desire to assimilate the natives of India, either culturally or linguistically, and seemed content to enforce power without hegemony”.

French colonialism methodically stamped their imprint under a term that implicitly implicated their intentions, known as “La Mission Civilisatrice” [The Civilising Mission]. France created this concept to plant its cultural habits in the Algerian society and transfer their values and attitudes to the indigenous people of Algeria. One of the significant examples is language. The French obliged Algerians to learn the French language, an integral element persistent in the colonised country. “Efforts were begun by 1890 to educate a small number of Muslims with European students in the French school system as part of France’s “civilizing mission” in Algeria. The curriculum was entirely French and allowed no place for Arabic studies, which were deliberately downgraded even in Muslim schools. Within a generation, a class of well-educated, gallicized Muslims – the *évolués* (literally, the evolved ones) – has been created.” (Toth, 1994, p. 34). Language has a tight relationship with the human mind and can determine its way of thinking. Fanon confirms: “to speak...means above all to assume a culture, to support the weight of a civilization” (Fanon, 1968, p. 17-18). This statement shows how language unconsciously contributed in the implementation of the French culture in Algeria. However, this does not mean that the teaching of culture was not explicit.

Haddour (2006) demonstrated how the Algerian men were a target of criticism because of their significant role in the Algerian family and society. The objective of France was to leave this influential member with an underestimation and inferiority complexities that will, in turn, influence all the other members of the family. For instance, The French bosses or comrades

constantly asked the ritual questions of whether the wife wears the veil, if they go out to the movies, fights, or cafes. These Europeans, as Haddour (2006, p. 103) describes, “do not limit themselves to the disingenuous query or the glancing invitation. They use the ‘Indian cunning’ to corner the Algerian and push him to painful decisions”. Moreover, in Christmas and New Year celebrations, the Algerians were called by name to the boss’s office to receive a family invitation to the firm’s house. These French conventionalisms were forcing the Algerian men to believe that their traditions and social norms are odd and abnormal but mainly undesirable and deficient in the world (Haddour, 2006).

All of this is to demonstrate how the French colonialism tried to diminish the Algerian native identity in the colonial era and influenced culture, language, and social structure like families. That is why the Algerian government relied on “The Arabisation policy” to enhance Islam and nationalism after the independence in 1962, obliging people to revive the mother culture and preserve its identity that France worked rigorously to eliminate from the Algerian society.

2.2.3 Algeria’s Black Decade

It is true that France implemented its roots in the Algerian society. However, the religious bedrock and nation’s populist ideology have encouraged the sustainability of society after independence, but it did not last long. Algeria was politically, socially, and psychologically destructed, leading into a civil war, known by the black decade, by the 1990s. According to Thomas (2018), the ultimate reason for this war was the ill-equipped Algerians for self-government, “and this was the inevitable corollary of the colonizer’s development of exclusionism and prejudices, that prevented their development”. The war was known as ‘the black decade’ led by Islamists who were imposing extremist behaviours enacted in the ‘Family Code’. This code will be elaborated in the second section as it concerns women.

The black decade is one of the fiercest wars in the Arab world due to extremism, radicalism, torture, and assassinations (Zeraoulia, 2020). There was an estimation of up to 200,000 killed people and thousands of disappearances after this decennial war between the Algerian government and extremist Islamists. However, this bloody warfare had long-lasting consequences on the Algerian society, especially after the constant reminders/threats set up on TV broadcasting to avoid any manifestations against the regime that may lead to similar effects—namely a civil war.

Zeraoulia (2020, p. 26) had drawn successive events when national channels broadcasted memories from the black decade, explicitly obliging people to accept today's regime. Because "there is a general consensus that the past experience still has a deep influence in Algeria, and it was an important instrument to legitimize the political regime under Abdelaziz Bouteflika. Indeed, following the Arab spring since 2010, politicians, including former Prime Minister Abdelmalek Sallal, often drew on the collective understanding of the past to support the government's policies" (Zeraoulia, 2020, p. 26). To better illustrate, national TV broadcasted dreadful pictures from the civil war in September 2018 "to terrify people and to emphasise the role of President Bouteflika in the peace process" (Zeraoulia, 2020, p. 26).

2.2.4 Socio-economic Issues of Independent Algeria

This section focuses on some difficulties people, especially youth, faced in independent Algeria, such as unemployment and immigration, and how the latter needed to find adequate solutions to ensure revival and development. The proposed solutions are intentionally put in this section to show how youth seized new opportunities to manifest their rights. Hussey (2013) thinks that Algeria must recall its colonial history to understand today's issues. Algeria severely suffered from social, economic, political, and cultural issues. For instance, youth's immigration was continuously increasing because of unemployment and the idealisation of the west. After a hard-fought war, some Algerians sought the opportunity and benefited from the relative

freedom of movement between Algeria and France, mainly after the ‘Evian Accord’ of Algerian independence in 1962 to avoid poverty and terrorism (House, 2006). By 1965, there were over 500K Algerian nationals in France which led the government to express complex desires against Algerians being in their territory because, according to them, they were hard to ‘integrate’ (House, 2006). Nevertheless, as a colonial power, France had no choice but to accept many Algerian migrations to ease the increasingly tense political situation (House, 2006).

As for the country’s income, Algerian presidents were left with workforce and development resources, oil and natural gas, the backbone of Algerian economics. These two resources had made the French conquerors estimate to create a North African colony that provides the metropole with raw materials to draw the French manufactured goods. For so many years, there were different economic policies, arguing whether the government or private multi-national companies should govern this sector. Some experts like Bennoune (1988) argued that for a country to gain absolute independence, it should focus on the rapid development of primary industries. Bennoune (1988) highlighted the different components required to shape independent Algeria and cited the government’s strategies to build economics, education, and social life after colonization. For example, he suggested that the success of education is based on a four-tier educational system, technical expertise, and scientific knowledge to assert the running of essential activities and the administration of society.

2.2.5 Language and Culture

Most Algerians speak Standard Arabic, Algerian Arabic, ethnic languages like Berber or Kabyle, French, and English. First, Arabic is the mother tongue and first language in Algeria. There are, however, two forms or varieties of Arabic in Algeria, Classical Arabic or Standard Arabic of the Quran, also known as ‘al-fusha’, used and spoken throughout the Arab world, and the Algerian dialectical Arabic, also known as ‘al-ammiyyah’ or ‘ad-darija’, used in informal settings for daily communication. Algerian Arabic, also known as the Algerian

dialect, is spoken by 83% of the population. Standard Arabic is taught in schools and is Algeria's official language specified in the 1963 constitution. Second, the ethnic languages spoken by the indigenous people depend on the region like Berber and Tuareg. However, Berber or Kabyle became a national language in 2016. French is considered a second language and English a foreign language.

After the independence of Algeria in 1962, authorities adopted the "assimilation" policy to rebuild the nation by implicating a single language, Arabic, to unify the nation and reduce conflicts like multilingualism within the same regions. Otherwise, according to the authorities, "inequality and exclusion" among the country's citizens may occur (Benrabah, 2004, p. 59 - 60). This process is better known as "The Arabisation Policy". The country was set to be unified on the linguistic and religious levels because "in Algeria, what links Islam and nationalism is the Arabic language" (Benrabah, 2004, p. 63). Islam, on the other hand, is considered "a basic element of its political creed and national identity" (Benrabah, 2004, p. xii).

Algeria became a multilingual country because it demonstrates different language and dialect contacts (Kherbache, 2017). According to Benrabah (2004), Arabisation was not successfully integrated to reduce conflicts in the country due to political and ideological factors. To better illustrate, in the early years after implementing Arabic in Algeria, Fuller (1996) explained how the language struggle between Arabic and French created a major cultural sensitivity in Algeria. According to him, "the Arabization campaign opened up new cultural strains in the country as a fault line developed between French-speaking (francophone) and Arab-speaking (arabophone) communities. A whole new generation began to be educated in Arabic, giving it a cultural orientation different from that of the French-speaking class. But more than just a generation gap was involved in the trouble: elements of class and cultural discrimination began to creep in" (Fuller, 1996, p. 12). Differences in the use of Arabic and French in higher

education are one of the reasons for this failure. For instance, scientific faculties like medicine and engineering use French. Whereas the others, like arts and humanities use Arabic.

Algeria faced multiple struggles after incorporating Arabic. First, the lack of qualified Arabic teachers led authorities to bring teachers from Arab countries, like Egypt and Palestine. Another issue is the widespread of French in the country and its use in media, government, and urban society. Therefore, it became more evident to students who perceived their education at universities in Arabic that “their prospects for gainful employment were bleak without facility in French, a fact that contributed to general public skepticism about the program” (Deeb, 1994, p. 89).

Concerning culture, most of Algeria’s tribes and despite their common religion, Islam, have some distinct ethnic cultural behaviours, costumes, and traditions. However, most Algerians’ ethnicity is predominantly Arab and Muslim. One of the Islamic traditions and celebrations is Ramadan, an essential Islamic event highly observed in Algeria. Most people observe fasting and respect the Islamic guidelines during this holy month. Other significant Islamic events in Algeria are Eid-El-Fitr, Eid-El-Adha, and the prophet Muhammed’s birthday, “Mulud”.

There are different local and national dishes in Algeria, but the most popular ones that are more common are: couscous known as “Ta’am”, a spicy soup known as “Chorba” or “H’rira”, stuffed spring rolls known as “Bourek”. There are different sorts of sweets, the most famous ones are “Makrout” and “Baklawa”. There is a multiplicity of traditional outfits in Algeria. However, in ancient times, men used to wear a traditional cape called “Barnous”, put on shoulders, and women wore "Haik", a sort of long white coverage from head to toe. However, nowadays, both men and women turn to European style clothing, especially in urban areas. So, “Many Algerians, and not only educated ones, see Algeria as partaking in a multiplicity of cultures. They live far closer to Western Europe than the Middle East, and indeed do not

consider themselves “Middle Easterners” ... they are Franco-Mediterranean people, an Arab people, a Berber people, a Muslim people. They touch black African civilization to the south. There are many competing identities here, then, that require working out” (Fuller, 1996, p. 18).

2.3 Women in Algeria

This section looks at gender from a historical perspective, referring to the context of research, Algeria. Further discussions about gender will be provided in chapter four, and its relationship to religion, language, performance, and class. This part demonstrates the struggle of women in postcolonial Muslim society that witnessed a continuous influence from external powers, such as colonialism, and internal ones, such as misconceptions about religion and socio-cultural pressures. These factors prevented women from the full involvement in everyday life activities and engagement in public spheres, such as social media. This section illustrates how Algerian women defended mentally and physically their rights and position, sometimes with their fellows in the Maghreb region, to create their profiles in the Algerian society despite males and colonisers’ oppression. The illustrations in this chapter will clarify the reasons behind women’s fight, especially after the government disregarded their significant roles in the war of independence. This part also elaborates how Algerian women engaged in work and entrepreneurial activities, considering social barriers and religious guidelines. Recent examples referring to the case of female influencers will be provided, such as experiencing bullying and threats due to the enduring ideologies of society.

In this vein, it is worth knowing that “in Algeria, as in the rest of the Middle East, women are traditionally regarded as weaker than men in mind, body, and spirit. The honor of the family depends largely on the conduct of its women; consequently, women are expected to be decorous, modest, and discreet. The slightest implication of impropriety, especially if publicly acknowledged, can damage the family’s honor” (Deeb, 1994, p. 101).

2.3.1 Algerian Women in the Colonial Era and Onwards

Mapping the status of the Algerian women from the colonial era is important to understand their struggle to get their rights despite their pivotal roles in the war of independence, starting from 1954 to 1962. This review will make sense of the contemporary issues, like socio-cultural pressures, facing women in the Algeria society. A quantum leap had to occur in Algeria within the fair sex and their state of mind during the war of independence to ensure winning. During the Algerian war of independence, society and the government eradicated all restrictions so the Algerian woman, who assumed an increasingly vital state in the revolution, can develop her personality and be more responsible to help them gain the country's independence. "The freedom of the Algerian people from then on became identified with woman's liberation, with her entry into history" (Fanon, 1959, p. 107).

Due to revolutionary commitments, Algerian women had to change. For example, there was an instrumentalisation of the veil, and sometimes women were forced by settlers to throw their chadors to westernize the society. Profound repercussion appeared in the Algerian family life, switching from being homogenous and virtually monolithic to wrecked pieces due to the radical change that had taken place in society (Fanon, 1959). Traumatism emerged upon the family groups because of the heinous crimes, like taking a father to prison in front of his children, stripped along with them, and all other types of torture that left women, then, with traumatized starving children. For boys, it was absolute to be engaged in the liberation movements. Girls, however, had to find a spouse as soon as they reach adolescence, but it was not the case in the independence movements, obliging them to become an integral part (Fanon, 1959).

Despite the war, this movement brought women into a new era, when getting married was no more a priority and traditional patterns were no more significant. According to Fanon (1959), this new-born woman was passionately writing the heroic pages of Algerian history and had broken the bonds of society for the sake of her country's destiny and her new epic position.

Women were later combatants, nurses, teachers, cooks, and assistants together with the male fighting forces. Djamila Bouhired, for example, is one of those women, carrying the submachine-gun chargers and constantly tortured by French colonialism.

From 1955, the Algerian woman began to have role models. “It was these militant women who constituted the points of reference around which the imagination of Algerian feminine society was to be stirred to the boiling point. The woman-for-marriage progressively disappeared and gave way to the woman-for-action” (Fanon, 1959, p. 108). As they were engaged in building a new Algeria, impatience, enthusiasm, and radicalism were always their characteristics. Therefore, they had been asking for the most challenging missions until they gained political training that taught them how to control their eagerness and show an unexpected character of calm, composure, and firmness (Fanon, 1959). However, despite their significant role, they were not granted rights nor gratitude that led them to defend their statuses and build their image in the Algerian society. They sometimes worked with fellow activists in the Maghreb region, namely from Tunisia and Morocco.

So, after independence, the government neglected women’s fundamental rights despite their significant role in the revolution. Salhi (2011, p. 156) pointed to the fact that women’s rights were considered nonessential compared to what was believed vital to them, and the country’s alike: “most Algerian men have always seen the liberation of women as neither specific nor a priority. Similarly, therefore, they do not acknowledge the need for a women’s movement which is seen as secondary to the endless list of priorities faced by the country and government”. So, women were left with their initial positions in society—stay-at-home individuals, expected to find a spouse. They were considered as passive and silent victims with neither political participation in the National Assembly under Ben Bella, a former Algerian president, nor decision making (Salhi, 2011).

During Boumedienne's ruling, however, women were granted some rights such as election in communal assemblies, integration in the national programme of progress and development, and ensuring equality of the sexes (Salhi, 2011). However, despite the promotion of justice and militate against posterior mentalities towards women, Islamism had constant intentions to Islamise the Algerian society (Salhi, 2011). This Islamism pressure focused more on the enforcement of a set of measures on family law and women, especially dressing and work. This part leads to the ruling of Bendjedid, and the institution of The Family Code, supported by conservative Islamists. It was an impediment for women. Algerian women activists, including freedom fighters, also known as *Modjahidat*, students, and others continued fighting for their rights after the government was seriously debating the code. Despite the captured resistance in marches, protests and assemblies, the Family Code enacted in June 1984. It was considered "barbaric and a second betrayal by the neo-patriarchal state to Algerian women" (Salhi, 2011, p. 160). The first betrayal was when the government did not grant women their rights and suitable profiles after the independence of Algeria.

So, the Family Code constituted provisions, restricting women's social practices and decision making. The necessity to have a matrimonial guardian to get married, inability to divorce while men have the right of repudiation, duty to breastfeed and care for children until adulthood, obey and respect husbands and get their permission to work, and institutionalization of polygamy to men are among the Family Code provisions, believing they are a reproduction of Islamic Sharia law. This code made women feel "deeply disadvantaged and devalued in society" (Salhi, 2011, p. 161) but also neglected the basic rights of women that were set by the Prophet Mohammed (Peace Be Upon Him). Hélie-Lucas mentioned the fact that women were unable to protest to seek their rights because of men's and government's belief of inadequacy of choosing the "right time", and the fact of smudging religion, identity, and culture:

We are made to feel that protesting in the name of women's interests and rights is not to be done now (it has never been the right moment: not during the liberation struggle against colonialism, because all forces should be mobilised against the principal enemy: French colonialism, not after independence, because all forces should be mobilised to build up the devastated country; not now that racist imperialist Western governments are attacking Islam and the third world, etc...). defending women's rights "now" (this "now" being ANY historical moment), is always a betrayal-of the people, of the nation, of the revolution, of Islam, of national identity, of cultural roots, of the third World ... according to the terminologies in use (Hélie-Lucas in Laws, 1988-1989 cited in Salhi, 2011, p. 162)

Algerian society considers women stay-at-home individuals who should take care of family. Benrabah (2004) illustrated a representation of women in one of the ancient reading books of primary schools destined to 8 to 9-year-olds, i.e., third-grade pupils. The materials in textbooks did not encourage equality of the sexes and have put women in a problematic status. He referred to a poem altered by a young female kneeling in a pool of water and washing. The poem implements traditional radical thinking to children, making them believe women belong to home and are supposed to be submissive. The poem reads as follow: "Every day, I help my mother with the house work/From morning to evening I do what she needs/I never go and play before I have helped my mother/Oh mother! I am a dutiful daughter and attentive to what I am told/And all you ask of me, I do it quickly and without delay/Bestow blessings on me, I will be obedient and submissive" (cited in Benrabah, 2004, p. 68).

2.3.2 Algerian Women's Resistance

Worldwide male-dominated environments obliged women subject to marginalisation and subservient positions to challenge the unequal situations and fight for their rights. Algerian females are not an exception. Their resistance participation increased with the start of the war of independence from 1954 to 1962. In 1956, they fearlessly participated and with no hesitation in several series of revolutionary activities. In 1958, a group of Algerian women spoke up

before hundreds of men during a nationalist meeting at the Casablanca Labour exchange because of male domination of the nation's anti-colonial revolution. They warned them to avoid a new revolution, saying that: "you make a revolution, you fight colonialist oppression but you maintain the oppression of women: beware, another revolution will certainly occur after Algeria's independence: a women's revolution!" (Sidi Moussa, 2016). Association of Algerian Muslim Women, run by Mamia Chentouf, known for her conquest for Algerian women's new rights, was created by the anti-colonial Movement for the Triumph of Democratic Liberties. It promoted feminism, dedicated to charitable activities, advocating biological differences between men and women, and affirming Arab Muslim culture (Sidi Moussa, 2016).

Therefore, unlike Muslim women in other Arab countries who were criticised for their lack of political knowledge, Algerian Muslim women have shown their emergence in political, anti-colonial, and feminist movements. The violent struggle of the war, like torture and murder, helped partial acknowledgement of the vast contribution of female's participation. Nassiba Kebal, a young female activist, showed how women could endure as much as any other male activist, yet this gender equality faced some conservatism (Sidi Moussa, 2016).

Moreover, Algerian women could not dispute some religious, economic, or nationalist patriarchy matters, despite some growing liberal views of Algerian male leaders (Sidi Moussa, 2016). Still, Nedjib Sidi Moussa (2016), the Associate Research Scientist in Sorbonne University, thinks that these recent years witnessed a reborn concern in the history of Algerian women's movement from the colonial to postcolonial eras, demonstrating that women have to combat for equality in Africa, and unemployment.

As an unprecedented step in the Arab world, Algerian women were quietly dominating many work areas (Slackman, 2007). They engaged in new domains and careers as economic and

political powers (Slackman, 2007). Sociologists, journalists, country leaders and Islamist extremists noticed the social change the country was experiencing with the subsequent increase of women's role in the Algerian society. Despite the extremism and the state's conservative viewpoint, the Algerian Muslim women wore their 'hijab', stacked to their country's principles based on Arab-Muslim culture but freed themselves from moral judgements imposed by men and the society in general. Their major principles and goals in 2007 were financial independence, better location in society, and enthusiastic brim in society (Slackman, 2007).

2.3.3 North African Feminist Movement

The similarities in the Maghreb region, especially between Algeria, Tunisia, and Morocco, due to the influence of the French culture and history as well as educational, judiciary and trade systems, Maghreb activists and academics collaborated to participate in local and international associations to make their voices heard and set several reforms to gain social positions and equality. After independence, women initially participated in official women's organizations or charitable associations because the North African feminist movement appeared only in the 1970s (Moghadam, 2015). Exceptionally, the Maghreb feminist activism enabled women to reflect new dimensions and changes in the sociodemographic female population. They raised levels of awareness, education and elaborated new feminist changes that contradict the social ideologies and norms of the Maghreb region. There were significant manifestations of women's demands through academic and literary efforts like books, novels, magazines and films to indicate their participation in civil society.

The North African feminist movement evolved in the 1980s when feminist activists noticed a growth of Islamist influence in the region. They later joined the Maghreb-wide anti-fundamentalist network of the sociologist Fatima Mernissi. However, there was a quantum leap in their achievements after forming the 'Collectif 95 Maghreb-Egalité' in the 1990s "to push egalitarian family laws and full citizenship for women" (Moghadam, 2015, p. 1). In the light

of the massive absence of female participation in the labour force and government, the course of feminists in the contiguous Maghreb countries was considered highly remarkable and fearless. It invited some well-known women's rights groups in the Middle East and North Africa region. The Maghreb women were highly involved in civil society and democracy movements until 2011, only the Algerian Louisa Hanoune and Tunisian Maya Iribi were women political party leaders in the MENA countries.

These Algerian, Moroccan, and Tunisian “critically minded educated women could establish their authority, take part in decision-making, engage with various publics, develop their civic skills, and exercise political rights in their own organizations” (Moghadam, 2015, p. 1). Moreover, this North African feminist movement progressed internationally due to technology and innovations. They helped women build worldwide connections and boost their activism. Some of the activists were gradually engaging in media, allowing them to invade the public sphere through their cultural outputs, then echoing their feminist viewpoint in national debates.

Moroccan feminist activism was against the Mudawana and supported marital life and family affairs instead. Significant reforms have taken place, including the electoral code in 2002 that brought 30 parliament seats to women, the labour code in 2004 presented sexual harassment at work, and the nationality code in 2007 giving equal national rights to both men and women (Moghadam, 2015). They also defended working mothers' rights and asked for the criminalization of all forms of violence against women.

Tunisian women formed Tahar Haddad Club to highlight feminist issues in the workplace, like low-income. They had political opportunities, helping women's rights movement to grow (Moghadam, 2015). However, the spotlights were mainly on the Islamic reforms that Tunisian women believed are unequal. Enhancing political and social rights, and seeking equality beyond Islamic fundamentalism were some of the leading feminist Tunisian demands.

Nevertheless, there was also tension on family law and equalities within couples in managing family affairs, like finance and care. Another critical issue that activists highlighted is setting the government punishments for domestic violence and sexual harassment. Tunisian women's associations, on the other hand, wanted to confirm that the Code is respected (Baffoun, 1994).

On the other hand, Algerian activists showed a critical and audacious character to both Islamism and state autocracy that cost several of them their lives (Moghadam, 2015). The Algerian movement was both democratic and feminist. It resisted patriarchal laws and norms and Islamist terrorism and had contributed to building the 'Collectif'. However, there was an ideological and cultural separation that distinguished "women of the modernist trend" from the women of the Islamist movement (Moghadam, 2015).

It is worth mentioning that there is nothing known or acknowledged as Algerian feminism in Algeria. However, according to some scholars like Moghadam (2015), this movement was mainly established through three waves since the 1980s. The first was against the conservative family code in the immediate post-Boumedienne period. The second was against the Islamist movement and the terrorism of the 'Black Decade' in the 1990s. And, the third for gender justice in the new century (Moghadam, 2015). Nevertheless, collaborations with, human rights, the country's main trade union, and the 'Collectif', worked to achieve policy and legal reforms about family law and sexual harassment. Therefore, the government recognised the feminist movement in 2002. "Algerian president Bouteflika appointed five well-known women's rights advocates to his cabinet", they have also unprecedentedly gained the highest number of parliamentary seats in the region (Moghadam, 2015, p. 5).

2.3.4 Algerian Women' Activism via Arts

This part illustrates how Algerian females persisted in getting their rights at the Algerian society and creating their profiles despite governmental restrictions and total neglect. Arts,

more precisely performance and literature, are an example to reflect on the tools used by female Algerians in the past to make their voices heard and resist societal and governmental discriminations. YouTube and social media platforms are alternative media for Algerian women to speak up and show off their identities and lifestyles in the 21-century world. However, despite the absence of utilities and the right to speak up in the past, women continued to fight for their rights using performances, like workshops and theatre, and literary works, like books. So, influencers' resistance and persistence to create content and talk about Algerian women's identity despite taboos and socio-cultural pressures is a continuity of past resistance portrayed in several forms. Speaking up might be a spontaneous activity worldwide. However, females in Algeria have gone through a long way to create content on social media and YouTube, in particular.

2.3.4.1 Via Performance

Publishing houses, academics, novelists, and filmmakers participated in the feminist manifestation to help building a new society and criticise Islamist fundamentalists' thinking. Demonstrations against Islamist terrorism were taking part in almost every women's association in contemporary Algeria. However, some of them, like 'SOS Femmes en Detress' and IQRAA, preferred to keep low profiles and manifest their needs through new forms of expression: "some women organize a group or a workshop to write, reflect, testify and to publish about this troubled period [terrorism]" (Bouatta, 1997, p. 22).

So, there were other forms of manifestation in Algeria. Mockery, for instance, was one of the expressive tools that Algerian activists adapted to show their irritation and disagreement. On International Women's day in 1995, Algerian women held a mock trial in La Salle Ibn Khaldoun in Algiers, near the prime minister's offices. They, mostly members of the Algerian Union of Democratic Women, run by Leila Asslaoui, along with some women from the international feminist community gathered to symbolically perform a trial for 'crimes against

humanity' (Khanna, 2008). Testimonies were given to Algerian journalist Mohamed Benmohammed on videotapes by women who were raped, widowed, violated or their loved ones disappeared. According to Khanna (2008, p. 69), "such disappearance affects the ability of the body to be represented".

Algerian women have shown at that time through 'Mockery' their sufferance, resistance, and opposition to the language of colonialism and the judicial system. They had "gaps in language haunted by their desire to be represented and their traumatic relationship to the language [French] and judicial system that had failed to represent them" (Khanna, 2008, p .69). Nevertheless, Algerian feminists and activists succeeded through their peaceful and civilized abilities to exhibit their rights and demands, and to symbolise their devastated souls by performing one of the eloquent sceneries in the region. Mockery was, therefore, a tool of manifestation, expression, and representation.

2.3.4.2 Via Literature and Moviemaking

This section focuses on one of the most influential feminist writers in Algeria to illustrate how Algerian women expressed themselves and defended their positions via literary works, like novels. Their writings tried to show women's struggle, especially Assia Djébar's books and films, representing Algerian woman and their status in a patriarchal society, and outvoicing their achievements and role in the war of independence. Fatima Zohra Imalayene, known by her pen name Assia Djébar, is one of North Africa's most influential writers. She is the widely translated feminist novelist into more than 23 different languages. She is one of the leading 20th century Algerian novelists. Assia Djébar is an Algerian author, essayist, professor, and feminist voice, who empowered Algerian women in writings and filmmaking. Postcolonial views and the adverse effects of colonialism define the long award-winning career of this 20th-century female writer, showing perseverance throughout her life and anti-patriarchal stance embodied in her first four novels written from 1957 to 1967. Her feminist writings, however,

were a claim of her voice and life story together with the stories and voices of Algerian women revolutionaries in a coloniser's version of history celebrating Algerian women's experiences and expression and bodies as well.

She mainly focused on women's rights in the Arab world and the struggle that Algerian women witnessed before and after the independence. Djebbar directed her first cinematic work 'La Nouba Des Femmes du Mont Chenoua' [The Song of Women of Mount Chenoua] in 1977 trying through a female engineer 'Lila', who returns to Algeria after many years in exile, to describe the importance of female movement and to show how the social hierarchy of masculine and feminine spatial relations invert through gendered power relations. After the Algerian nationalist filmmaking projected a movie in 'Cinéma Moudjahid' [Freedom Fighter Cinema], highlighting the patriotic fights of male liberation fighters, Assia Djebbar directed her movie 'La Nouba'.

The movie spotlighted women's participation in the Algerian revolution, and their experiences that had contributed to the independence. These female achievements were not included in movies made by men because 'they went against the dominant national narrative', who thought that women would never be equal to men. They should belong to their world instead, that of the home, despite their revolutionary contribution to the 1954-1962 war (Flood, 2017). In her film, Assia Djebbar incorporated women's testimonies and the main character's 'Lila' narratives of different past colonial events in Algeria and have, therefore, "destabilized received notions of the war and of the process of historicization itself" (Flood, 2017).

Assia Djebbar tried throughout her movie to show Algeria's history, like the Roman occupation and how the past and present overlap and influence one another, but mainly how the French colonisation and the war of independence "impact upon the lives of present day Algerians" (Flood, 2017). This movie which offers a cultural engagement of the Algerian woman was

directed through television accessible to the vast majority, knowing that in Algerian cities at the end of the 1970s, cinema audiences were almost “exclusively male” and majority of women of all ages and all backgrounds watch television, explaining why *La Nouba des Femmes du Mont Chenoua* was originally produced for Algerian Television (Salhi, 1999 cited in Martin, 2011).

When Assia Djebar died, the French president François Hollande hailed Ms Djebar as “a woman of conviction, whose multiple and fertile identities fed her work, between Algerian and France, between Berber, Arab and French” (Aljazeera, 2017b). Her books explored the Algerian postcolonial society and women written in French: “First it was the language of the enemy”, said Assia Djebar to *The Times* in 2000 “then it became a kind of stepmother, in relation to the maternal tongue of Arabic” (Baume, 2015). She has further said upon receiving the honour of her election in *Academie Française*, “Each of my books is a step towards the understanding of the North African identity and an attempt to enter modernity” (Aljazeera, 2017b).

2.3.5 Algerian Women in The Workplace

Despite her remarkable role in the Algerian revolution of independence, the Algerian government and men did not recognise the feminist capacities because of the predominant belief that women should be stay-at-home wives and mothers. They were excluded from political and social activities in the postcolonial era. By the end of 1979, “some 97 percent of Algerian women were without paid work, officially regarded as homemakers” (Moghadam, 2001, p. 135). However, social, cultural, and economic reforms, and the labour market enabled women to participate in society because of economic evidence of women’s prominence, due to their capacities and educational levels. This section focuses on the main events contributed to building females’ profiles in the modern era.

Feminist activism had passed through several stages, from the colonial period to the independence of the country. At first, women were dedicating their efforts to their families, but simultaneously benefited from their craftsmanship to help their husbands or feed their children. Due to colonialism and high rates of male death, circumstances obliged widowed women to fulfil the requirements of their domestics by doing what their husbands used to fill in. Those of the countryside were working in agriculture and grazing sheep. Those of the city were long-term home inmates because of traditions and inability to leave the house without men's company. Nevertheless, they transformed the house into workshops to do handicrafts like embroidery on wool and cotton to help with the expanses of the house.

Women's work was continuously neglected despite their efforts to feed their children and help their husbands. Only male workers were considered active members of society with economic skills and capacities even though women were randomly and indirectly trading at home. They were frugal with the money they gained, which implement that the Algerian woman was already a domestic entrepreneur in the traditional Algerian society, though the characteristics of entrepreneurship might change from those of the present.

After gaining independence, Algeria has set numerous reforms to rebuild the country's institutions. Enormous importance has been given to educational institutions to enable all the citizens, whether males or females, to learn and develop individual skills. Nevertheless, most women were not allowed to join the school because of social and cultural criteria, like customs, traditions, and ideologies (Menad and Seghiri, 2017, my translation). After resetting the country's economics based on the Socialist Approach that evokes public institutions, an economic crisis in the nineties led to the inevitable consequence of accepting women's work. Men needed females' participation in and outside their homes because they constituted a higher proportion of the population, and those with educational levels were hired in more professional

institutions. As for women, they had a great willingness to both show their skills and shape their identity in a male-dominated society (Menad and Seghiri, 2017, my translation).

As time passed, both men and institutions recognised and acknowledged the substantial role women played and their potentials especially in improving social and economic conditions. The social status that women reached in the Algerian society enabled them to run important job positions in administrations, army, manufacture, education, health, commerce, and entrepreneurship highly dominated by men (Menad and Seghiri, 2017, my translation).

Though the role of the Algerian government cannot be discarded because they run awareness campaigns, highlighting the outcome of women's work both on families and economics and helped directing the popular opinion and conceptualise a new fashion within society (Menad and Seghiri, 2017, my translation). Women were, subsequently, considered as active irreplaceable members both at society and in the professional sphere who should, in return, benefit from certain rights. Therefore, discrimination against women was prohibited, and some rights were granted without touching at most moments the spiritual values and ideologies of the Algerian society.

Notwithstanding the partial attempts of the Algerian government in helping women evolve in the society, there were uncountable social, cultural, extremist religious barriers that have prevented them from fully engaging in the workplace. Women were challenging these circumstances to gain educational and social statuses and aim to raise their voices through associations to become full-right citizens (Moghadam, 2015). They also used literature to officially proclaim the women's demands in workplace and everyday life because they could not use mainstream media that men prominently dominated.

Globalisation encouraged and facilitated the Maghreb feminist movement through information technology and openness to other cultures and global feminist movements. Globalisation has

inevitably conquered the Maghreb economically, culturally, and socially. Algeria, Morocco, and Tunisia started subsequently implementing structural adjustment to be engaged in the world economy and global society. However, global capitalism was the reason behind not only unions raised objections but feminist groups as well (Moghadam, 2015).

Women wrote insightful and critical documents to the UN's third and fourth world conferences that helped them set global women's rights agenda and obtain funding from German foundations to support their feminist campaigns and support from Women Living under Muslim Laws, and the Women's Learning Partnership for rights, development, and peace (Moghadam, 2015). Engaging with global organisations and corporation with activists worldwide enabled Maghreb women activists to gain an international backup that enhanced their local movement.

It cannot be discarded that economic globalisation has offered chances of recruitment and entrepreneurship to women (Moghadam, 2001). This, Algerian women held political and entrepreneurship positions. Globalization enabled Algeria to be open to the market economy, which, in turn, influenced the working culture in the country and provided new opportunities to men and women alike (Boufeldja, 2014). Moreover, the country has adopted a new policy to help unemployed youth by "granting them financial facilities, in order to create their own businesses" because of the success of entrepreneurship in both Europe and USA (Boufeldja, 2014, p. 119). However, women still faced socio-cultural pressures from their traditional Arab Muslim male-dominated environments (Boufeldja, 2014).

The need for innovation and radical changes, the necessities of modernisation and socio-economic development within the Algerian society required the full participation of women who constituted half of the population, regardless of their status either in urban areas, or rural wealth families restricted only to domiciliary activities. Therefore, women were socially and

legally emancipated from the domestic sphere, which prevented them not only from participating in private life but also from developing their intellectual personalities (Bennoune, 1988). Economic exigencies have subsequently forced innumerable women to retail the domestic realm activities searching for wage labour by the twentieth century.

From the industrial sector to seasonal agriculture labourers, the proportion of women in the total labour force increased throughout the years. However, despite their skills, experience, and seniority, they were rarely promoted to supervisory and executive positions (Bennoune, 1988). Moreover, these working women who were equally working like men, unequally paid like them, were compelled to perform their usual traditional domestic duties upon returning home, facing antagonism from their families and society. Fortunately, the ‘populist’ policy of Boumedienne, Algeria’s 2nd president, prevented the persistence of unequal income among the population.

Within the same year, women already seized some domains: seventy percent of them were lawyers, 60 percent judges, 60 percent university students and were also dominating medicine. Others were exceptionally driving buses and taxicabs. Daho Djerbal, an editor and publisher of Naqd, a magazine of social criticism and analysis, said: “If such trend continues, we will see a new phenomenon where our public administration will also be controlled by women” (cited in Slackman, 2007). Abdel Nasser Djabi, an academic who used his male privilege to support women’s social enthusiasm saying that “Women, and the women’s movement, could be leading us to modernity” (cited in Slackman, 2007).

2.3.6 Female Entrepreneurship in Islam

Before tackling further, the subject of women and their journey to ensure their right to work and how they shaped their profiles as successful working women in Algeria, it is necessary to explain how Islam sees women and their appearance in the ‘public’ sphere to make sense of

the argument that is elaborated in this thesis according women's work in a Muslim country. Islam means the guideline of God from the Quran and Hadith or Sunnah of the Prophet Mohammed (PBUH). However, it must be highlighted that 'gender' is not negotiated in terms of religion only. It is deliberated in many areas, including media and law. Nevertheless, Muslim women must comply with many religious guidelines to achieve their social activities like work. In addition, their fight to impose their identities requires mental and physical work to 'appear normal' as Nayak and Kehily (2008, p. 5) have noted:

Gender is not simply a matter of choice, but a negotiation that occurs within a matrix of social and historical forces enshrined in the ideological arenas of law, religion, family, schooling, media, work and so forth. And while gender structures may appear enduring, they too are continually subject to change and vary over time and place. In this respect, gender structures, rather than being determining, only come into being in and through social action, what we have been called *gender practices*. The production of a seemingly coherent gender identity is then the result of a series of successive, though never fully accomplished, 'gender achievements'. These 'achievements' conceal an extraordinary amount of mental and physical labour that go into making these identities appear normal, 'just so'.

Concerning the word entrepreneurship, it is derived from the French and German words 'entreprendre' 'unternehmen', respectively, meaning that the entrepreneur 'undertakes' endeavours unlike others (Gümüşay, 2014). It is worth noting that entrepreneurship is different in Islam because it needs to follow the Quran, Sunnah, Ijma', which is the unanimous agreement amongst a group of people, and Qiyas, a form of analogical reasoning. Ullah, Mahmud and Yousuf (2013, p. 44) defined *Islamic entrepreneurship* as "doing business or business by innovations and risk by strict guideline set by Islam to regulate profit accumulation by prohibiting dishonesty, greed, exploitation and monopoly". Gümüşay (2014) has explained how these Islamic sources affect and shape the entrepreneur, the organization and its immediate and broader ecosystem depending on three primary levels. At the micro-level, "the

entrepreneur is not only affected by embedding work in his religious life of inter alia praying and fasting but rather in all kinds of activities. He sees work as a religious duty, a form of ‘wor(k)ship’ to seek Allah’s bounty as mentioned in the Quran in chapter 62 verse 10.” (Gümüşay, 2014, p. 202). So, work is considered a form of worship that the entrepreneur uses to seek God’s prizing, considering socio-economic and ethical considerations, like the employer employee’s relationship that requires unselfishness and honesty.

At the meso-level, this covers how the Islamic perspective affects different business areas, such as strategy, organization, and finance. It means that the entrepreneur must consider prohibitive items and acts, such as pork, alcohol, gambling, false measurement or lying (Gümüşay, 2014). In addition, they should facilitate the worship of God by amending working hours during Ramadan. Finally, the macro-level sheds light on how Islam affects institutions like the state and market. The major point is that “Islam provides extensive guidelines for an economic system and regulatory framework through the creation of offices such as the Hisbah, a form of ombudsman who supervises the market, as well as certain legal and ethical implications such as inheritance or welfare regulations” (Gümüşay, 2014, p. 203).

Female entrepreneurship was significantly increasing in all countries but less common in the MENA region because of the domination of Islam that entails guidelines, like how businesses should operate and women’s rights (McIntosh and Islam, 2010). This concept, i.e., female or women entrepreneurship, means that the business or enterprise is managed and held by a woman involved in the entrepreneurial activities, owner of the enterprise, primary responsibility and decision making (Ullah, Mahmud and Yousuf, 2013). Women have been investing in many domains, such as fashion and beauty. Fashion is indeed considered one of the vital industries because of the significant part it plays in the worldwide economy (Remy, Speelman and Swartz, 2016). Women launched businesses in food and fashion for multiple reasons (Anggadwita, Ramadani and Mulyaningsih, 2015). However, a more recent study has

shown that women are increasingly engaging in entrepreneurship for the sake of financial independence and the desire to attain significant achievements in their careers (Ramadani, Hisrich and Rashiti, 2015).

Ramadani, Hisrich and Rashiti (2015) stated a set of reasons female entrepreneurship is of paramount importance in economic and social life. They are: generating a significant number of jobs for themselves and other women to reduce discrimination in the workplace, enabling female entrepreneurs to create an equilibrium between work and family while benefiting both family welfare and social cohesion, growth of women's autonomy and getting an active status in the country's economy and political life, decrease trafficking of women especially in transition countries, being role models for younger generations, and improvement of innovative capacities and development of the private sector. However, they must overcome some obstacles such as overload of business and family commitments and must possess the relevant education, knowledge, and other characteristics such as perseverance and self-confidence to be successful (Ramadani, Hisrich and Rashiti, 2015).

Islam grants women equal rights like men to engage in economic activity (Ullah, Mahmud and Yousuf, 2013; Gümüşay, 2014; Anggadwita, Ramadani and Mulyaningsih 2015), namely work and entrepreneurship, if it is done in a respectable, polite environment, maintaining religion and avoiding any unfavourable act towards oneself or the environment such as dishonesty, greed and monopoly (Anggadwita, Ramadani and Mulyaningsih, 2015). Women have the right to have a profit just like men, this was stated in numerous verses in Quran, such as verse 32 from Surat An-Nisa (translated by Khattab, n.d.):

And do not crave what Allah has given some of you over others. Men will be rewarded according to their deeds and women 'equally' according to theirs. Rather, ask Allah for His bounties. Surely Allah had 'perfect' knowledge of all things

Further shreds of evidence that Muslim women were engaging in businesses since the past are the examples of Khadija, the prophet's wife, who was a successful businesswoman in her era, and Qilat Ummi Bani Anmar, who once asked for guidelines to trade from the prophet who used to be a tradesman (Anggadwita, Ramadani and Mulyaningsih 2015). Women were encouraged by the Prophet Mohammed (PBUH) to involve in different activities such as trade and commerce (Ullah, Mahmud and Yousuf, 2013). They consequently worked in different sectors in that era, such as framing, trading, construction, toolmaking, transporting goods, health care and defence (Ullah, Mahmud and Yousuf, 2013).

The study of Anggadwita, Ramadani and Mulyaningsih (2015) researched women's entrepreneurship from an Islamic perspective in one of the developing countries. Indonesia concluded that Islam fully supports women entrepreneurship and enhances the country's and family's economic independence and self-actualisation. It has also shown that female entrepreneurs play an essential role in the industry and that Islam has set out rules and restrictions for the better functioning of businesses, including spiritual and social activities. However, they have proven success and cause of social change by creating job vacancies, reducing unemployment and social inequalities against women and freedom (Anggadwita, Ramadani and Mulyaningsih, 2015).

The study that McIntosh and Islam (2010) conducted about how Islamic traditions and Sharia shape female entrepreneurship in a conservative Muslim context with 180 female Bahraini entrepreneurs, revealed that Islam was not a barrier if its guidelines are respected. As a result, the data have shown that women who wear hijab, i.e., show commitment to Islam, have significant opportunities to access business networks, and that family support is beneficial (McIntosh and Islam, 2010).

That is why the success of Muslim women in entrepreneurial activities is related to the extent to which they apply Islamic guidelines of the Quran and Sunnah. Ullah, Mahmud and Yousuf (2013) summarised other guidelines like taking consent from her guardian or husband to offer a broader perspective on how family affairs are affected and ensure proper home and children care. However, the husband can assist, or outside help can be obtained. They further noted that the Muslim entrepreneur must: choose an appropriate activity that fits with her skills, must refuse all sorts of forbidden activities or items, yet some possibilities are available, avoid activities that prevent her from fulfilling any of her Islamic obligations like Hijab or prayer, and finally, respect the dress code which is the 'Hijab' (Ullah, Mahmud and Yousuf, 2013).

2.3.7 Female Entrepreneurship on Social Media

Most of the time, people who lack formal qualifications, prefer financial independence, and/or be self-employed, choose entrepreneurship over formal employment (Melissa, Hamidati and Saraswati, 2013). "Entrepreneurship continues to be associated with masculine attributes due to gendered societal values and roles making women an excluded group" (Vivakaran and Maraimalai, 2017, p. 871). One of the main reasons, preventing women from engaging in entrepreneurial careers is work-family conflict and the greater responsibilities women have inside the house than men (Eddleston and Powell, 2012). However, Social media and new communication technologies have provided flexible working conditions for women because of the opportunity to balance work and personal life (Genç and Öksüz, 2015). They have proven that marketing held on online platforms leads to prospering small- and medium-sized businesses because of their efficiency and inexpensiveness (Ukpere, Slabbert and Ukpere, 2014).

The American express noted that "37 percent of male entrepreneurs use at least one type of social media tool in their ventures as compared to 43 percent of women entrepreneurs. Women entrepreneurs have been noted to focus on increasing their social media, while men

entrepreneurs focus on investing in staff training than digital technology” (cited in Ukpere, Slabbert and Ukpere, 2014, p. 553). Social media eased the process of entrepreneurship for women because they can work simultaneously on their businesses online while at home taking care of their children (Melissa, Hamidati and Saraswati, 2013). For instance, the ability to use Facebook to generate sales and communicate with clients (Ukpere, Slabbert and Ukpere, 2014).

The findings of the pilot research of Genç and Öksüz (2015) about the use of social media by micro-scale female entrepreneurs showed that female entrepreneurs use social media because of the low-cost information disclosure, instant messaging, wide networking, following trends, and portfolio presentation. However, there are also some disadvantages, such as unfair competition between registered and unregistered entrepreneurs due to ignorance of the former’s business expenses, such as rent and insurance, imitation of products and services, inability to identify the target audience and so on (Genç and Öksüz, 2015). Nevertheless, this remains on the professional level. Generally, social media provided new ways for women to do business and network. Literature about social media and women entrepreneurs revealed that social media could help women enlarge their network, profoundly affecting their conditions on many levels, namely professional, private, and social lives (Cesaroni, Dematrini and Paolini, 2017).

Other factors influence how women entrepreneurs use social media. Hossain and Rahman (2018) found that technical adaptability, work-life balance, network building, access to information, and cost efficiency significantly influence entrepreneurial opportunity. Concerning work-life balance, some women feel guilty for leaving their children under someone else’s supervision and get overloaded with chores on arrival (Melissa, Hamidati and Saraswati, 2013). Eddleston and Powell’s study (2012) proved that the sex of entrepreneurs influences the processes by which work-family balance is nurtured. They found that “women as a group appear to nurture their satisfaction with work-family balance by creating instrumental enrichment between their family and business roles, whereas men as a group

appear to nurture their satisfaction with work-family balance drawing upon instrumental support in the home” (Eddleston and Powell, 2012, p. 534). However, they further explained that these work-balance challenges can ultimately be beneficial. Because “women who choose to pursue entrepreneurship may become particularly adept at developing personal resources in their family role that can be applied in their business role, thereby enhancing their instrumental family-to business enrichment” (Eddleston and Powell, 2012, p. 531).

For instance, social media have helped women entrepreneurs in Indonesia on many levels, such as mobility and flexibility, and the instant availability of products online instead of the inability to visit physical shops because of time constraints (Melissa, Hamidati and Saraswati, 2013). As a result of female entrepreneurship growth on social media in North America, there was an online dominance which resulted in a “great online influence” that granted women the power to influence online opinions that control e-commerce (Ukpere, Slabbert and Ukpere, 2014, p. 553). This point leads to female influencer marketing on social media and how it allowed female content creators to become brand ambassadors of local and international brands, then upgraded to become entrepreneurs and owners of their medium and small enterprises. Hennessy (2018), Senior Director of Influencer Strategy and Talent Partnerships at Hearst, researcher, and writer, said that women dominated the industry of influencer marketing that requires few materials, such as a camera and editing programs, but it is a multibillion-dollar business. They further noted that they constitute most users on Facebook, Twitter, Pinterest, and Instagram (Hennessy, 2018).

Instagram is the primary platform that helped marketing influencers launch their brands. According to Genç and Öksüz (2015, p. 298), Instagram is one of the trendy social media platforms for marketing in 2015. Their data have shown that “even if Facebook still preserves its function as a primary source of marketing communication, it seems that it has lost the ground to a more recent social networking site, Instagram” because communication with acquaintances

as well as people are allowed and “hashtagging” (#) enhances marketing communications. Fastenau (2018) said that “the biggest platform for influencer marketing can be found on Instagram”. The prosper and vitality of marketing influencers made them seem like brands. Neate (2019) said that “brands are realising that influencers are becoming brands within their own right and are starting to collaborate with them as a brand rather than just an influencer”. Adding to this, many of them decided to launch their businesses rather than doing only promotions. There are a set of examples from all over the world. This includes Emma Chamberlain, Natasha Oakley, and Devin Brugman, who created their swimwear brand ‘A Bikini A Day’, Zoe Sugg launched ‘Zoella’, and umbrella brands, ‘Zoella Beauty’ and ‘Zoella Lifestyle’.

Similarly, in Algeria, female content creators upgraded their work capabilities to manage their brands. For instance, Amira Riaa one of Algeria’s most-followed influencers, created her modest fashion collection in 2016. It consists of veils, kimonos, Abayas, and modest Longwear, in general. She opened three stores: in Algiers, Oran and Setif, then upgraded to e-commerce, which is still a growing area in the country. Below is one of her seasonal collections, being part of her marketing campaign entitled “New Beginning”:



Figure 2-1 Amira Riaa's Marketing Campaign (Amira Riaa, 2017a)

This shows how women have adopted digital platforms to put their imprints, succeed in creating their brands, and become entrepreneurs. Despite the religious, cultural, and social difficulties and guidelines that they had to follow, social media facilitated their process of construction of online identity and engaging in workplace from their private spheres like home. Also, some of their digital practices is the advertising of new thinking and helping their female followers to be who they are and work on themselves to get the best version of themselves like it is shown in figure (2-1). This campaign was held by Amira Riaa who launched a new collection under the name of 'New Beginning' holding a message of positivity and personal development to all women to be the better version of themselves every day.

There are multiple areas of investment for female Algerian content creators like homeware. One of them is called "Tulip Home Ryma", founded by Ryma Beauty Addict, one of the most followed influencers on Instagram. The brand consists of items of décor and candles originally made by the creator herself. Lastly, beauty and makeup were also an investments are that female influencers owned and developed. The Doll Beauty, who is a Franco-Algerian

influencer, had a collaboration with Sephora to sort an eyeshadow palette and lipsticks. This, however, could not be doable or possible to realise if social media did not facilitate entrepreneurship and reach of content of different females from around the world, including Algerians



Figure 2-2 The Doll Beauty's Collaboration with Sephora (SephoraCollection, 2020)

2.3.8 Conclusion

This chapter provided background information about Algeria as the context of research and women. The first part, tackling Algeria, tackled multiple points, including features of Algeria, namely its geography, languages, culture, and history. However, the subsections of the second part, elaborating women, demonstrated the status of Algerian women, their struggle, and activism portrayed in performances and literary works. The women's section also addressed females' entrepreneurship in Islam and how it evolved on social media platforms with an illustration of Algerian female influencers, the focus of this research.

This chapter introduced the context of research. This includes the main sociocultural elements that contribute to shaping and dictating some practices and behaviours of Algerian influencers on social media platforms. It cannot be discarded that the main perspective of this study,

relating to influencers' content, is sociocultural and political instead of marketing alone. The analysis of discourse also requires an understanding of the context of research, namely the conditions and circumstance governing a particular space that shape its use of language and explicate the reasons behind some activities.

This chapter also provided a background about women and how they manifested themselves via politics, arts, and in the workplace. This helps the reader understand how Algerian women are placed in the Algerian society and how they manifest themselves to get their rights. This will bring an understanding to the practices of female influencers on social media and answers to why and how they are using digital spaces for representation. The literature about entrepreneurship and how Islam shapes it is necessary to grasp, as part of the context of research, because it will explicate the results about the discourses and performance of influencers such as the way they talk and dress.

The following chapter will cover contemporary details in the context of Algeria such as globalisation and the use of social media. First, it introduces the concept of 'influencers' because of their prominent role in this study. Second, the chapter looks at how globalisation is perceived in the nation, discussing its effect on young people and Arab nations. It also discusses social media and its importance in the Arab world as well as to influencers and young people in general. The chapter includes definitions of the terms and how they are perceived in the Algerian society, as in the Arab world.

CHAPTER 3

INFLUENCERS, GLOBALISATION AND THE IMPORTANCE OF SOCIAL MEDIA

3.1 Introduction

Chapter two provided a detailed social, cultural, and historical background of Algeria. However, this chapter demonstrates how Algeria adapted to the postcolonial era with the exposure to the world via social media and their role in shaping young people's lifestyles. The chapter is divided into multiple sections based on four main concepts: 'influencers', 'globalisation', 'social media' and 'YouTube'. These add understanding to the context of research, Algeria, by shedding light on contemporary issues.

The first section defines the word 'influencer' and explains how it is perceived in this research. The second section is about 'globalisation' and its effects on Arab nations and their youth i.e., countries that have different languages, religion, and cultural background from the West, like Algeria. The third section tackles the importance of 'social media' in the Arab world and sheds light on its role in marketing, especially influencer marketing, as it is considered an important sub-theme that is related to influencers and their content on social media.

The chapter also focuses on 'YouTube' because it is the primary social media platform where this research is undertaken. It cites the reasons behind choosing YouTube as the primary research platform, and its role as an alternative platform of expression in Algeria. Finally, the last section evaluates the levels of freedom of expression in the Arab world, especially in Algeria with an illustrative subsection about influencers and their engagement in multi-thematic videos to bring an understanding about social media and their use in Algeria, as in the MENA region.

3.2 Influencers

Since this research is about influencers, the word's meaning must be clarified. In Algeria, as in other locations, people are using different concepts for the term. *Influencers*, *Social Media Influencers*, or *Marketing Influencers* are terms that refer to social media users who have established an influence over their followers. However, despite the old use of the word 'influencer', dating back to the 1660s, its spread on social media is contemporary (Mediakix, n.d.). Furthermore, marketers, social media experts and academics frequently elaborate on its definition because of social media dynamism. Mediakix¹ (n.d.) confirms that there are unlimited definitions to this concept: "Today, asking for the definition of an influencer – or even influencer marketing- could result in a myriad of different answers".

These influencers, according to Influencer Marketing Hub (n.d.), could be celebrities like singers or actors, industry experts and thought leaders, such as journalists, academics, and professional advisors, bloggers, and content creators, who have blogs or YouTube channels, and micro-influencers, who are ordinary people who succeeded to reach high engagement rates because of their loyalty. Influencer Marketing Hub (n.d.) focuses in their work on bloggers, content creators, and micro-influencers because of their content diversity and originality. They further believe that traditional celebrities may be less credible and costs fortunes to advertise. Klenner (n.d.), also believes that micro-influencers are better than other types of influencers. They said that "micro-influencers with a smaller following but higher engagement rate than social media 'stars', can be a great choice for brands" (Klenner, n.d.)

In terms of preferences in any advertising campaign, marketers and experts believe that influencers are better than traditional celebrities. They think influencers control buying

¹ One of the leading influencer marketing agencies.

decisions and understand millennials' needs. Brands prefer collaborating with them because of their spontaneity (Mediakix, 2019).

It is worth noting that the word can be defined from different perspectives, using distinct criteria. From a statistical perspective, Mediakix (n.d.), for instance, an 'influencer' is defined based on a set of variables, like size and scope, channel, and category or industry vertical. They have categorised two main groups known as tiers, depending on the size and scope of followers: micro and macro-influencers. The micro-influencers are identified with less than 50K and more than 10K followers. However, macro-influencers are those who have between 500K to one million followers. Nonetheless, other categories could be broken down, like Nano-influencers between 1K and 10K followers, mid-tier influencers between 50K to 500K followers, mega-influencers between 1.000.000 and 5.000.000 followers, and celebrities who have more than 5.000.000 followers.

From a marketing perspective, 'influencers' are social media users whose job is to change their followers' buying decisions because of their credibility and authenticity. Therefore, these users are considered as brands' icons, ambassadors, and products' representatives on social media. According to Freberg, et.al (2010, p. 90), social media influencers "represent a new type of independent third-party endorser who shape audience attitudes through blogs, tweets, and the use of other social media". The word 'influencer' is largely used on social media from a marketing perspective, especially on Instagram. This platform has attracted many marketers and brand owners, collaborating with influencers to advertise, and reach wider audiences. However, Algerian social media refer to a greater extent to the social and cultural definitions of the word, meaning that an 'influencer' in Algeria is someone who influences behaviours, perception of ideas, and lifestyle instead of buying decisions alone.

As evidence, in the first web talk show in Algeria hosted by the journalist Farah Yasmine on YouTube, some of the most-followed influencers revealed that they are influencers because they influence youth ideas and lifestyles. They further explained that teenagers and young adults are imitating their way of speaking and clothing, and they are convinced by their ideas and opinions concerning social issues (Farah Yasmine, 2018). Below is an example of an interview with Anes Tina, an influencer with more than 2 million followers on Instagram, and more than 2 million subscribers on YouTube. Anes Tina answered Farah Yasmine's questions as follow (Farah Yasmine, 2018, my translation):

Farah Yasmine: some people are categorised as celebrities on social media, and others as influencers...

Anes Tina: yes, yes, exactly...

Farah Yasmine: Do you consider yourself a celebrity, an influencer, or both?

Anes Tina: I prefer influencer ... influencer is better

Farah Yasmine: influencer ...?!

Anes Tina: You can be a celebrity, but you don't influence others, and no one likes you, but I prefer influencer ... because even based on international statistics ...

Farah Yasmine: yes, exactly, I'm talking about these international statistics because, according to them, you are recognised as an influencer ...

Anes Tina: yes, an influencer, and this is something that I witnessed with my own eyes, especially among the Algerian youth, teenagers, or children. They are influenced to the point that they follow everything you do and believe what you think of...and I think it is a big responsibility.

An 'influencer' is called 'moathir' (مؤثر) in Arabic. The word's definition translated to English means "The name of an actor who affected/influenced/affected in" (almany, n.d.). In the Cambridge dictionary, the word 'influencer' has two primary meanings. The first is "Someone who affects or changes the way other people behave" and the second is "a person whom a

company pays to show and describe its products and services on social media, encouraging other people to buy them” (Cambridge Dictionary). Influencers advertise and change buying decisions. But the word’s first meaning is widely spread in the Algerian context. Audiences rarely use the word’s definition from a marketing perspective—the interview of Anes Tina with Farah Yasmine is a vivid illustration of how influencers are perceived by their followers. Therefore, the term is significantly used from a social and cultural perspective, a dimension that many research papers did not shed light on.

This research focuses on influencers who are macro-influencers and who are content creators on YouTube. The focus is on influencers with high following because of the need to have a significant visualisation of the studied phenomenon in Algeria due to the lack of literature in the area. Having a high number of followers is one of the criteria of influencer’s popularity and acceptance among audiences. However, choosing influencers as content creators on YouTube is because of the need to have media texts that contain discourses and performances of influencers to investigate their structure and how gender and society influence them. The reasons behind choosing YouTube will be discussed in one of the following sections. Concerning what an ‘influencer’ means in this research, the study takes both definitions discussed above into consideration. Influencers are changing their followers’ buying decisions and contributing to the advertisement and success of brands. But they are also influencing their followers and try to impress them using various techniques to deliver their messages and convince them of their standpoints. So, this research considers both definitions. However, the investigation that is undertaken in this study will provide insights about how influencers are perceived depending on their choices of videos and how they create content.

3.3 Globalisation

The section starts by manifesting how globalisation influenced societies, like Algeria. It also discusses the prospects of losing indigenous culture’s beliefs due to globalisation, and

advertising of Western lifestyle, in Arab Muslim countries, affecting youth's attitudes and mentalities. Therefore, a definition of the term, and a two-sided discussion about globalisation and its effects on postcolonial developing countries and Arab Muslim communities are provided in the following sub sections. The overall discussion will add an understanding about how globalisation is perceived in Algeria, as in the Arab world, and the challenges faced by Arab youth in the light of Westernisation.

3.3.1 Globalisation as Westernisation

This subsection defines the term 'globalisation'. The definition will clarify the standpoint of this research and an angle of how this worldwide phenomenon is perceived in some Arab countries like Algeria. Globalisation is necessary for analysing economic, political, and cultural changes (Harding and Blokland, 2014), which are some of the reasons behind conducting this research. This concerns the analysis of influencers' YouTube content to understand the sociocultural change brought by social media to Arab nations like Algeria. That is why it is crucial to understand how nations acclimated with it and how new adaptations influenced lifestyles. However, before going further in the discussion, the term 'globalisation' must be defined to understand its relevance in the study. Because "some people have associated globalization with progress, prosperity and peace. For others, however, the word has conjured up deprivation, disaster and doom. No one is indifferent. Most are confused" (Scholte, 2000, p. 14).

Scholte (2000, p. 14) said that 'globalisation' has "become a heavily loaded word. People have linked the notion to pretty well every purported contemporary social change, with arguments about an emergent information age, a retreat of the state the demise of traditional cultures, and the advent of a postmodern epoch". The concept in this research will be used as a term encapsulating the rapid change of communities on many levels including culture, society, and politics and how openness to the world and technology helped males and females represent

themselves publicly, including females, who were retrained by sociocultural stereotypes. However, it does not discard the fact of westernising youth's thoughts, behaviours, and lifestyles in general, which goes against the traditional norms of the Arab community.

To better elaborate the definition of the term, Scholte (2000) distinguished five broad conceptions of 'Globalisation'. First, globalisation is internationalisation. Scholte (2000, p. 16) explains that "'global' is simply another adjective to describe cross-broader relations between countries, and 'globalization' designates a growth of international exchange and interdependence". Second, globalisation is viewed as liberalisation. "Here 'globalization' refers to a process of removing state-imposed restrictions on movements between countries in order to create an 'open', 'borderless' world economy" (Scholte, 2000, p. 16). Third, globalisation equates universalisation. "In this usage, 'global' means 'worldwide', and 'globalization' is the process spreading various objects and experiences to people at all corners of the earth" (Scholte, 2000, p. 16).

Fourth, globalisation is known as westernisation or modernisation. This definition is more relevant to the argument developed in this thesis. "Following this idea, globalization is a dynamic whereby the social structures of modernity (capitalism, rationalism, industrialism, bureaucratism, individualism, and so on) are spread the world over, normally destroying pre-existent cultures and local self-determination in the process" (Scholte, 2000, P. 16). Finally, globalisation is respatialization. "Following this interpretation, globalization entails a reconfiguration of social geography with increased transplanetary connections between people" (Scholte, 2000, p. 16).

Concerning globalisation as westernisation or modernisation, Scholte (2000, p. 58) explained the concept in more details as follow:

Globalization is regarded as a particular type of universalization, one in which social structures of modernity (capitalism, industrialism, rationalism, urbanism, individualism, etc.) are spread across all of humanity, in the process destroying pre-existent cultures and local autonomy. Globalization understood in this way is often interpreted as colonization, Americanization and (in the vocabulary of the Iranian intellectual, Ale Ahmad) 'westoxification'. For these critics, talk of globalization is a hegemonic discourse, an ideology of supposed progress that masks far-reaching subordination by the West of the rest (Petras and Veltmeyer, 2001).

This point of globalisation as westernisation is the rationale of this thesis. Algeria, like many countries, had to face westernisation of the mother culture and identity, as Steger (2003, p. 73) stated, "although there have been serious attempts by some countries to resist these forces of 'cultural imperialism', the spread of American popular culture seems to be unstoppable". It is true that the American culture over ranked westernisation or globalisation. However, Algeria was also facing a cultural imperialism from European countries, especially France, because of the history they had together, as elaborated in chapter two. Algeria, like any other country could not fight globalisation, knowing that being part of the developing Arab Muslim countries, the traditional identity was threatened, and some procedures had to be done to preserve the mother culture. That is why Nedjar (2004, my translation) suggested that having knowledge about globalisation is necessary to fight globalising cultures.

So, the concept of 'globalisation' will be discussed in the following subsection, especially in relation to youth, to present a clear background of how youth are stuck between westernisation/modernisation and perseverance of the mother culture. The concept will be discussed in terms of effects on Arab Muslim nation, especially youth, and how they are influenced by westernisation which will explicate the reasons behind any western practices or dislocation of mother practices and identity in influencers' videos.

3.3.2 Effects of Globalisation on Youth and Arab nations

This subsection presents a discussion about the effects of globalisation on developing nations, including some Arab countries, and youth. The discussion uses some illustrations from the Algerian society to have a closer look at the effects of globalisation on Arab nations and how globalisation as westernisation impact the lives of teenagers and young people in Algeria.

Algeria had to adopt innovations to prosper in many domains. This is because postcolonial and developing countries needed to be open to the world after the independence to benefit from new technologies, economic reforms and reduce cultural and social barriers by providing new opportunities to people, avoiding cultural shocks and cultural closure. As mentioned in chapter two, Arabic is the official language in Algeria, Berber is a national language, and French is the second language. However, there was a growing awareness about the importance of English after the appearance of globalisation. Therefore, it has been added as a foreign language in middle schools. So, communication technologies and the involvement of international languages in Algeria helped with the circulation of ideas and acculturation in the world.

Globalisation is the concept that encapsulates the progress and rapid change that communities were witnessing years ago. It primitively appeared centuries ago when powerful countries decided to invade the poor and weak countries of the world. These nations were culturally and socially enclosed and were connected to their social environments only because of the lack of communication and transportation. However, the industrial technology brought new frameworks to these nations. Scholars generally disagreed on whether the change is beneficial to the world's nations, especially those previously colonized by European invasions, trying to renovate their social and cultural identities (Steger, 2003). For instance, the Arab and Muslim countries are culturally distinct and almost contradict the Western norms.

The global scheme required cultural assimilation and linguistic adaptation to create business and professional networks with the target communities. In addition, most Arab countries are endangered because of political issues and regional disputes, weakening their system of resistance, and decreasing their chances of confrontation against these new global changes. Nevertheless, the dispute on the issue of globalisation is not held only on the level of effectiveness of globalisation but also on a proper definition of the term and “its scale, causation, chronology, impact, trajectories and policy outcomes.” (Steger, 2003, p. 11).

However, despite the ongoing discussions about globalisation effects, Western TV channels, newspapers, and magazines were continuously spreading information. Therefore, some countries needed to fulfil some requirements to cope with the pace of globalisation, maintain good international relationships with the rest of the world and become more compatible with the new international dimensions such as culture and language. For instance, the most famous USA film industry, Hollywood, popularized the western culture and lifestyle through movies, music, and cinema. It attracted billions of youth’s attentions worldwide. Professionally, multinational companies, investing in the Arab and developing countries obliged the natives to acquire the language to communicate and exchange with the foreigners.

Steger (2003, p. 73) claimed that “although there have been serious attempts by some countries to resist these forces of ‘cultural imperialism’, the spread of American popular culture seems to be unstoppable”. So, non-western communities were threatened by the American culture, and despite their struggle to protect their societies, the benefits that globalisation has brought to them were numerous and advantageous. In this respect, most of them lived a prosperous social life due to free trade and massive exposure to information technologies and sciences. For the pro-globalists or the optimistic hyper-globalisers, globalisation positively affects the lives of nations because of the trade liberalisation policy, increasing productivity and openness (Zoellick, 2001). The American social theorist, Francis Fukayama, also welcomed the

widespread of Anglo-American values and lifestyles, valued the outcomes of globalisation, and favoured what he finds more critical like democracy and free markets on the cultural diversity of the world (cited in Steger, 2003)

The optimistic hyper-globalisers arguing in favour of globalisation, consider sameness, resulting from cultural globalisation, as a good thing to the world's nations. A study conducted on developing countries evaluated the impact of globalisation on quality of life, particularly on human development, gender development and human poverty (Sapkota, 2011). The paper revealed that all the three aspects of globalisation, i.e., economic, social, and political aspects, contribute to the overall effect of globalisation. In general, Sapkota's findings (2011) have shown that there should not be any fear of globalisation since it has primarily favourable effects for all. Furthermore, this empirical study has claimed that "globalization enhances the QOL (Quality Of Life) by promoting human and gender-related development and significantly reducing human poverty" (Sapkota, 2011).

People were left with no choice but to benefit from globalisation, accept cultural diversities, and appreciate one's identity rather than homogenizing the world's cultures under one norm and principle. In this regard, UNESCO suggested a central position between the advocates of globalisation without borders especially The United States of America, and representatives from non-western countries who are afraid of this invasion to reconcile unity and diversity. They claimed that "cultural diversity, like cultural identity, is about innovation, creativity and receptiveness to new cultural forms and relationships" (UNESCO, 2009, p. 19).

Globalisation is an inescapable matter. It is why scholars and thinkers from developing countries thought of teaching the right concept and encouraged the people of these nations to be well-acquainted with the appropriate practices to avoid isolation and preserve the mother culture and protect the country's identity. The Syrian Nedjar (2004, my translation),

emphasised that elaborating some knowledge about globalisation is necessary to fight globalising cultures. She further noted that there are no alternative solutions because no one can prevent the impact of globalisation. Otherwise, they will be marginalized not only locally, but globally as well. Therefore, avoiding the wave of globalisation is indignation to the Arab and developing countries alike. Nevertheless, scholars thought that reforms should be constituted to protect countries. Siddique (2016) said that: “globalization will be meaningful only when there are adequate measures to safeguard the interests of weak nations”.

Algeria is one of the Arab, Muslim, postcolonial, and developing countries that had to deal with globalisation, starting from technological inventions to educational and cultural reforms. Algeria is a culturally rich country that has been characterised by its African, Maghreb and Mediterranean location, and Arab, Islamic, and Berber civilisations. Colonialism, on the other hand, affected the history of the country. Globalisation raises several questions about its impact on Algerian society and particularly on young people. In fact, “globalization has had a much-discussed impact upon youth and culture” worldwide (Nayak and Kehily, 2008, p. 149). One of the research studies, in Algeria conducted about the impact of globalisation on the cultural identity of youth and adolescents, revealed a lack of awareness about religion and culture among youth (Belkacemi and Meziane, 2012, my translation). Belkacemi and Meziane (2012) noticed the widespread of Western popular culture like American and European fashion and fast food because of McDonaldisation and global food cultures like Hamburgers, pizza, Coca Cola, or Pepsi.

Belkacemi and Meziane (2012, my translation) said that youth became highly attached to the Western way of living and their willingness to realise what is known as “The American dream”, to benefit from complete freedom out of social and religious beliefs, making most families worry about any inconvenience that may dislocate the traditions of the indigenous people. Moreover, this research showed that many Western practices evolved within youth to imitate

Western lifestyles, like drinking alcohol, conflicts with parents, and illegal immigration to live the luxurious life pictured in movies and Hollywood songs (Belkacemi and Meziane, 2012, my translation).

So, globalization is considered a double-edged sword to nations like Algeria. Because despite the fear to dislocate mother traditions and lifestyle, the internet, the means of communication and the openness to the world provide continuous worldwide information to people. Therefore, youth can build relationships beyond their country's borders, exchange ideas, and benefit from new opportunities and ways of thinking unlimitedly.

3.4 The Importance of Social Media

This third section talks about the importance of social media in marketing and the Arab world. The first subsection focuses on the importance of social media in today's marketing, and the importance of influencer marketing as the most demanding advertising tool. The second subsection demonstrates the importance of social media in the Arab world and identifies their roles in providing several opportunities to Arab countries, including Algeria and youth.

However, before going further to discuss the importance of social media in different domains, it is vital to define the concept of '*social media*' and its relevance in this research. Carr and Hayes (2015, p. 49) define social media as "internet-based, disentrained, and persistent channels of masspersonal communication facilitating perceptions of interactions among users, deriving value primarily from user-generated content". However, they further offered a more accessible explanation of the term as follow: "social media are internet-based channels that allow users to opportunistically interact and selectively self-present, either in real-time or asynchronously, with both broad and narrow audiences who derive value from user-generated content and the perception of interaction with others" (Carr and Hayes, 2015, p. 50). This definition summarises the reasons behind conducting research about social media and

providing a thorough discussion of its opportunities in the Arab world, especially Algeria. This includes opportunities of self-representation and how audiences interact with this type of content.

3.4.1 In Marketing

Before tackling how youth developed influencer marketing and content creation, it is vital to have some background information about the growth of the internet and online marketing in Algeria, revealing the importance of social media and their role in multiple sectors, like e-commerce and politics. First, there was a lack of advertising revenues in many public broadcast agencies, which is considered a fundamental income tool for their proper functioning (Santander, 2018). Advertisements are of paramount importance in Algerian television, mainly on ENTV, Ennahar, and Echorouk TV and radio because of their accessibility (Santander, 2018). However, newspaper advertising is less common because of its dependency on state advertising. The National Institute for Editorial Advertising dominates the local advertising system with no specific rules except Alcohol advertising, which is banned (Santander, 2018). As for the language, a mixture between CA, Algerian dialect, and French is quite common creating a sociolinguistic phenomenon called code-switching.

Due to the internet and technology, people were updated with the latest technology trends and innovations, facilitating professional and personal lives. “The internet has turned our existence upside down” stated Dentzel,² regarding the internet and how it “has revolutionized communications, to the extent that it is now our preferred medium of everyday communication” (2013). The 2018 Global Digital suite of reports from ‘We Are Social’ and ‘Hootsuite’ showed that, in January 2018, over half of the world’s population, with an amount of four billion, was connected to the internet (McDonald, 2018), showing an increase of 7.3%

² CEO of Tuenti a Spanish tech company.

in January 2021 (Kemp, 2021). However, Africa witnessed the most significant increase by more than 20 per cent year-on-year with the number of internet users in 2018 (McDonald, 2018). This is due to technological advances, especially smartphones, which have access to the internet, simplifying real-life work and urban living. In addition, “aside from providing voice and internet access, mobile networks in some African countries now facilitate more individual and small business financial transactions than the banking industry” (Macharia, 2014).

E-commerce grew in Africa due to the evolution of technology and millennials’ great demand for Western goods (Kaplan, 2018). Specialists have observed that the use of e-commerce was gradually growing over the years. Almost 1.8 billion people used e-commerce platforms to buy consumer goods like fashion, food, electronics, and toys worldwide (McDonald, 2018). However, “the penetration varies considerably between countries” (McDonald, 2018). Therefore, globalisation has enabled a tremendous exchange of goods and constructed global marketing to meet consumers’ needs either through the prominent display of products on online markets, or worldwide transportation to satisfy individuals and “provide the necessary element to build a supply chain to serve that market” (Dontigney, n.d.).

3G mobile internet connectivity was diffused until 2013 in Algeria. However, according to social media statistics, 50% of the total population was connected to the internet by January 2018 (Kemp, 2018). Indeed, the amount was meagre compared to the big population, but the annual digital growth of internet users has witnessed a significant increase of 17%, which is three million from the whole population starting from January 2017 (Kemp, 2018). In fact, and as most data and analysis websites revealed, Facebook is by far the most famous social network in the country (BBC, 2017; Kemp 2018). The statistical study undertaken by ‘Hootsuite’ revealed that 50%, i.e., 21 million internet users, were actively engaged on Facebook with considerable growth in engagement rates, including pages’ likes and paid media (Kemp, 2018).

Notwithstanding mainstream media and its power, Algerian advertisers and advertising agencies gave more attention to the role of digitals in the world and how the internet became a vital component in marketing. It is the reason for which new networks and internet advertising agencies started to emerge. Nassim Lounès, is an example of an entrepreneur who created med&com, the first network agency based on internet advertising and communication. The company was launched in 2007 and started advising website editors about digital advertising works and what format it should present. The results were successful, yet Lounès, med&com's owner, believed Algeria was unengaged within this new process and barely reached 2.5% of the total advertising budget compared to neighbouring countries (Mayard, 2015). However, he believed that “the future is promising for Algeria, we can hope two to three growth rates in the coming year” (Mayard, 2015).

Indeed, connectedness and information unprecedented revolution fostered the pace of development. This allowed a vast sharing of ideas and cultures, and development of businesses as well. There was a promotion of free markets and a transfer of paradigms out of nations. This conveyance of ideas and principles influenced many countries including the developing or postcolonial countries, who benefited from digital spheres and global economic exchanges. For example, E-commerce created new commercial opportunities and has paved new ways for relating companies to emerge and benefit from these technological advancements that allowed businesses to serve global-sized markets and grow outstandingly. It cannot be discarded that “the internet was no longer concerned with information exchange alone: it was a sophisticated multidisciplinary tool enabling individuals to create content, communicate with one another, and even escape reality” (Kaplan, 2018).

To better illustrate, mobile advertising is among the marketing tools that helped building relationships between the brand and the consumer. However, in 2016, this tool was still under exploitation in Algeria. Merabet, Benhabib and Merabet (2016) revealed that consumers' views

about mobile advertising do not affect their buying decisions due to ‘the intrusiveness of mobile advertising’. This study was conducted with 150 Algerian students about the impact of mobile advertising, mainly Ooredoo, a line company, to investigate consumer attitudes in Algeria. The findings suggested that a ‘precise segmentation by firms’ is needed to avoid repudiations and build relationships with their consumers based on loyal clients.

Due to social media dominance in almost all areas, companies also had to carefully think about their advertising strategies and switch their interests to social media platforms to reach bigger audiences and build tight relationships with consumers. Because social media became people’s accessible communication tool. It primarily provides instant response, discussion, interaction and sharing. In Algeria, marketers and companies were adopting social media advertising instead of the dominant mainstream platform. Therefore, Algerian internet users were discovering brands and sharing their opinions about different products on social networks. In addition, they started sharing their brands’ discoveries with friends. They remarkably admitted that their comments and feedbacks on social media changed their buying decisions.

In this respect, Nouala, El Kebir and Kerroucha (2016) researched social media as a new emerging tool of marketing to look for the effect of E-Reputation in the Algerian market. The respondents thought that brands’ posts influence their buying decision. The official presence of brands on social networks to regularly display information, such as announcing promotions and news regularly was also found effective. The researchers further noted that engagement with customers denotes trustworthiness. Finally, the study demonstrated that brands are responsible for the brand images they portray on social media and distinguish their preferences because of their presence and interactions on social media (Nouala, El Kebir and Kerroucha, 2016). Another study revealed that respondents denied any influence mobile advertising could have on their buying decisions (Merabet, Benhabib and Merabet, 2016). So, social media

advertising is a growing area of research and discovery in the Algerian market. Moreover, its effectiveness is scarce in research papers and sometimes controversial.

It goes without saying that the last decade has witnessed a substantial change in advertising. The marketing rulebook has remarkably changed, and so have the 21st-century buyers of goods. Companies have increasingly fashioned their competitive strategies by employing non-traditional media to reach younger generations like the millennials and Gen Z (Mathew, 2013). Therefore, marketers were looking for new ways to gain their clients' credibility and build relationships around the brand. "The internet and other technology solutions are now making it possible to create products and services that meet the diverse wants of widely scattered customer base", said Crosby and Johnson (2002), "there are, however, several risks involved with global marketing through the web". For example, advertisements, and brands alike, should be customised according to nation's cultural and social backgrounds to avoid misunderstandings in translation or any confrontation with terms and expressions that mislead the way of communication. It is why there was a need for a customer relationship-based strategic foundation to deal with advertising and customer services like handling claims and billing, such as influencer marketing.

3.4.1.1 Influencer Marketing

This section provides an in-depth background and understanding of Influencer marketing and the reasons behind the popularity of this trend among youth and adults on social media platforms. Advertising is a necessary marketing component that falls under the 4Ps process, consisting of the product, pricing, placing, and promoting. Promotion is of paramount importance because it enables the brands to identify their materials, communicate information, and build value, brand preference and loyalty (Arens, Schaefer and Weigold, 2009). However, to achieve these tasks and accomplish the primary purpose, which is selling a product, the content must reach the human brain and emotions through persuasive devices that fit the

audience's logic. Advertisers consider media channels and the context when designing their commercials to attract customers from different backgrounds and perspectives (Rodgers and Thorson, 2012). Because the attitudes and reactions that the audience attributes to advertisements are tightly related to their personalities or social and ideological position (cook, 2001).

The recent concept that changed the marketing rulebook is *Influencer Marketing*. Marketing had to change its policies and systems to cope up with the new marketing wave of influencers. Influencer Marketing is one of the prominent strategies that companies decided to adopt as a tool of humanisation and advertisement of brands. Marketing influencers were assigned to do several roles, including collaborations, humanising the brands, gain clients' credibility, and build relationships around the brand on social media platforms, fulfilling advertising requirements, mentioned above, and contemporary customers' needs. Influencers are linking points between the customers and the brands they represent. However, they developed an authentic discourse throughout the process that captured the attention of audiences and brands alike. Their content is variant, spontaneous and meets millennials' needs. They use different tools of communication, such as compressed storytelling, reviews, tutorials, posts, and creative videos.

Arroyo (2017) believes that the reasons behind influencers changing the advertising sector, like fashion and beauty is because of: the use of emotions, influence without being invasive, gurus of virtual communities, and break traditional hierarchies and verticality. Recode³ published an article about the colossal fluctuation that marketing, and advertising witnessed when digital advertisements outdistanced TV ads (Kafka and Molla, 2017). According to Magna, the research arm of media buying firm IPG Mediabrands, advertisers invested \$209 billion

³ Independent tech news' website.

worldwide on digital ads in 2017 compared to \$178 billion spent on TV. Consequently, the digital ads have reached 41% of the market and are expected to increase by 13% to reach \$237 billion the following year, while TV ads obtained only 35% with an expected slight growth of 2.5% to approach \$183 billion (Kafka and Molla, 2017).

One of the causes behind social media outrunning mainstream advertisements is that audiences already spend most of their time with an amount of 33%, compared to 16% on both online TV and streaming (Smith, 2018). Audiences devote 13% on the online press, on music streaming, and 22% on other websites. In addition, over two-thirds of the digital time is spent on smartphones and other devices. According to statisticians, it is improbable that it is going to decrease anytime sooner (Smith, 2018). Moreover, Video advertising is one of the exciting trends that marketers have incorporated in their social media strategies. It has driven sales and helped 64% of consumers on Facebook to do shopping (Smith, 2018).

With the enormous change in advertising campaigns, companies and marketing agencies had to adjust new advertising strategies to connect with their customers, which was significantly challenging (Wilder, 2018). Being on social media means communicating and interacting with thousands of people from all over the world through likes, comments, and sharing to build social communities, framing the brand, and stamping its particularity on the consumers' hearts. This process was challenging because most companies used traditional means of communication, such as no-reply emails, newsletters, scripted speeches, and timed phone calls, which should be preferably avoided by digital ads' adopters on social media.

Nevertheless, it is worth mentioning that even before the massive popularity of social media advertising, marketers thought about new ways of communication and socialisation with audiences. Humanising brands is one of the suggested strategies. "Human", was the recent marketing trend in advertisements back then, enabling companies to behave like people out or

on social media (Parekh, 2013). The fundamental element of the “Human era” or “The end of the Institutional Era” campaign, a collaboration between Lippincott and Hill Holliday, is to submerge the concept of systematic control over what and how business organisations give information and become “companies that value their customers as individual rather than cogs” (Parekh, 2013).

For instance, Amazon aimed to be “Earth’s most customer-centric company” because of their obsession with their customers, who owe a symbolic placement that is frequently retained only for them in meetings (Marshall and Glynn, 2018). However, this business movement did not focus only on exchanging information and building connections at a broad level with clients but also aimed to ask questions, apologize, acknowledge a mistake, focus on collaboration, and build confidence. Briefly, its aim was “to express the human era story in acts, not ads”, (Marshall and Glynn, 2018). The surveys of 5.000 consumers about 300 brands, conducted by the advertising and marketing agency Lippincott, revealed that embracing this culture is challenging because as Simon Glynn, senior partner, and Lippincott’s EMEA director, said that companies might find it uncomfortable due to the different followed scheme, based on indirect communication with customers (Chahal, 2014).

Still, brands were doing their best to adopt Human-to-Human marketing. Humanizing a brand is not an obvious, straightforward process. Marketers, advertising agencies, and researchers were engaging in detailed studies to set the characteristics that enable companies to be breathing organisms—humans. Mehta,⁴ (2017) shared an article on how to constitute a more human and authentic brand, aiming to sell a promise or an experience through three key points:

⁴ The founder and CEO of iResearch

- (1) Setting the North Star by designating a specific vision owned and defended by companies,
- (2) Communicating like a natural person using a point of rapport in a short time,
- (3) Let audience know they are listening on social media because it is the medium, helping to locate conversations about the company, and enabling opportune responses.

Consequently, social media facilitated the humanisation process because it provided multiple solutions to brands to communicate, using a page on Facebook, opening a business profile on Instagram, and creating channels on YouTube. In addition to Mehta's (2017) key features, Pam Moore,⁵ (2018) has developed other components, like having a personality that inspires the audience, being agile, and investing in people. Investment in people is the criterion that Moore (2018) added to the standard list set by marketers and researchers to shape a human brand. They think that this element is the fundamental component to render brands human. Moore (2018) further explained that companies invested in trainings, empowerment, building teams and creation of an attractive culture from the inside out.

Concerning culture, it is worth mentioning that it is an essential element in marketing campaigns because it relates to the values and behaviours of consumers. Mooij (2009) explained how the expressions of culture differ according to eating habits, dress habits, and gender roles by both country and social class. Signs and symbols also play an essential role in associating groups. For instance, colours, music, and gestures are cultural signs that carry meanings but vary from one nation to another (Mooij, 2009). These variations obliged firms to appreciate the differences, starting to professionally design advertisements that suit the consumer's needs through strategies that reflect people's values and help build relationships

⁵ CEO and founder of Marketing Nutz.

with consumers (Mooij, 2009). Furthermore, the modern era of media advertising is exposing thousands of advertisements either on mainstream or social media. Their effects on people are remarkable because they influence the brain and people's thinking, changing their buying decisions. It is why brands had to figure out a business strategy that is different, targeted, and culturally responsive, fulfilling all the requirements of social media advertising and people's needs.

One of the advertising trends that helped brands humanise, promote, and incorporate the appropriate cultures in their advertising campaigns through a targeted content is *Influencer Marketing*. Marketing specialists could not deny the role of influencers on social media. They influence, inspire, and guide their followers to do something or buy a product. "Social media is an umbrella term generally applied to web-based services that facilitate some form of social interaction or 'networking'" (Zappavigna, 2012, p. 2). Using these platforms enables the brands to create and develop relationships with the audience, creating social networks. The process was well-grounded because youngsters considered marketing influencers as friends, a source of inspiration, and role models. Therefore, these content creators, becoming marketing influencers, were the key to humanise brands, linking brands and customers on social media platforms.

Influencers use creative techniques to spread the word-of-mouth about each brand with a better ROI. Mechem⁶ (2018) believed that 2018 was the year of influencers. To prove this statement, they shared some insightful quotes of CEOs, funders of digital websites, and even influencers, stating the reasons behind their success. Lee,⁷ for instance, said that:

⁶ COO and Co-founder of Grin.

⁷ VP of strategy at Bloglovin.

Influencers are content creators with built-in distribution: a loyal following that spans across many channels, from their blog to various social platforms. Savvy influencers know to treat their following like their closest friends—and build trust with their audience. It is because of this relationship that influencer marketing, when executed correctly, works to affect purchasing behaviour, particularly for the younger generations (cited in Mechem, 2018).

Lugova,⁸ overviewed on Marketing & Growth Hacking website that online advertising trends, willing to help marketers grow their chances to build successful marketing (2017). First is the augmented reality based on habitual information rather than superior virtual materials. This strategy reached \$13 billion in 2017 and 30% higher engagement rates in 2017 (Smith, 2018). Second are native ads. They were expected to reach a record-breaking of 74% of total display ad revenue by 2021.

Another revenue booster is mobile video. User-generated content is also another strategy, aiming to help companies build credibility and trust through influencers and opinion leaders. According to Lugova, “one positive feedback may bring more engagement, purchases and leads than a high-cost ad campaign” (2017). Exceptionally, marketing influencers incorporate almost most of the previously mentioned techniques in their content, making it a successful brand strategy.

So, *Influencer marketing* became a powerful weapon in advertising because these content creators can spontaneously and genuinely advertise the business of new companies through creative strategies. Authenticity is also behind maintaining high engagement rates of followers and subscribers. Moreover, if passion is perceived within the influencers’ anecdotes, the brand’s personality will be authentically constructed on social media and the hearts of

⁸ A digital marketing expert at Epom.

consumers. In addition to the high engagement rates, there would be an increase in brand awareness and the power to reach more targeted audiences.

Due to their effective word-of-mouth, influencers started to receive unlimited numbers of following, liking, and commenting. They further satisfied brands with out-of-stock outcomes. The analysis of influencers' content is interesting because it presents a new framework shaping both advertisements, content creation on online spaces and societies. Because, as mentioned by Fairclough, "it is the particular nature of creativity of the discourse practice and of the heterogeneity of the text that is of interest in a specific analysis – and their relationship to the sociocultural practice that frames them" (1995, p. 60).

In this matter of creativity of discourse practice and its relationship to the sociocultural practice framing it, it is worth noting that influencers' role expanded in society and people's lives. To better illustrate, the term 'influencer' in Algeria fluctuated from people who change their followers' buying decisions, to changing people's socio-cultural behaviours. The need for a multi-thematic content on social media due to societal preventions—namely restrictions on mainstream media, lack of entertainment, and socio-cultural commentaries—obliged audiences to assign these influencers with new titles to fulfil gaps in media production, obtaining entertainment and representation on social media platforms.

3.4.2 In the Arab World

Social media are the basis of this research. They feature youth's digital practices and offer free spaces for expression. However, their usage is still expanding in Algeria compared to other countries. Recent statistics have revealed that only 51% of the total population in Algeria are social media users (Kemp, 2020). Social media provided connectedness, accessibility, and opportunities despite the risks implied on some nations like Arab and Muslim countries, as discussed in the previous section about the effects of globalisation. However, young people

were acquainted with the long-term prospects of online social networks. Youth use social media platforms to socialise, learn, and creatively produce appealing content in different domains. Herrera (2016) stated that “social media is a powerful tool for young people; it provides a platform for our voices to be heard and enables us to become active citizens and to voice our opinions on the matters that affect or interest us”. Herrera also believes that social media “helped young people to explore new ideas as well as to build resilience as they learn to recognise and manage risks” (2016).

New technologies fastened the circulation of transitional flows (Nayak and Kehily, 2008). However, social media were also the cause behind marketing renovations, social and cultural manifestations, and political changes. The Arab Spring is one of the most notable events in the Arab world due to internet and technological innovations. In this respect, they were also the reason behind the commencement of Algeria’s peaceful protests on the 22nd of February to call for a new regime. Social media played a significant role, facilitating communication and mobilisation of protests in many countries in the Middle East, such as Tunisia, Egypt, Syria and seventeen other countries in 2011. Online activists were disseminating news about future events and ongoing discussions about the political matters. The talks on social media were beneficial because they constantly spread news about the situation and decreased disorder due to awareness raising. Social media platforms, namely Facebook, YouTube, Instagram, and several others helped the Arab countries because of their accessibility and exemption from state control. However, there were heated debates about online communication and social media platforms, questioning their role in “the development and effective manifestation of civic rebellion against long-established political regimes” (Tsatsou, 2014, p. 83)

In this vein, Smidi and Shahin (2017) analysed social media articles about the Arab Spring. Their analysis revealed that a significant number of articles focused on the role of legacy media, i.e., state-controlled Arab newspapers and television channels that “delegitimised protests and

presented a largely pro-regime perspective” (Smidi and Shahin, 2017, p. 200). This point will be further developed in the coming sections with a reflection on the context of Algeria. However, it should be referred to the indispensable role of social media in disseminating pro- and anti-governmental discussions in the Arab world. That is why they were adopted as a means of communication and mobilisation. As for their deep-rooted effect, Smidi and Shahin (2017, p. 204) found that:

First, and perhaps most importantly, Facebook, Twitter YouTube and other such modes of communication made citizens believe they had a ‘say’ in public affairs. Their very presence helped common people feel empowered—something they had never felt in the autocracies that witnessed the upsprings. Second, social media allowed people to connect, mobilise and organise on a large scale against their regimes, which they had found extremely difficult, if not impossible, to do in the past. Third, social media’s global reach not only allowed activists across Arab nations to share ideas and strategies with each other but broadcast the protests worldwide, helping them gain global support—which, in turn, galvanised even more Arab citizens.

From this quotation, it can be stressed that social media helped people engage in public affairs, giving them a sense of authorization to express their opinions. In this respect, internet users became participants by creating content on different platforms and transform into publishers. This idea is called by O’Reilly the “Participation Culture” and harnessing collective intelligence as one of the main features of Web 2.0, where users play a vital role as co-developers through their content.

O’Reilly (2005) further explained that the idea of participation by users adds value to applications: “The key to competitive advantage in internet applications is the extent to which users add their own data to that which you provide. *Therefore:* Don’t restrict your “architecture of participation” to software development. Involve your users both implicitly and explicitly in adding value to your application.”

Blogging is a crucial activity that enables users to participate on the web. They can share content via texts, photos, and videos to communicate information with their followers, using multiple content, such as narrating personal events, recommending places, services, and even encouraging social change. O'Reilly (2005) highlighted the importance of blogging and described it as a “mental chatter” and “conscious thought” of the brain that is reflected on the web:

If an essential part of Web 2.0 is harnessing collective intelligence, turning the web into a kind of global brain, the blogosphere is the equivalent of constant mental chatter in the forebrain, the voice we hear in all our heads. It may not reflect the structure of the brain, which is often unconscious, but is instead the equivalent of conscious thought. And as a reflection of conscious thought and attention, the blogosphere had begun to have a powerful effect.

Page (2012, p. 05) also defines social media from a social interaction perspective: “I use the term social media to refer to Internet-based applications that promote social interaction between participants. Examples of social media include (but are not limited to) discussion forums, blogs, wikis, podcasting, social network sites, video sharing, and microblogging”.

In Algeria, Influencers are using social media to advertise, entertain and have their ‘say’ on multiple platforms. For example, YouTube has enabled both male and female content creators to raise new issues that have never appeared on mainstream media and highlight topics that concern society and their peer groups. Zaghلامي⁹ (2014) believes that “social media are free space for tackling issues that are necessarily not evoked in conventional media for political reasons”. Youth have, therefore, adopted new ways to manifest their ideas, whether about politics, traditions, social ideologies, or beauty, because of the restrictions on mainstream media in Algeria, as in some Arab countries. The work of both genders might differ in content

⁹ University Professor at Algiers’ University, Department of Information and Communication.

and structure, yet the target is similar. It is a resistance to stereotypes, habits, behaviours, and sometimes society and the regime.

3.5 YouTube as a Case Study

This section explains why *YouTube* is chosen as a case study in this research instead of other social media platforms like Facebook or Instagram. It is followed by a subsection explaining the role of YouTube in Algeria and the reasons behind becoming an alternative platform of expression instead of mainstream media.

YouTube was first invented for technological purposes rather than cultural ones by former PayPal employees: Chad Hurley, Steve Chen, and Jawed Karim in June 2005 (Burgess and Green, 2018, p. 1). It aimed to provide opportunities to non-experts, who wanted to share video on the web without having to face technical barriers simply by uploading, publishing, and view streaming videos, using standard web browsers and modest internet speeds. It has also supplied social networking by connecting with friends, and easily sharing features through links embedded into other websites (Burgess and Green, 2018, p. 1). YouTube is the fundamental social media platform for this research. It has been chosen among multiple ones for many reasons, including the worldwide popularity, the offering of participatory culture, its technological potentials, and being an alternative platform of expression in the Arab world.

YouTube is the world's second-most visited website after Google (Newberry, 2021). People spend more than a billion hours watching YouTube videos everyday (Newberry, 2021). YouTubers can create audio-visual content without professional training, i.e., anyone can create content or produce media texts. Users are also considered participants because of the texts they add or reactions to contents creators. Content Creators can tackle a set of topics, such as beauty, fashion, gaming, technology, travelling and even politics. YouTube is also offering full-time jobs, becoming a more demanding platform compared to others. That is why literature

stresses how YouTube became more than a platform for audio-visual content creation. In this vein, Burgess and Green (2018, p. 123) consider YouTube not only a commercial enterprise but a participatory culture, known by freedom of creation of artistic and expressive content:

YouTube is, and has always been, a commercial enterprise. But it has also always been a platform designed to enable cultural participation by ordinary people. Despite all the complexity of its professional media ecology, the inclusiveness and openness of the YouTube promise that ‘anyone’ can participate is also fundamental to its distinctive commercial value proposition. This what we mean when we say that, for YouTube, *participatory culture is core business*.

YouTube became a platform perceived as text, making it more amenable to multimodal context (Benson, 2015). In this regard, three characteristics of YouTube, as text, have been set by Benson (2015, p. 83-84, *author’s emphasis*), offering a multipotential content compared to other social media platforms: “YouTube pages deploy *multiple semiotic modes* ... are products of *multiple authorship* ... are *highly dynamic*”. Benson (2015) believes that the content produced on YouTube supports both verbal and non-verbal messages, such as written and spoken words, images, and music. Finally, YouTube is dynamic because it displays texts depending on the user or machine-generated input, exhibiting several views. Benson’s YouTube characteristics prove its technological capacities (2015). The multimodal discourse is one of the reasons behind choosing YouTube as a predominant platform in this research, enabling influencers to use spoken texts, paralinguistic features, and performances to create appealing content and set their digital cultures.

YouTube provided favourable circumstances to youth, unlike mainstream media. YouTube is supposed to be seen more in terms of videos, not language or discourse. However, it became one of the platforms that encouraged freedom of expression on social media. YouTube is considered both technological and cultural (Benson, 2015). For instance, influencers in Algeria are taking part in local and international marketing campaigns, but they also publish content,

revealing their ideologies, their social perceptions, and political opinions. The discourse is framed according to social, cultural, and even personal circumstances, yet the roles vary between advertising, entertainment, and advocating of socio-cultural and political issues in videos on YouTube. Therefore, the point of YouTube being an alternative platform of expression will be developed in the following sub-section to highlight its essential role in state-governed mainstream media.

3.5.1 YouTube as an Alternative Platform of Expression

This subsection introduces the reasons behind choosing YouTube as an alternative platform of expression instead of social media. there is also a reference to the media landscape in Algeria to better understanding the circumstances that lead people to adopt social media platforms for expression and self-representation, especially young people who are eager to constantly manifest themselves

This research demonstrates how young people from Arab, Muslim, and previously colonised country decided to create their own space on social media. YouTube facilitated media production among youth. The limitations in media production and barriers to self-expression, such as banning political discussions or arguing women's appearance in public spaces, forced the younger generation to create their own spaces of expression, narrating their own experiences and perceiving certain societal practices. Sanz Sabido (2017, p. 7) confirms that mainstream media plays a critical role, deciding what to restrict and what to put forward: "While mainstream media continue to select and frame stories, choose some sources over others, amplify and distort the world view that audiences tend to see, they will also continue to decide what is visible and what remains invisible, which voices are heard and which marginalised, and which causes are legitimate and which are not". That is why youth adopted social media platforms, in this case YouTube, to create their own stories and cause social changes.

In this matter, Roche et al. explained why young people, in particular, try to find alternative solutions for distinct issues to prove their competency: “a young person may develop a sense of competence by being a valued worker, a parent, a successful student, musician, sports person, sexual partner, popular or even feared member of a social sense. Failure to be recognised as competent on one area may encourage young people to invest and seek recognition in other areas.” (2004, p. xv). In this case, youth invested in social media platforms, aiming for recognition to transmit their understanding of social and political issues, their ability to highlight odds and ambiguities in people’s behaviours or fight specific ideological barriers that affect their lives because of deficiencies in mainstream media.

YouTube enabled people to find ways to convey ideas beyond the restrictions of mainstream public media services. Androutsopoulos (2013) used the notions of discourse as a social practice and YouTube as a site of online participatory culture. They also raised the issue of control of public discourse by media corporations, unlike social media that encourage its spread:

Media corporation and public broadcast organizations control public discourse in terms of both the selection and presentation of discourse objects; therefore they have a crucial influence on its effects on audiences. Against this backdrop, online participatory culture increases the chance that within a specific (say, political) discourse, contributions from below will be heard and potentially play a role in the unfolding of discourse. YouTube in particular emerged as “a key site for the production and distribution of grassroots media” (Jenkins 2006, 274). YouTube and other social media are global resources for civic engagement, protest, and activism (Androutsopoulos, 2003, p. 49)

To better illustrate, public broadcast organizations are state-owned in Algeria. Therefore, the tendency to create free speech is limited, pushing young people to search for alternative spaces. However, before tackling how social media were adopted by youth in Algeria, a background about mainstream media is required. The Algerian media was first influenced by French

colonialism. French was using it to echo their concerns and transmit their messages. Radios were highly forbidden throughout the country, and newspapers were broadcasted in French only and were designated to the French-speaking minority upper class (Fanack, 2016). Nevertheless, an underground newspaper had to be born during the war of independence 1954-1962, playing a significant role in assembling the masses and challenging the colonial monopolization. Al-Moudjahid [The Freedom Fighter] newspaper was first published in 1956 and was the primary tool-in-command. It boosted the pro-independence forces through providing detailed activities of FLN and the future combats against the French government, but most of all, visualizing free Algeria after colonization (Fanack, 2016).

The Algerian media, which was mainly state-owned, went through small, controlled steps from the independence in 1962 to the 1990s. The privately-owned newspapers and TV channels started to emerge, unlike radio which remained under the control of the government's broadcaster. However, journalists can 'operate freely' if they respect the country's identity, the government, and security (Fanack, 2016). Therefore, newspapers and private TV channels both in Arabic and French emerged in recent years, respecting government's laws and conditions. However, the radio remained a state-owned broadcast, having a massive audience because of its accessibility and legendary role during the war of independence. Nevertheless, other radio channels can be found exclusively online.

As for the Algerian news agencies, the Algerian Press Service (APS) is the only news agency located in Algiers founded in 1961 and currently represented in twelve foreign capitals, including Washington and London. Regular news services and official political discourses are held on the Algerian Television channel -ENTV, and the three main radio channels are announced in Arabic, Berber, French and sometimes English. Moreover, "Algerian Press, despite the controversies and the bad publicity it received in the nineties, it is considered one

of the freest in the Arab World” (Press Reference, n.d.) because, since 2000, no journalist or newspaper was accused of their content because they respected the country and regime.

It is worth noting that “The Algerian media landscape represents multi-layered struggles and divides: linguistic, cultural, generational and ideological” (El-Issawi, 2017). El-Issawi (2017) undertook a project using 30 in-depth qualitative interviews with journalists and stakeholders in Algeria to analyse media regulations. She revealed that the Algerian National Media is experiencing an increased pressure due to social, economic, and political constraints. Moreover, independent media were facing different obstructions, including shrinking advertising revenues. However, despite the above-mentioned inhibitory impediments and the status of the Algerian media, like it was summarised by El-Issawi (2017): “media freedom in Algeria is both real and illusionary at once”, journalists still have the willingness to engage in and exercise it.

So, despite the ongoing controversy about freedom of media in Algeria, in the meantime social media and the internet were becoming the focal point of millions of audiences. Between April 2019 and January 2020, the number of social media users grew by 2.4 million, i.e., +12% in Algeria (Kemp, 2020). According to Alexa (2020), YouTube was the second most-visited website in 2020 after Google and the first in 2019 in Algeria. This entails how it became a vital platform in recent years. People turned to YouTube to listen to songs, watch movies and videos about Algeria, learn cooking, and gaming. This categorization was retrieved from the list of top search queries throughout 2019 in Algeria (Kemp, 2020). The list mentioned: songs, Algeria, Oum Walid,¹⁰ films and games.

¹⁰ A well-known Algerian female Cook on YouTube. She reached more than 9 million subscribers in 2021.

From another perspective, a report about the Arabic blogosphere stated that “Arabic bloggers tend to prefer politically-oriented YouTube videos to cultural ones” (Etling, et.al., 2009, p. 5). In this regard, Burgess and Green (2018) have highlighted the cultural aspects of YouTube as a leading platform because of freedom of expression through the broadcast of audio-visual user-generated content among existing social networks and the ability to watch mainstream media content. The authors further referred to this production as a “combination of self-expression and commercial media culture that has positioned YouTube as a key site of conflicts over copyright, the politics of participatory culture, and the governance structures of digital media platforms...” (Burgess and Green, 2018, p. 8). Therefore, YouTube plays predominant role in many countries. Furthermore, this platform is more than a video-uploading platform in the Arabic networked sphere. It “functions more as a media platform than as a publisher with editorial control” (Etling, et.al, 2009).

Moreover, the platform is technically offering a set of ample opportunities to creators like being full-time workers. YouTubers can freely create their content without limitations and gain revenue. They can share audio-visual content via camera or cell phones. The platform is used for professionally filmed content such as Web series and unprofessional or random content such as vlogs. They might receive symbolic gifts such as silver and gold trophies when they reach 500k and 1 million subscribers, respectively. However, it is also materially and morally rewarding because of the incorporation of advertisements within videos, which high-yielding, or get paid by YouTube for the number of views. In this regard, Burgess and Green (2018, p 11) have highlighted that “YouTube has helped redefine what ‘professional media’ looks like”, and for them “sometimes, it looks like videoblogging, live gameplay, hauls video, beauty tips, and toy unboxing videos”.

Considering these amateurs’ videos as ‘professional media’ is questionable. It cannot be discarded that YouTubers are designing their studios. They buy cameras, lighting, sound

microphones and create settings in their rooms. The decoration suits their content and personalities. Nevertheless, most of them do not have media production, marketing, communication, or journalism expertise. Notwithstanding their skills, YouTubers have invaded social media and are now elaborating on sensitive social and political problems that are changing youth and teenagers' viewpoints. Female influencers, for instance, are advertising all sorts of brands and recommending pieces of advice on motherhood, beauty, and brand consultations.

There are no criteria for a professional or unprofessional content creator on social media. However, the tools of communication and persuasion might identify or explain the reasons behind their success. Some of them use concrete examples and others are keen to appeal to their audiences' feelings of sympathy and patriotism. The power of their influence can be virtually measured through engagement rates, but the impact on their followers is unmeasurable. Female influencers are not beauty or make-up experts, and male influencers are not sociologists or politicians. However, they both enthusiastically delivered content that was high-yielding and engaging.

3.6 Freedom of Expression on Social Media in the MENA Region: Comparative Discussion

This section provides a discussion about freedom of expression on social media in the Middle East and North African countries. This brings an understanding about certain digital practices and some usage of discourse such as indirect speech and coded language.

Freedom of expression on social media was highly restricted and risky in most MENA countries (Ghannam, 2011). Some journalists and bloggers in Arab countries such as Egypt, Libya and Syria faced severe consequences after freely expressing their opinions about socio-political problems (Karlekar, 2009). In 2010, Freedom House classified the world's countries

depending on the frequency of media freedom. 79% of Middle East and North African countries were identified as 'Not Free', including Algeria, Morocco, and Tunisia (Freedom House, 2010, p. 25). According to Freedom House (2010, p. 9), Algeria's rank declined from 62 to 64 because of "prohibition on election coverage and restrictions on foreign reporters".

Substantially, reports from Freedom House have shown that no changes were attributed to Algeria's parameters: status, freedom rating, civil liberties, and political rights. The scores were static for eight years, starting from 2011 to 2019. They revealed that freedom rating in Algeria is 5.5/7, civil liberties 5/7 and political rights 6/7, knowing that seven means worst and the overall status is 'Not Free' (Freedom House, 2011; 2019). Reports about freedom in the world cover criteria including the electoral process in each country, political pluralism, and participation, functioning of government, freedom of expression and belief, and association and organizational rights.

The significant results that Algeria's report has displayed is the turndown of doctors' protests in January, March, and April 2018, where protestants were injured and arrested (Freedom House, 2019). The TV channels that aggressively cover government affairs are found either abroad or online because some channels and filmmakers still suffer from government attempts to censor their work or block their activities (Freedom House, 2019). Bloggers and some journalists, for instance, were sentenced to several years in prison. They have also faced censorship, punishment, and brief detentions because of, according to the report, undermining national unity. It has also been noted that a blogger was sentenced to seven years in prison for interviewing an Israeli government spokesperson online. However, no notification about other local affairs was mentioned (Freedom House, 2019).

It is worth noting that no report about the freedom of Net in Algeria is available, unlike many Arab and Maghreb countries such as Bahrain, Egypt, Morocco, and Tunisia. The net reports

revealed the online scores and prosecutions that activists, journalists, and bloggers received for publishing undesirable content. So, revealing Morocco and Tunisia's net statuses is essential because of proximity and sociocultural similarities. Internet freedom in Morocco and Tunisia are considered partly free with a score of 45/100 and 38/100, respectively, knowing that 100 is most free. In Morocco, social media platforms were the primary medium to discuss the outbreak of some protests, including Hirak Rif protests. However, any coverage of these manifestations was leading journalists and activists to prison (Freedom House, 2018a).

According to the Freedom House report (2018a), internet freedom in Morocco is in danger because of the penal code. Furthermore, the government has thoroughly limited online content. Journalists and activists were occasionally accused because they reported on News' sites and YouTube about protests such as Hirak Rif. Some of them were arrested in 2018. Similarly, Tunisia has witnessed harassment, intimidation and interrogation of journalists who reported national protests. However, the status of the online landscape has considerably changed after ejecting President Zine El Abidine Ben Ali in January 2011 (Freedom House, 2018b).

In Algeria, internet users continue to grow and their freedom of expression as well. It might not be very explicit. However, the last events, i.e., February's 2019 protests, have revealed that people in Algeria have grown a sense of peaceful manifestations and are encouraging freedom of expression to reveal their socio-political issues both online and offline. Internet is one of the essential tools that is helping Algerians exhibit their problems. By January 2019, the percentage of internet users in Algeria increased by 17%, i.e., more than three million people have joined the World Wide Web since January 2018 (Kemp, 2019). Hootsuite and We are Social's statistics have also revealed that more than two million of them are active social media users (Kemp, 2019). It cannot be discarded that 42% of the whole population are disconnected, with an average of 18 million people. This might be due to low internet penetration in rural areas and the inability to afford technological devices such as smartphones and laptops because of

the low income of a significant proportion of citizens, knowing that 21 million active social users are accessing the internet via mobile devices (Kemp, 2019). The disconnectedness of people might also be due to technophobia. Adults, especially women and young girls, are afraid of sharing their personal information online and exposing themselves to western cultures. Besides, some people lack skills in dealing with digital devices. The annual digital growth increased between January 2020 and 2021 in Algeria. The percentage of internet users increased by 16.1% and social media users grew by 13.6% (Kemp, 2021), proving the continuous growth of the internet and use social media in Algeria.

3.7 Importance of Political Social Media Content in Algeria

This section shows the importance of politics and provides concrete illustrations about the engagement of youth, influencers more specifically, in politics on social media in Algeria. There is a lack of studies about the engagement of youth, especially influencers, in politics in Algeria. However, since it is one of the main ideas of this research, demonstrating how social media permitted political discussions in Algeria and the engagement of youth, like YouTubers, singers, and ordinary young adults, is necessary because it provides a review of what is going on Algerian social media, regarding political content. Young people are trying to construct their realities and alter their own knowledge and understanding of political matters. In Algeria, many youth movements were formed since the demonstrations of October 1988 (Hadj-Moussa, 2019). The openness to the world and discovery of new cultures allowed youth to question matters in society and highlight any ambiguities and odd behaviours that do not match their new way of perception. Nowadays, Youth in the Arab world, as in Algeria, are constantly raising issues in their social media platforms to make their voices heard and showing their engagement in politics, becoming more like activists. According to Hadj-Moussa (2019, p. 327), YouTubers' actions "define them as activists but who do not operate through organisational engagement or partnership. Nonetheless, their desire for truth and equality, and

for democracy, joins them to other young activists who came up through collective organisations. These individual voices are no less those of a generational unit that rejects the political practices of the ‘revolutionary family’ and its avatars”.

YouTube is a popular public social media platform, substituting restricted performances of mainstream media, such as challenging arbitrary governments that journalists are not allowed to condemn. Fuchs (2014, p. 61) reveals that “politics on YouTube, Twitter and Facebook are possible but are minority issues” and further states that “the predominant focus of users is on non-political entertainment”. This statement is accurate to some extent. However, politics remains a substantial topic in the Arab world. In this matter, social media in Algeria are used as substitutive platforms for political discussions. For example, Anes Tina’s (2017) video entitled “Rani za3fan” meaning “I am Upset”, is ranked the second most-popular video on his channel with a total view of more than 15 million views. The video illustrated the miserable situation of Algerians and the unfair ruling of governors. In a similar case, Dzjoker’s (2017) first most popular video, labelling almost the same topic as Anes Tina (2015), achieved over 15 million views. Dzjoker portrayed the misery and sufferance of members of society, but he further demonstrated, in this video entitled “Mansotich” meaning “I won’t vote”, his refusal to vote in the upcoming parliament elections of 2017.

In this vein, Hadj-Moussa (2019, p. 330) demonstrated that Dzjoker, Anes Tina, and another YouTuber, named Amir Mammari, are “emblematic of innovative approaches to political mobilisation”. Hadj-Moussa (2019) stated that some used genres by these YouTubers might not appeal to all the viewers. However, “their success shows that there is an audience of young people in Algeria that is built around themes of political life. YouTubers, more than activists associated with collectives, exacerbate contradictions. They place themselves in the present and expose it by politicising and radicalising it” (Hadj-Moussa, 2019, p. 330).

As another case in point, after his willingness to elect to the 5th term in a row for presidential elections alongside the political support and invitation from various parties, former president Abdelaziz Bouteflika was thoroughly rejected by the Algerian population. In this matter, TV channels were not allowed to broadcast citizens' opinions or display their refusal of the 5th term candidacy. Activists, artists, bloggers, students, and all social categories have chosen social media platforms to express their anger and rejection because web platforms provide different tools to communicate information via Facebook pages, Instagram stories, YouTube videos, tweets, and many other options, unlike mainstream media. In this regard, Hadj-Moussa (2019, p. 331) focused on the role of YouTubers, believing that they “remain the most diffuse ‘group’ and the group in which indecision weighs the most”.

The massive political fluctuation in Algeria on the 22nd of February 2019 had primary roots online. Marches, also known as *Hirak*, were organised to stop former president Bouteflika from electing to the 5th term. Benrazek (2021, p. 2) stated that restrictions and censorship of traditional media in both public and private sectors made the Algerian citizen search for “alternative media that would be a free platform for the exchange of various political ideas that did not find a neutral democratic traditional media that was able to reflect them”. Therefore, “social media platforms were considered an alternative media not only for expressing different political opinions but rather a public sphere that influenced the political and legislative life of the Algerian society” (Benrazek, 2021, p. 2).

As for the *Hirak*, women took a significant part, embracing a spirit of resilience and revolution, inspired by freedom fighters from the country's past (Bendimerad, 2020). In this vein, Algerian audiences exceptionally invited even females to talk about politics, mainly when the marches of February 2019 were being mobilised. It was irrelevant for female influencers to incorporate politics in their content because they were unfamiliar with similar topics and unlikability to engage in similar areas due to taboos and social constraints, as mentioned in chapter two.

However, in one of the Doll Beauty's (2019) videos, entitled "Notre Algerie", meaning [Our Algeria], the YouTuber highlighted the sufferance of the Algerian people and the reasons behind the marches. Maroua, also known as The Doll Beauty on social media, highlighted the aggressiveness and offensive comments, received from her followers, because of her abstention in supporting the *Hirak* on the 22nd of February 2019. She said:

... Men, women, children and [grinning] even elderly people; all generations were united hand in hand and peacefully against the government, asking for respect and change. Nonetheless, [silence] [closed-lip smile and eyebrows high] this peaceful tendency that has been established on the streets is **rarely** [stress] found on social media. Real research was launched on Facebook, Instagram and Twitter; [direct eye contact] giving the right to every person to harass, insult or threaten those who did not communicate the situation at the right **time and hour** [stress], those who did not go out and manifest, or even those who were working or studying during the marches... (The Doll Beauty, 2019, 01:40, my translation, **my emphasis**).

Attitudes that internet users have revealed during the manifestations in Algeria towards female YouTubers were disgracing, yet they show how politics matters. Influencers, both males and females, were therefore asked to encourage people to act towards disagreeable political problems because of their high following. The control of mainstream media by the government and restrictions on journalists and activists led to the creation of substitutional platforms. TV channels cannot elaborate concerns of citizens that touch governmental bodies. Zaghلامي (n.d.) highlighted the failure of Public Service Media in Algeria and how social media play a vital role as an alternative tool to mainstream media deficiency. Zaghلامي stated that "In the absence of audio-visual media pluralism, social media play a compensatory role, it enables ordinary citizens, bloggers and journalists to express themselves, speak out their minds without restrictions. As public media do not afford them to do" (n.d., p. 8). Zaghلامي also confirmed that "social media appear well placed to gain more popularity and are likely to substitute

conventional media if the latter continue to ignore the needs and interests of the public” (2017, p. 4).

To better illustrate the point of control of mainstream media, Raja Meziane is an Algerian singer who decided to say ‘No’ to Bouteflika’s re-election and his governmental entities via a song on YouTube. Raja’s political song called “Allo le Système!” meaning [Hello the System!] reached more than 37 million views. However, it was banned from broadcasting on TV channels. Journalists apologised for not being able to broadcast the music video on TV after receiving short notice from the government of prohibition (BBC, 2019). This control of mainstream media and the state’s power on TV channels and radio stations have forced people to adopt social media platforms as a tool of expression. The government could dominate the media landscape but could not stop youth, bloggers, journalists, singers and even politicians from revealing their choices, opinions, and concerns on the World Wide Web.

Therefore, social media became the remedy of mainstream media’s shortcomings that do not confront the publics’ needs and expectations (Zaghlami, 2017, p. 9). Oumansour said that the internet helped Algerians “break the wall of fear” when they started the march of February 2019 (France24, 2019). The virtual spaces were beneficial in displaying goals— however, the openness on cultures and the West enhanced youth’s creativity. For instance, an Algerian girl expressed her refusal of Bouteflika’s 5th term through a placard saying, “Il n’y a que Chanel pour faire le N5”, meaning [Only Chanel can make No. 5] (Derradji and Gherbi, 2019). Another one used Rihanna’s song “Love the way you lie”. So, technologies and globalisation were critical features in shaping young people’s mentality in the 21st century. However, despite the continuous discussions whether they are beneficial to Arab youth, they helped them adopt new virtual spaces to express and worldwide slogans to deliver their political stands. Notwithstanding some side effects of this change in the world’s paradigms, developing

countries have keenly used social media platforms, such as blogging, to freely convey their needs for political change. In this respect, Benrazek's research (2021, p. 19) concluded that:

Social media have an effective and very large role as a virtual public sphere affecting political and legislative life in the Algerian society. As it had major role in reshaping political awareness, expanding political participation among all different groups of society, producing targeted discourse, slogan and entertaining them. Social media also played a role of organizing political activity and transmitting it from virtual movement to a real protest. As it had an effective role in pulling the people out of the spiral silence into the spiral of expression.

It is worth mentioning that a recent report of Ipsos revealed that the freedom of expression on social media in the Middle East and Africa is increasing with a percentage of 68% (Ipsos Public Affairs, 2019, p. 12). To conclude, this part aimed to review the importance of political content on social media in Algeria and illustrated how males, like the YouTubers DZjoker and Anes Tina, and females, such as the influencer The Doll Beauty and singer Raja Meziane, participated in political discussions and mobilisation of the *Hirak*, despite the lack of studies about the role of singers and content creators, especially women, in the Algerian protests of 2019. This is to consolidate that “‘Young people’ are clearly doing politics in Algeria” (Hadj-Moussa, 2019, p. 331), and that social media are providing “collective awareness of political participation that amplified the state of anxiety and turned into turmoil, promoting the individual to express themselves instead of remaining silent, and thus the factor of fear of isolation or social punishment disappeared” (Benrazek, 2021, p. 19).

3.8 Conclusion

This chapter provided a contemporary background about Algeria, social media platforms and freedom of expression in the Arab world and among youth. The first section tackled the concept of influencers. The second section demonstrated how globalisation influenced the behaviours of youth in Arab Muslim postcolonial countries and how nations adapted with the Western

wave. The third section dealt with social media and their importance. It covered the concept of influencer marketing and how it emerged in the recent era to change the marketing rulebook and provide unlimited opportunities to content creators and their followers. There was also a highlight of social media usage in Algeria, and their role in the Arab spring. The chapter explained why YouTube is considered as an alternative platform of expression and rated freedom of expression in the MENA region. Finally, the chapter concluded with a final point about why sociocultural and political contents are encouraged over other categories, especially in Algeria.

The discussion in this chapter provided an overview of how communication technologies and globalisation influenced the context of research Algeria. Globalisation is perceived differently around the world. So, providing a discussion about the term is important to understand the changes that touched the Algerian society and young adults, including changes in behaviours and available opportunities to self-represent and manifest.

The section about social media illustrated how digital spaces are used by people in the Arab world. Social media are causing sociocultural changes in many societies, including Algeria. So, tracing the line of modernity in the Algerian context after colonialism is vital because it brings many elements to the social, cultural, and political dimensions of the Algerian society that help interpret the data and explicate the results of discourse and performance analyses.

CHAPTER 4

THEORETICAL FRAMEWORK

4.1 Introduction

This chapter introduces the theoretical framework of this research. It is divided into four main parts. The first three parts present the main standpoints and theories of the study: gender, critical discourse analysis, and performance. The final part is about the theoretical concepts of the study. It is divided into two main sections: the fundamental, and secondary concepts that play different roles in explaining the case under study and add useful details to interpret and explicate the results.

The adopted approach in this study is the explanatory sequential mixed method approach. The first phase is quantitative, aiming to provide insights about key social media data of male and female influencers on YouTube. However, the second phase which is mainly qualitative, and explanatory is based on three theories to explain the primary data of the first phase, analyse, and interpret influencers' discourses and performances. The theoretical framework is presented in this chapter as follow: (1) Bradley's social constructivist view of gender (2013) is used to interpret the differences between male and female influencers' digital activities, use of language, behaviours and other practices, (2) CDA, mainly Fairclough's approach (1995), is used to retrieve the linguistic elements of influencers' content that carry meaning and reveal any sociocultural change, considering the social, cultural, and historical elements of the context, and (3) performance theory of Goffman (1959) looks at the elements of the 'front' used by the performers to impress audiences and deliver messages.

The final main section tackles the fundamental and secondary concepts of the study. The first subsection highlights three major concepts: youth, youth cultures, and the notion of bedroom culture. These terms are interrelated. However, they are followed by secondary concepts that are less important but contribute to the understanding of influencers' discourses and

performances and help interpret certain behaviours related to males and/or females. They are religion, class, and power.

4.2 Gender

This section discusses gender as one of the main theories of this research. This section starts with a definition of gender and compares it to 'sex'. It also presents the definition that is more convenient to the context of study and clarifies the perspectives it adopts. It focuses on Bradley's view of gender and explains the convenience of their theory to the context of this research.

4.2.1 What is Gender

This section defines the concept of *gender* and how it differs from *sex*. The discussion of whether gender is the equivalent of sex was the primary focus of many scholars. The main distinction that has been made is that sex is biological, and gender is social (Eckert and McConnell-Ginet (2013); Talbot (2010)). However, there is still an ongoing argumentation between researchers (Weatherall, 2002). Nevertheless, some views will be discussed in this section to explain this research's position regarding gender. First, Weatherall believes that "instead of viewing sex as primary and biological while gender as secondary and social, the order is reversed and the boundaries made less distinct" (2002, p. 81). Weatherall (2002) said that social and cultural beliefs are related to sex more than they relate to gender. In this same vein, social constructionism indicated that "the meanings associated with the two gender categories unavoidably cloud every aspect of thought, perception and behaviour" (Weatherall, 2002, p. 81).

Sunderland and Litosseliti (2002) referred to the fact of how gender differences were sometimes viewed as a form of cultural determinism because of the suggestion that being a female or male shape the way women and men speak. That is why, according to them, gender

became synonymous with sex, “and made it appear to be a convenient independent sociolinguistic variable like *age*” (Sunderland and Litosseliti, 2002, p. 4, *Writers’ italics*). As for the illustration that they drew between gender and language, they explained that the fact of gender being the equivalent of sex not only did it “imply *fixedness*, with little or no room for human agency, it also suggested a one-way ‘gender then language’ process” (Sunderland and Litosseliti, 2002, p. 4, *Writers’ italics*). Bradley (2013, p. 18) stated that even though the term ‘both sexes’ is used to refer to men and women, the word sex “refers to reproductive behaviour or sexuality.”

Lakoff elaborated how the word ‘sex’ was substituted by ‘gender’ and how the former is set to be biological and the latter social, but these concepts can neither be global nor inevitable. Lakoff (2010, p. 152) said in this regard that:

Gender can be defined as ‘sexual identity’. In this sense it is often contrasted with *sex*, a word that has been replaced by *gender* in many of its traditional uses. Often *gender* is used in discussions of cultural or social understandings of the difference between males and females, leaving *sex* to cover biological distinctions. But this differentiation is by no means universal or automatic, and there are many circumstances in which either word might be used.

Talbot’s differentiation of sex and gender depends on biology and experience. According to her, “sex is a matter of genes and the secretion of hormones and the physical developments that result from them” (Talbot, 2010, p. 7). However, gender “is socially constructed; it is learned. People acquire characteristics which are perceived as masculine and feminine” (Talbot, 2010, p. 7). Similarly, Eckert and McConnell-Ginet (2013) defined gender depending on the grounds of West and Zimmerman, and Butler. For them, gender “is not something we are born with, and not something we *have*, but something we *do* (West & Zimmerman 1987) – something we *perform* (Butler 1990)” (Eckert and McConnell-Ginet, 2013, p. 1). Their viewpoint stands with

the fact that sex is biological and based on scientific components, unlike gender that is based on cultural beliefs and acquired societal behaviours:

Sex is based in a combination of anatomical, endocrinal, and chromosomal features, and the selection among these criteria for sex assignment is based very much on cultural beliefs about what actually makes someone male or female. Thus the very definition of the biological categories *male* and *female*, and people's understanding of themselves and others as male female, is ultimately social. (Eckert and McConnell-Ginet, 2013, p. 2)

However, Eckert and McConnell-Ginet (2013) believe that gender is social, and sex is biological does not neglect that biology forces some physiological restriction on both genders.

They stated in this sense that while they recognise that:

biology imposes certain physiological constraints on the average male and female, we treat the elaboration and magnification of these differences and the erasure of differences among males and among females as entirely social. This does not mean that individuals are helpless pawns shaped by external social forces: the social emerges as individuals develop their own perspectives, react to others, and interpret others' reactions to them. Nor does it mean that someone's gender identity (or sexual orientation) can just be freely chosen. While no adult is literally "born this way" (newborn infants, for example, don't yet have a sense of themselves as gendered or as sexually attracted to certain kinds of people), everyone is constrained both by their initial biological endowment and by the social environment in which they mature (Eckert and McConnell-Ginet, 2013, p. 6).

4.2.2 Social Constructivist View of Gender

This research adopts Bradley's social constructivist view of gender to interpret gender differences of Algerian influencers' discourses and performances on YouTube. This approach is relevant to this research because Bradley (2013) focused on contemporary relation of masculinity and femininity that are taking part in the new feminist activities. This is particularly related to this research as it is tackled on men and women in a contemporary society who are

taking part in new digital activities. This also concerns Algerian Arab and Muslim women who are on social media to manifest themselves in the light of new feminist manifestations to self-represent, express, and impress audiences as performers on public online spaces. Bradley (2013) also uses in her book about 'gender' contemporary examples to illustrate the reality of gender in the present time. This research follows the same illustrative framework by providing insightful information about the reality of gender on social media in a contemporary Arab Muslim and postcolonial society. Bradley (2013) believes that gender is a lived experience, that is socially and culturally constructed. So, this section focuses on the social constructivist view of gender as perceived by Bradley (2013).

It cannot be discarded that "Gender has been recognised as a respectable area for academic research" (Bradley, 2013, p. 8). This research focuses on gender, discourse, and society. It sheds light on how Arab and Muslim males and females create content on social media and how their sociocultural background influences their ways of thinking, talking, and performing. Bradley's theoretical perspective entails that gender constitutes a set of sociological relationships that impact every individual (2013). That is why it is being referred to as a 'lived experience' by Bradley (2013). This belief of 'lived experience' is developed through a series of vignettes or narratives of different people from different societies including Britain and the Arab world, and experiences of Bradley herself.

The social constructivist view of gender is more convenient to this research. It summarises the fact that gender is determined and constructed by society and culture and varies according to different criteria including time and place. Bradley, as a social constructivist, proposes that "gender is not something fixed, but something that varies according to time, place and culture" (2013, p. 4). This research supports this perspective because being a female in the Western world is different from a female from Algeria, as the whole Arab world: "What it means to be a woman and a man is not the same now as it was in Ancient Egypt or in medieval Europe; nor

are the relations today between the sexes the same in Britain, in Saudi Arabia or in India” (Bradley, 2013, p. 5)

For instance, females from the Arab world are supposed to follow religious guidelines as well as societal stereotypes, norms, and beliefs. Bradley (2013, p. 6) believes that gender is “a set of sociological relationships”, which this research believes and argues, and that gender is a ‘lived experience’ like other sociological elements: “gender impacts on the experience of each one of us as individuals. That is what I mean by lived experience”.

“Gender affects every aspect of our personal lives” (Bradley, 2013, p. 6). For instance, the Arab world, including the Algerian society, dictates how women and men talk and perform depending on Islamic guidelines, historical events, and societal beliefs of Arabs. Therefore, being a male or a female in the Arab world affects every aspect of life such as how to dress, talk, behave, and live in general. Bradley’s definition of gender summarises what it means to be a man and woman in the Algerian society, as in the Arab world, by men being the dominant group and women the inferiors:

gender refers to the varied and complex arrangements between men and women, encompassing the organization of reproduction, the sexual divisions of labour and cultural definitions of femininity and masculinity. It therefore is, at one and the same time, a set of social arrangements determining how women and men live, and a way of thinking which divides people into two (or sometimes more) social categories. These arrangements and categories constituted the bipolar world in which I grew up, as described in the precedent vignette. Typically they are hierarchal and asymmetrical: men are the dominant gender. Women are those (inferior) people who are ‘not men’. (2013, p. 16, *writer’s italics*)

For instance, religion plays a vital role in shaping gender practices in the Arab world, especially females’ behaviours. Islamic communities have entailed a set of rules to how females’ language and performances should be, which is one of the main reasons behind comparing male and

female influencers' videos to identify how gender influences the content creation on YouTube and how it is influenced by society and culture. Bradley (2013, p. 17) concluded that "gender is culturally defined and socially constructed, sex natural and biological". Bradley's understanding of gender supports the fact of how gender is shaped by culture and religion in the Arab world.

Gender is an important criterion that shapes the language and performances of individuals. People use performance to create their identities (Bradley, 2013). Bradley takes in her book "gender to be something different from either biological sex or sexuality" (2013, p. 23). She further paraphrased and expanded de Beauvoir that "one is born with a body that is immediately ascribed a male or female identity ..., but one becomes a man or a woman through social interactions within a set of cultural understandings about femininity and masculinity". Therefore, men and women are actively involved in 'doing gender' (Bradley, 2013, p. 23).

The theorisation of gender differs from one scholar to another. For instance, Bradley (2013) adopted Marxist terms to contextualise gender, based on three aspects: production, reproduction, and consumption, but believes that her book does not confine to Marxist ideas. Her contextualisation of gender starts with Production, as one of the three key spheres of social life, believing that gender inequalities relate to work, employment, and the labour market. Reproduction, the second notion of this theory, covers the inequalities in social roles of women, being the prominent individuals for sexual production and the household, including the social activities needed for children. In this regard, Bradley (2013) said that the major responsibilities held by women for reproduction were primarily based in the household. Bradley views gender inequality also in consumption, the third social sphere, especially the use of goods and services and their role in creation of identity. In this regard, Bradley believes that shopping, shops, and leisure are gendered. In terms of leisure spaces, Bradley believes that most women share the restrictions of using public spaces (2013).

According to Bradley (2013), men's leisure was centred outdoors, in the streets, that are considered as dangerous spaces for women, and in some societies, a forbidden area. Bradley (2013) further continued that it was historically agreed by men to eliminate women from public venues, as in some Islamic societies, where women should be accompanied by a male relative to enter the public realm. Or even the West, where the use of public spaces is limited by women because of fears of harassment or attack (Bradley, 2013). Literature in chapter two, about women in Algeria, supports the fact that society, culture, and postcolonial situation affected the way women lived. They dictated how women should behave and perform outdoors, but mainly restricted their activities in public spaces.

The social constructivist view of gender, as developed by Bradley, will help interpret and explicate the results of male and female Algerian influencers because it considers the social and cultural criteria that affect and shape gender. This is one of the main aims of this research. This contextualisation of gender as 'lived experience' and 'social construct' will help interpret how the sociocultural background of both genders constructed their identities and cultures, including use of language, ways of speaking, behaving, dressing, and performing in a contemporary society. However, the three spheres of social life, namely production, reproduction, and consumption, adopted by Bradley from the Marxist view, will not be referred to individually in the interpretation but will use the general contextualisation, as explained at the beginning. Because the focus of this research is to prove that gender is a social construct and that society and culture determine gender roles, making it a lived experience that varies between men and women, referring to digital spaces as contemporary means of communication and expression. So, this theorisation of gender will support the adopted perspective in this research which is the social and cultural perspectives.

Bradley (2013, p. 6) supports the fact that gender influences each side of people's lifestyle: "I stress that gender is a very diffuse and all-embracing concept. Unlike some social science

concepts (such as technology, democracy, deviance), gender does not relate to a single aspect or sphere of human activity. Gender affects every aspect of our personal lives. Whether we identify as a man or as woman determines how we look, how we talk, what we eat and drink, what we wear, our leisure activities, what jobs we do, how our time is deployed, how other people relate to us". So, according to Bradley (2003), gender is a widespread concept that influences human lives and commands people's choices in terms of food, talk, clothing, what they do in life, and how they do it.

Starting from the fact that the social environment where people grow influences them, their gender, and identities, it is worth mentioning that even religion, politics and every other aspect of our lives affect how we become 'males' or 'females'. Eckert and McConnell-Ginet (2013, p. 21) supports the fact that gender "is deeply embedded in every aspect of society – in our institutions, in public spaces, in art, clothing, movement. Gender is embedded in experiences in all settings from government offices to street games". This enclosure of gender is not limited only to life facets but also individual activities, namely lifestyle. Therefore, gender is also "embedded in the family, the neighbourhood, church, school, the media, walking down the street, eating in a restaurant, going to the restroom. And these settings and situations are all linked to one other in a structured fashion" (Eckert and McConnell-Ginet, 2013, p. 21).

The social constructivist view of gender will answer the second research question and inform the second phase of analysis, as it is supposed to explain the findings of the first phase and reveal how society and gender shape the discourses and performances of influencers on YouTube. It will also explicate the major differences using a set of theories including gender. Bradley's contextualisation of gender is expected to provide grounded evidence of how gender is socially constructed to interpret the practices of males, but mainly females on YouTube, the primary social media platform of this research. This will contribute to the understanding of

differences in content creation according to gender and how they are shaped by society and culture.

4.3 Critical Discourse Analysis

This section presents one of the main theories of this research: Critical discourse analysis. CDA is one of the main research tools of the qualitative analysis because of Fairclough's model that set the map for the data analysis. It provides the main elements as well as the sub elements of discourse analysis that allow us to draw conclusions about how gender shapes it and the extent to which the context, which is Algeria, shapes this discourses and gender roles in society. However, CDA as a theory shows how language shapes and is shaped by society. The latter is one of the focuses of this research. It investigates how the social and cultural backgrounds of young people impact their discourses and performances, including how language is shaped, to deliver messages and impress audiences. CDA reveals how texts are produced, distributed, and consumed, considering the context, especially the sociocultural and historical conditions governing this text and how they are ideologically shaped by power, dominance, inequality, and other forms of discursive sources. However, before going further to explain why CDA is important in this research, it is vital to define it first.

4.3.1 What is CDA?

CDA is perceived differently. Some considers it as a method or a theory, and others as an approach. Van Dijk defined the concept, stressing what it is not rather than what it is: "CDA is not a direction of research among others, like TG grammar, or systematic linguistics, nor a subdiscipline of discourse analysis such as the psychology of discourse or conversation analysis. It is not a method, nor a theory that simply can be applied to social problems. CDA can be conducted in and combined with any approach and subdiscipline in the humanities and the social sciences" (2001, p. 96). So, Van Dijk thinks that CDA is neither a method nor a theory but:

a – critical – perspective on doing scholarship: it is, so to speak, discourse analysis ‘with attitude’. It focuses on social problems, and especially on the role of discourse in the production and reproduction of power abuse or domination. Wherever possible, it does so from a perspective that is consistent with the best interests of dominated groups. It takes the experiences and opinions of members of such groups seriously and supports their struggle against inequality. That is, CDA research combines what perhaps somewhat pompously used to be called ‘solidarity with the oppressed’ with an attitude of opposition and dissent against those who abuse text and talk in order to establish, confirm or legitimate their abuse of power. (2001, p. 96)

Youtubers have owned popularity on social media platforms and their talks, most of the time, go viral whether it is informative, critical, entertaining, or advertising which raises numerous questions about their ways of creating content, influencing and ability to be streamed virtually over many platforms. It is vital for us, as researchers, to determine how their texts and performances on YouTube, the primary platform for video-based content, are structured and what linguistic and communicative tools are used to reach as many audiences as possible. In this regard, Fairclough stressed the role of language analysis in understanding the nature of media production, which is one of the main reasons behind adopting CDA as method of analysis: “language analysis, then, can help anchor social and cultural research and analysis in a detailed understanding of the nature of media output. But only language analysis of a particular sort is capable of making such a contribution. ... My view is that we need to analyse media language as discourse, and the linguistic analysis of media should be part of the discourse analysis of media” (Fairclough, 1995, p. 16).

Fairclough (1995) aimed to convince readers from media studies and language studies to exchange knowledge and analysis of media and linguistic materials because the analysis of media language reveals social and cultural changes, which this research addresses. Media analysis frequently emphasises audiences’ reactions, namely analysis of the reception of text by audiences because some of them might think that language analysis “puts undue emphasis

on the analysis of texts” (Fairclough, 1995, p. 15). Fairclough (1995, p. 16) mentioned that he fully accepts “the importance of reception studies for understanding meaning and effects. But reception studies sometimes lead to a disregard for the text itself” which he does not accept. In this regard, it is crucial to highlight the importance of CDA to analyse media texts and why it is preferable to analyse language structure in this research over other components. Fairclough (1995, p. 2) said:

I hope to persuade readers with a background in language studies of the particular fascinations associated with analysing media language. And I hope to persuade readers with a background in media studies of the value of analysing mass media linguistically and in terms of discourse ... A second objective is to argue a particular case: I hope to convince readers that analysis of media language should be recognised as an important element within research on contemporary processes of social and cultural change, a theme which is attracting growing interest in the social sciences.

Fairclough further continued that the analysis of mass media language can make a constant contribution to the field of sociocultural change:

Given the focal position of the mass media in contemporary social systems, there can be little argument about their relevance to the study of sociocultural change. What will be less obvious to most social scientists, and more contentious, is that analysis of the language of the mass media can make a substantive contribution to such research. (Fairclough, 1995, p. 2)

Fairclough’s work and examples (1995) focused mainly on the language of public affairs, namely news, documentary, magazine programmes, dealing with politics, social affairs, and science. This research deals with a different form of media which is the language of social media. Moreover, Holmes (2005, p. 32) also believes that “CDA provides a framework to explore ways in which systematic power is constructed and reinforced in interaction, to identify how the dominant group determines meaning and, more specifically, to describe the processes

by which the more powerful person in an interaction typically gets to define the purpose or significance of the interaction and influences the direction in which it develops”.

This directly relates to this research and its aims. It figures out how the dominant group, influencers, create meanings in their content and the extent to which it attracts and convince audiences. So, CDA aims to critically analyse media texts of influencers. Another reason behind the focus on language analysis is that “using linguistics as a lens on community means that we are using semiotic evidence to group instances of meaning-making, rather than simply using contextual speaker variables, such as age or geography” (Zappavigna, 2012, p. 10). Therefore, in this research, CDA is used as a theory and method of analysis, following Fairclough’s approach to CDA.

In this regard, Fairclough explained whether CDA is a method or a theory and believes that it is both, as it is used in this research. CDA is used as a method of analysis using Fairclough’s model to organise and analyse male and female influencers’ videos and as a theory focused on Fairclough’s view of the sociocultural background and its influence on language use and how language reflects power relations and shows the dialectical relationship between many components like language, society, and gender. Fairclough explains that:

CDA is in my view as much theory as method – or rather, a theoretical perspective on language and more generally semiosis (including ‘visual language’, ‘body language’, and so on) as one element or ‘moment’ of the material social process (Williams, 1977), which gives rise to ways of analysing language or semiosis within broader analyses of the social process. Moreover, it is a theory or method which is in a dialogical relationship with other social theories and methods, which should engage with hem in a ‘transdisciplinary’ rather than just an interdisciplinary way. (Fairclough, 2001, p. 121)

4.3.2 The Dialectical Relational Approach of Fairclough

This section presents the approach of Fairclough, which is the dialectical relational approach to critical discourse analysis. There is also a highlight of supporting views of different scholars

in CDA and a discussion of the relationship between gender and language, being the main component of discourse. This approach to CDA is used to answer the second research question. Fairclough's approach will provide details about the discourses of influencers, by giving a thorough description of the linguistic properties of both males and females, how they formulate and organise their texts, considering the social, cultural, and historical elements that shape them. The comparative analysis of the text, and discursive and social practices of male and female influencers will provide answers about how each gender use language to deliver messages and reach their goals and how society dictate gender roles, as revealed in content creation on YouTube.

Gender is also a salient component that interconnects with many aspects of this research like language. Language is an important component of discourse, gender, and one of the main characteristics of youth cultures. However, before tackling their relationships it is vital to understand how gender prevailed many disciplines in academia for researchers to understand how it affects societies' functions and to find solutions to pursue equality for everyone, including differences in language use. Language in this context is perceived as "part of society" (Fairclough, 2001, p. 19). Fairclough further continues that "linguistic phenomena are social phenomena of a special sort, and social phenomena are (in part) linguistic phenomena. *Linguistic phenomena are social in the sense that whenever people speak or listen or write or read, they do so in ways which are determined socially and have social effects.*" (2001, p. 19, *my italics*). This definition highlights the fact of 'social determinism', that society determines and constructs how people speak, listen, write, or read. A standpoint that is developed in relation to gender by Bradley (2013) in the previous section, and that this research supports and adopts.

Starting from this focal point, a long record of research papers tackled the issues of gender and language, which they developed as a research discipline alongside the second wave of

feminism during the 1960s and 1970s (Weatherall, 2002). Bradley (2013, p. 18) confirms that gender has become a prominent research area in academia and “a major category to be used in analysis within the social sciences and humanities” since the 1970s to deal with men and masculinity, and women and femininity.

The numerous articles and books that were written about these two concepts, according to Weatherall (2002, p. 3), focused on answering two main research questions: “the nature and significance of gender bias in language and of gender differences in language use”. This study focuses on the latter. It cannot be discarded that there is considerable research about the relationship between gender, language/discourse, and power (Wilson and Stapleton, 2010). However, this research investigates how gender influences the use of language, structures of discourses and performances of YouTubers because it dictates their actions, thinking and their lives in general. Briefly speaking, it seeks to demonstrate how gender constitutes and shapes contemporary youth digital cultures.

To better illustrate, Weatherall (2002, p. 4) gave an example of how those in power, especially men, are more likely to use language differently and “are able to ignore conventions” like formality. Weatherall (2002, p. 4) proceeds with an example of how “men, on the whole, are more likely to challenge norms of language and communication because they generally in more powerful positions than women. For example, bosses (probably male) may refer to workers, using their nicknames or terms of endearment, but not the reverse. Men are more likely to break a social norm of inattention between strangers by making street remarks or wolf whistling, because they have more power”. So here it shows that the fact of being a man dictates how they use language and conventions, what jobs they do, and how they do them.

Norman Fairclough looks for social conflicts by detecting linguistic manifestations in discourses or elements of dominance, difference, and resistance (1959). However, he also seeks

semiotic elements in social practices. CDA according to Fairclough, is the analysis of dialectical relationships between semiosis and other elements of social practice. The linguistic theory that Fairclough uses is the Systemic Functional Linguistics by Halliday (1985). Nevertheless, CDA is transdisciplinary because it combines the former theory with various social theories such as the social theory of Michael Foucault, the social and cultural theory of Pierre Bourdieu, feminist and 'queer' political and cultural theory of Judith Butler and Slavoj Žižek's Postmodern theory. There is also a range of themes that Fairclough (1995) included in his work about CDA like governance (government) in new capitalist societies, hybridity as a distinctive feature of postmodernity, shifts in 'space-time' associated with globalisation, ideologies, the changing nature of 'public space' and changes in communication technologies. Some of these themes are one of the main areas of interest in this research. The changes that occurred because of globalisation, like the ability to use social media to express opinions, create informative, entertaining, and persuasive content instead of depending on mainstream media are all among the effects of globalisation and invention of communication technologies. Some ideologies are set up in every YouTuber's discourse and govern ideas and transmission of messages. Ideology is seen critically rather than descriptively in CDA, and Fairclough (1995) analyses texts concerning the social effects. For instance, some text features that often (but not always) have ideological effects include nominalisation, passive verbs, passive adjectives, intransitive verbs, metaphor, and inanimate nouns (Fairclough, 1995).

CDA is essential in this research because it sheds light on language, which is one of the essential means of communication. The effects of text depend on meaning and context. Context is essential in this study because it aims to show how it shapes gender and discourses and performance of influencers. Discourses of influencers are worth studying because of their power to deliver messages, set up argumentations to convince, seek popularity, etc. So, unlike other approaches such as grounded theory and conversation analysis, CDA mainly relies on

linguistic properties. However, topics and content are still pivotal. In this regard, Meyer (2001, p. 25) said that “CDA strongly relies on linguistic categories. This does not mean that topics and contents play no role at all, but that the core operationalizations depend on linguistic concepts such as actors, mode, time, tense, argumentation, and so on”. Following up with the point of what CDA is, Meyer (2001, p. 14) considers CDA as an approach rather than a method of research, “It is generally agreed that CDA must not be understood as a single method but rather as an approach, which constitutes itself at different levels – and each level a number of selections have to be made”.

CDA is also perceived as a theory. Fairclough believes that Media texts are designed to achieve various purposes, such as transforming information, entertainment, or persuasion and they reflect the sociocultural of societies that can be embedded in text. Texts may take different forms like conversations, audio-visual content, photographs, and other communicative forms that can function as a tool for people to take social action (Jones, Chik and Hafner, 2015). The features of media texts are captivating because they instantaneously transmit information and reveal changes in society. They are described “as a discursive system that embodies social issues” (Albert and Salam, 2013, p. 6). Fairclough highlighted the importance of media texts and how they represent the new fluctuations that appear within societies: “Media texts constitute a sensitive barometer of sociocultural change, and they should be seen as valuable material for researching change. Changes in society and culture manifest themselves in all their tenativeness, incompleteness and contradictory nature in the heterogeneous and shifting discursive practices of the media.” (1995, p. 52).

Social media became a powerful means of communication that instantaneously reveals social changes that occur within individuals and societies because of their power, rapidity, and accessibility. Delivering messages on mainstream media or written literature is time-consuming and is not easy to change or modify. Mautner (2005, p. 821) highlighted the

importance of web discourses and their influential role in communication and representations of reality, he said:

Discourse on the web is now a key factor in constructing representations of reality and social relationship, while also establishing new conventions for both textuality and intertextuality. Because the medium is so dynamic and flexible, it reacts with unprecedented speed and precision to social change; because it is more widely accessible than print media it is inherently more dramatic.

The dialectical relational approach of Fairclough to CDA is based on the analysis of communicative events and the order of discourse that reveal how social changes are contextualised in discourse and language use. The communicative event in Fairclough's approach relies on analysing the relationship between three dimensions or facets: text, discourse practice, and sociocultural practice. Below is the model of Fairclough's analysis:

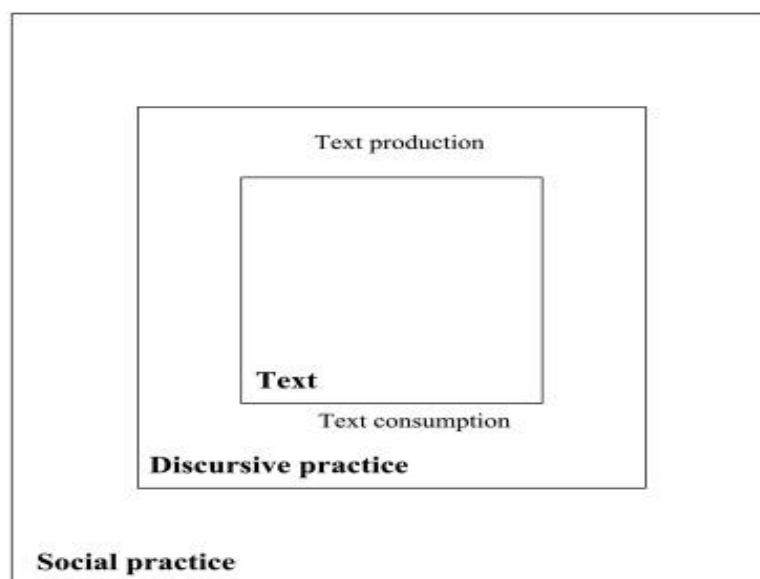


Figure 4-1 Fairclough's Three-dimensional Model to CDA (1995)

The first dimension is text analysis, whether oral, written and/or visual, is descriptive and based on the analysis of meaning and forms. In other words, it is the linguistic analysis that looks at the level of vocabulary and the grammar of sentences and smaller units. Textual analysis is considered in terms of cohesion, organisation, and turn-taking in conversations.

Concerning the elements of analysis, Meyer has stressed that every level of analysis requires specific selections depending on the research questions and aim. “A definitive list of the linguistic devices relevant for CDA cannot be given, since their selection mainly depends on the specific research questions” (2001, p. 25). The 2nd research question aims to reveal the linguistic and communicative tools used by both genders to reach specific goals. Since the elaborated topics and the genres of videos are different, changes in the use of language to meet specific criteria of media production are logical and comprehensible. Discourse analysts and sociolinguists attempted to formulate new analytical frameworks, but it was challenging (Jones, Chik and Hafner, 2015). “The range of social practices associated with digitally mediated discourse, and the rapid pace at which new technologies are being introduced, make It difficult for any single framework to meet the challenge of understanding all of the complex relationship between discourse and digital practices.” (Jones, Chik and Hafner, 2015, p. 1).

The second level of analysis is discourse practice. This level relies on interpretation and how discourses are processed. It deals with text production and consumption, like mentioning any transformations the texts undergo in production and consumption. Intertextuality is a crucial aspect of ‘discourse practice’ (Fairclough, 1995). This includes any borrowed passages from other people or writings. Meyer explained how intertextuality works in CDA “using the concepts of intertextuality and interdiscursivity, analyses relationships with other texts, and this is not pursued in other methods. From its basic understanding of the notion of discourse it may be concluded that CDA is open to the broadest range of factors that exert an influence on texts.” (Meyer, 2001, p. 15).

However, the nature of the media texts in this research entails a reference to another type of intertextuality: intersemiotic textuality. Fairclough did not majorly include it in the analysis. This concept is not necessarily used as a theory, but it labels the act of using other videos or

borrowing public or popular videos other than the YouTubers' content. Jones, Chik and Hafner highlighted this issue of the connectedness of texts in a multimodal context:

One of the most conspicuous characteristics of digital texts that present challenges to discourse analysts is the fact that they are almost always multimodal, consisting of rich combinations of semiotic modes like writing, visuals and sound. This has consequences for the way discourse analysts approach issues like cohesion and coherence, intertextuality and dialogicality, since the affordances and constraints of different modes affect how they fit together, how they connect to other texts, and how readers can interact with texts. (2015, p. 7-8).

The third and final level of analysis of Fairclough's approach is the sociocultural practice or the explanation stage. This part deals with the social and cultural context or any situational and institutional contexts. Language is shaped by many components, including the cultural and historical backgrounds of society. For instance, in this research, Algeria's social and cultural context highly shapes people's use of language, i.e., sometimes the meaning of single words cannot be understood unless the context is introduced. In this regard, Bourdieu believes that our social practice in general and our use of language are bound up with causes and effects which we may not be all aware of under normal conditions (Bourdieu, 1977). Fairclough, on the other hand, said that "It is the particular nature of creativity of the discourse practice and of heterogeneity of the text that is of interest in a specific analysis – and their relationship to the sociocultural practice that frames them" (Fairclough, 1995, p. 60).

It is why all the three levels of analysis are interrelated and simultaneously considered during the qualitative analysis of the YouTubers' texts to make sense of the meaning and how texts could be perceived or interpreted due to some language usage and the social context that shapes it. In summary, it is vital to consider how Fairclough explained the approach and why language use is seen as a social practice, which is the basis of his theory of analysis:

Viewing language use as social practice implies. First, that it is a mode of action, as linguistic philosophy and the study of pragmatics have recognized (Austin 1962, Levinson 1983). It also implies that language is a socially and historically situated mode of action, in a dialectical relationship with other facets of the social. What I mean by a dialectical relationship is that it is socially shaped, but is also socially shaping – or socially constitutive. Critical discourse analysis explores the tension between these two sides of language use, the socially shaped and socially constitutive, rather than opting one-sidedly for one or the other. (Fairclough, 1995, pp. 54-55).

Using CDA, especially Fairclough's dialectical relational approach, using the three-dimensional model, will systematically show how influencers create content. This framework of analysis is expected to provide analytical procedures to show how discourses are constructed, going from the micro to the macro levels, how society and culture shape them, and the role of gender in the process of content creation. The approach to CDA by Fairclough explicates the results of how language and society are in a dialectical relationship, proving the standpoint of this research that content creation of influencers is shaped by society and culture and this can be observed in the use of language, gender roles, individual experiences and even performances.

The following section will discuss another important theory to study the content of male and female influencers on YouTube to contribute to the understanding of digital youth cultures and their constituents, going from sociological elements like gender and its role in shaping discourses and performance to the use of language, materials, settings and other components to deliver messages and impress audiences.

4.4 Performance

This section presents the third main theory of this research which is: performance theory of Goffman. It starts with a definition of the word 'performance' and how it is approached in this

research, then followed by theorisation of Goffman of ‘performance’ and ‘front’, and the importance of impression management.

4.4.1 What is Performance?

The theory of performance is one of the main theories of this study. Its aim is to provide information about the settings, costumes and materials used by influencers to impress audiences. These pieces of information will add more clarity to the process of content creation together with discourse analysis. Before tackling this theory, it is important to know the meaning of ‘performance’.

The word is defined from different perspectives and by different scholars. According to Schechner (2013, p. 28), “In business, sports, and sex, “to perform” is to do something up to a standard – to succeed, to excel. In the arts, “to perform” is to put on a show, a play, a dance, a concert. In everyday life, “to perform” is to show off, to go to extremes, to underline an action for those who are watching. In the twenty-first century, people as never before live by means of performance.”

Schechner (2013, p. 28) further continues that “to perform” can be understood about Being, Doing, Showing doing and explaining “showing doing”. Schechner demonstrates that performances can be seen from different angles, including arts and even ordinary life. However, they clarify that, unlike arts that involve training and rehearsing, everyday life performances include learning appropriate culturally specific bits of behaviour and adjusting one’s life roles in relation to social and personal circumstances (Schechner, 2013). On the other hand, Goffman (1959, p. 22) uses the term ‘performance’ “to refer to all the activity of an individual which occurs during a period marked by his continuous presence before a particular set of observers, and which has some influence on the observers”. Goffman then labelled it as ‘front’:

I have been using the term ‘performance’ to refer to all the activity of an individual which occurs during a period marked by his continuous presence before a particular set of observers and which has some influence on the observers. It will be convenient to label as ‘front’ that part of the individual’s performance which regularly functions in a general and fixed fashion to define the situation for those who observe the performance. Front, then, is the expressive equipment of standard kind intentionally or unwittingly employed by the individual during his performance. For preliminary purposes, it will be convenient to distinguish and label what seem to be the standard parts of front. (Goffman, 1959, p. 22)

This research adopts Goffman’s theorisation of performance as the ‘front’. The following section will provide further details about the terms and discuss the importance of impression management to the performers to deliver messages and influence the observers.

4.4.2 Performance Theory of Goffman

This section presents Goffman’s theory of performance. It discusses several related concepts and highlights the relationship between gender and performance to show the significance of this theory in the study. Performance is one of the prominent areas of investigation of this research. It aims to look at how Algerian Arab Muslim male and female influencers perform in public digital spaces, considering their sociocultural background. The theory will provide comprehensible answers to how society shapes the way males and females behave on social media platforms. It will also illustrate how gender construct the performances of both genders. Goffman’s theory of performance will be developed in this section to systematically explain how performers take into consideration many elements to impress their audiences and achieve their goals.

Goffman's (1959) definition of 'performance' demonstrates that some people should not be trained to perform because the latter can be a transmission of everyday life notions or representation of roles shaped by social, cultural, and personal conditions to a set of observers, using different materials to create a setting, which is the case of influencers. Influencers are creating multi-thematic content on their YouTube channels, which make them performers of characters who represent themselves and different members from society. However, they are also everyday life performers because of what they communicate to their followers, reflecting their lifestyles and spontaneous storytelling. This is applicable to both males and females. Influencers adapt themselves to fit in with their roles as influencers and social media celebrities, representing their everyday life performances. Goffman (1959, p. 17) said in this matter that:

when an individual plays a part he implicitly requests his observers to take seriously the impression that is fostered before them. They are asked to believe that the character they see actually possesses the attributes he appears to possess, that the task he performs will have the consequences that are implicitly claimed for it, and that, in general, matters are what they appear to be. In line with this, there is the popular view that the individual offers his performance and puts on his show 'for the benefit of other people'.

The performer should therefore be totally convinced of what he/she performs to the audience. In this regard Goffman (1959, p. 17) said that the performer "can be sincerely convinced that the impression of reality which he stages is the real reality". Performance theory is used in this regard to investigate what influencers believe is 'the real reality' about themselves, and the environment around them. Setting is one of the main parts of a performance that Goffman believes it to be the scenic part of expressive equipment (1959).

However, Goffman also used another term that identify the performer himself which is the 'personal front'. "As part of the personal front we may include: insignia of office or rank; clothing; sex, age, and racial characteristics; size and looks; posture; speech patterns; facial expressions; bodily gestures; and the like" (Goffman, 1959, p. 24). Some of these elements are

tackled in this research because they are believed to be part of the characteristics of youth cultures such as gender, age, looks, and speech patterns. This justifies the use of performance theory of Goffman to analyse the digital cultures of influencers. It provides information about how youth are using items of the front and personal front to impress their audiences on YouTube and explains the construction of their identities.

Influencers give significant importance to the videos they post on social media. They constantly try to adopt new angles and backgrounds to present their contents. Exigency and competition among themselves are some of the reasons to consider the setting and costumes. The type of camera, background, decoration, and lighting are some criteria to deliver visually appealing images to attract followers and increase the level of interaction on social media. Therefore, analysing the components of 'front' as conceptualised by Goffman (1959), is essential to identify how these visual components contribute to the transmission of message as they play a major role in audio-visual content. Also because it enables us to understand how they formulate their impressions to the audience by studying the setting and other elements of the front, because "performers often foster the impression that they had ideal motives for acquiring the role in which they are performing, that they have ideal qualifications for the role, and that it was not necessary for them to suffer any indignities, insults, and humiliations, or make any tacitly understood "deals", in order to acquire the role" (Goffman, 1959, p. 46).

It cannot also be discarded that the influencer, like any other performers, manage the impressions they give to their audiences to succeed in their content creation. Impression management is one of the key concepts developed by Goffman to refer to self-representation or the process undertaken by the performer to impress the audience and achieve different goals (1959). There are different techniques of impression management that the performer uses to "successfully staging a character" (Goffman, 1959, p. 208). For instance, content creators on social media are considered as performers because of what they present in their videos to their

audiences, either to impress them, express themselves, or influence their perceptions. However, to yield effective performances, impression management helps the performers avoid disruptions and failure like managing facts. If some facts of the performer are introduced, they “would discredit or at least weaken the claims about self that the performer was attempting to project as part of the definition of the situation” (Goffman, 1959, p. 209). Goffman (1959, p. 209) further continued that “these facts may involve well-kept dark secrets or negatively-valued characteristics that everyone can see but one refers to”. According to Goffman, if these facts are not avoided “embarrassment is the usual result”, and they can “of course, be brought to one’s attention by unmeant gestures or inopportune intrusions” (Goffman, 1959, p. 209).

That is why understanding how performers manage how the self is represented is crucial as it contributes to the general image of the performer and clarifies how the message is delivered. According to Goffman (1959, p. 241):

if an individual is to direct others, he will often find it useful to keep strategic secrets from them. further, if one individual attempts to direct the activity of other by means of example, enlightenment, persuasion, exchange, manipulation, authority, threat, punishment, or coercion, it will be necessary, regardless of his power position, to convey effectively what he wants done, what he is prepared to do to get it done and what he will do if it is not done. Power of any kind must be clothed in effective means of displaying it, and will have different effects depending upon how it is dramatized.

The theory of performance of Goffman (1959) will provide systematic framework to answer the second research question about how male and female create content on YouTube. The framework is based on the perception of impression management and how elements of the ‘front’ help performers impress their audiences and influence them. One of the standard parts of the ‘front’ is the ‘setting’ comprised of furniture, décor, physical layout, and other background items (Goffman, 1959, p. 22). If we take the example of influencers’ YouTube videos, we find that their creation of audio-visual content consists of many components, as

mentioned by Goffman. Content creators on social media regularly publish videos to their followers, who are also the observers to show them what they do or present a performance, representing someone else. This display of information is not random. The background of videos, fashion, and materials are carefully picked and structured by influencers when they present their content. This is called by Goffman the setting of the 'front', which the performer employs during the performance.

The comparative side between male and female performances will add insightful information about how males and females differ in creating their performances, especially in terms of setting, costumes, and used materials. The social and cultural elements are also considered because they set into motion gender roles that guide the behaviours, and performances of males and females. The theory of performance of Goffman is also discussed in relation to gender, as being one of the main sociological elements that shapes it, and for being one of the focal points of this research.

The relationship between gender and performance is very important. Gender influences and shapes the performativity of people according to their femininity or masculinity. To better illustrate, according to Bradley (2013, p. 174), males dominated youth cultures, especially in the past, unlike females who were restricted to private spheres and shopping, "with young men setting the cultural styles (skinheads, mods and rockers, punks, goths) and women playing a supportive role as hangers-on (Hebdige 1979; Brake 1980). As discussed, male subcultures tended to be centred on the street, while young women's activities were quieter, based on homes and shopping". So, gender facilitated males' exercise of power and performance of dominance in the workplace and streets. Gender also restricted females' performativity outside by limiting their activities to homes. Therefore, gender, in this case, controlled the use of setting by limiting streets to males. In contemporary societies, this is still true in some Arab countries,

where women should be accompanied by a male relative in public spaces, which controls their performances outside the household.

This fact explains how 'being a man' allows men to have the power to dominate multiple spaces. It should also be noted that this fact helped with their performativity because "individuals may have particular styles of 'doing their gender' which, to different degrees, support or challenge cultural norms" (Weatherall, 2002, p. 105). According to Sunderland and Litosseliti (2002, p. 25), "gender can be conceptualised as 'performance'" meaning that people display their genders through performance". In this regard, Weatherall supports this notion of interrelatedness between gender and performance because she believes that certain rules, norms, or conditions should be followed for a proper function of gender. In this regard, Weatherall stated that "declarations of gender work because they set into motion a series of social norms that guide the behaviour of a person and influence others' interactions with them" (Weatherall, 2002, p. 105).

Nevertheless, young women challenged cultural norms and stereotypes, and the Algerian female influencers are not an exception. Despite the sociocultural guidelines and stereotypes, they confronted society and males' domination of YouTube, as a public digital space, to create their digital cultures by sharing their identities and represent themselves publicly. Bradley (2002, pp. 174 - 175) confirmed that "a significant group of younger women are resisting traditional pressures and developing cultural and consumption styles that imitate those of young men. This development can be viewed positively as a breaking down of taboos that constrained young women's behaviour, or negatively as a mistaken view that sexual permissiveness equates to gender equality".

So, Bradley appraised that woman are being resistant and becoming more like men by withstanding traditions and overcoming taboos. They are performing what men do to prove

their resistance. Algerian young women are a great example of Bradley's statement. Despite the traditions of the Algerian society, taboos that disallowed women to appear in public, and threats, they created YouTube channels, just like men, and started creating content for the public. In conclusion, it is worth noting that "movements towards gender neutrality characteristically involve women becoming 'more like a man' and not men becoming more like women" (Bradley, 2002, p. 175). These conceptualisations of gender and performance are highly related to this research because they address one of its aims to show how gender shapes performances on contemporary spaces, justifying the choice of the two theories in the study.

4.5 Theoretical Concepts

There are many concepts related to the study of influencers and their gender, discourses, and performances. The layers that underpin each of these theories contribute to the major understanding of results and explication of the data. The concepts are therefore divided into fundamental concepts and secondary concepts to distinguish between the importance of each one of them and to help the reader focalise on the major concepts that play a vital role in the understanding of research and the secondary ones that help add some details to the context of Arab, Muslim, and postcolonial regions.

4.5.1 Fundamental Concepts

This section defines the core theoretical concepts of this research: youth, youth cultures, and the notion of bedroom culture. These concepts are interrelated because of their focus on youth, who are the influencers, representing the main sample of the study. The section explains the meaning of 'youth', especially in Algeria, and defines 'youth culture' and how the term is used as a label to encapsulate the characteristics of youth cultures in this study such as their language, activities and practices, fashion, values and beliefs, and tools of manifestation and expression. The concept is discussed from a contemporary perspective, by shedding light on digital cultures and how youth are manifesting their identities online. The notion of 'bedroom

culture' is also elaborated in the section. It discusses the space adopted by youth and the transition that bedroom cultures witnessed in recent years, moving from private to public spaces, representing new digital cultures of influencers.

4.5.1.1 Youth

“There is not once and for all social scientific way of defining young people” (Rogers, 2004, pp. 182-183). The concept of youth has both social and biological meanings. However, the implications of being young differ from one part of the world to another because of historical and spatial dimensions (Spence, 2005). For instance, being young in a wealthy developed country that experienced industrialisation and mass production in the past differ from youth who grew up in a poor, underdeveloped country that witnessed colonization and civil wars. However, even being young in one society differ due to many circumstances such as the unequal distribution of wealth, power, status, identity, social behaviours, and opportunities. In this respect, Spence (2005, p. 47) concluded that “even though it is possible to identify some common biological characteristics of being young, there is no one universal set of meanings into which all young people can fit it”.

Social and cultural dimensions also define the age group of youth. Garratt (2004) believes that it is inadequate and misleading to limit ‘youth’ between 12 and 20. Because in Algeria, for instance, there are different social circumstances behind the extension of youth’s age group. Hamadouch (2013) said demographics distinguish between four stations to surpass the youth stage: the end of education, entering professional life, going out from the family house, and formulating a new family. However, long-stay at family home due to lack of housing, unemployment, investing in education or colonialism are some of the reasons behind extending the age group of youth (Hamadouch, 2013), which is most of the time, the case of youth in Algeria.

In addition, the country defines different age groups to work in some domains, such as participating in political decisions or having the right to housing or employment. For instance, the National Agency for Youth Support gives loans to unemployed youth between 19 and 35 years old to encourage entrepreneurship. In this regard, Spence (2005, p. 47) confirms that “Youth is itself a group affected by different access to wealth and resources. This is partly related to legal age barriers which define access to social opportunities such as voting, employment and welfare and housing benefits and partly related to the notion that youth is a period of ‘learning’, ‘apprenticeship’, ‘training’ to become adult”. That is why “there can be no universal experience of youth” (Spence, 2005, p, 47).

Similarly, Corby (2004) thinks that it is hard to precisely define the notion of a young person due to physiological, economic, and social characteristics. However, he set the age group of 10 to 21 as a representative youth category in his study. Griffin (2004) said that the dominant representation of youth is based on illuminating young people from the two age groups of childhood and adulthood. Other criteria are taken into consideration that set how youth are represented in terms of gender and class. Griffin pointed that their representations involve “making distinctions between groups of young people on the basis of gender, ‘race’, class and sexuality in terms of discourses of deviance, disaffection and protection” (2004, p. 16). Buckingham (2008) confirms the point elaborated in this section. The concept of ‘youth’ varies according to many social and cultural components. that in this matter, “sociologists acknowledge that the nature of youth varies significantly according to the social context, and particularly in relation to factors such as social class, gender, and ethnicity” (Buckingham, 2008, p. 4). That is why the term ‘youth’ cannot be labelled in one concept or one specific age group. Therefore, “‘youth’ is essentially a social and historical construct, rather than a universal state of being” (Buckingham, 2008, p. 4)

4.5.1.2 Youth Cultures with an Online Paradigm

Youth use symbolic ways of expression such as singing, dancing, and drawing as means of resistance. However, demonstration of belonging and manifestation of one's ideas can also be embodied in media texts, especially in this era, to interact with people and communicate ideas and identities. These characteristics of youth's manifestations and resistance to adults and society constitute what is known as Youth Cultures. These cultures were born because of the unstable place of youth in society and the unacceptance of their mentalities. Youth are mostly believed to be a threat or, as Belton (2017) described them as rebellious because of their political and economic nonexistence:

By the same token youth, strapped into a colonial enclosure, are perpetually trapped in a state of constant rebellion that can never evolve into revolution because like ethnic minority groups they do not exist politically or economically in their own right, and socially they are considered only as partly human (they are not considered to be 'whole'). Effectively not wholly part of society, youth also exclude the excluders by repeatedly rejecting dominant culture and developed their own, using everything from 'free love' (Hippies) to actively expressed alienation (Punks), nihilism (Goths) to violence (Mods, Rockers, Skinheads), vandalism (football hooligans) and art (graffiti), youth has used clothes, music and language as a means of symbolic resistance. Alas that is what this resistance remains: symbolic. Each expression passes away as these cyphers of confrontation are hijacked by commercialism. Thus disarmed as they are reprocessed into 'style', fashion and hygienic pastiches of their former state. Becoming the garb of retro-rebellious, rising middle-aged sham avant garde. (Belton, 2017).

Belton's summary of youth (2017) and how they manifest themselves can be reflected in the new cultures held online. This covers both the facts that female YouTubers showed themselves publicly despite stereotypes and threats and males who challenged the government by rebelliously refusing to vote or accept any governmental bodies. As this is entirely their rights by virtue of their age, the way they manifest using different materials such as clothing, music, and other social symbols made them create their own cultures of expression that does not fit

with the ‘whole’—before tackling the topic of youth cultures, defining the terms of ‘youth’ and ‘culture’ is vital. Garratt’s definition of culture summarised the notion depending on the ‘interaction’ between different components of society. He said: “There is a different notion of culture, however, which sees it as, quite simply, ‘a way of life’ characterised by the relationships between all the different elements of society. ‘Culture’ has nothing to do with concepts of ‘highbrow’ and ‘lowbrow’ but instead relies on the interaction of all of society’s components; art, learning, institutions and ordinary behaviour.” (Garratt, 2004, p. 146).

Youth’s way of living gathers different notions of society to make their cultural imprint and identity. The interactivity and interconnectedness of multiple social constituents, including art, language, and behaviours, enable youth to make their voices heard and express resistance towards certain social practices. For instance, in the case of influencers, there is an interaction between language, talent, music, clothes, and technological means to resist both socio-cultural and political practices. This means that multiple components were used to fight mainstream media’s restrictions, social ideologies and stereotypes around females and youth in general. Rogers (2004, p. 180) said, “‘youth culture’ ... is not a thing but a living and changing way of life (which is what culture means in this context)”.

It is true that YouTubers are story sharing and socialising with their followers. They are also designing their texts on social media to achieve some purposes such as entertainment, persuasion, becoming popular, or marketing influencers which is considered as a digital practice. Jones, Chik and Hafner define digital practises as: “‘assemblages’ of actions involving tools associated with digital technologies, which have come to be recognised by specific groups of people as ways of attaining particular social goals, enacting particular social identities, and reproducing particular sets of relationships” (2015, p. 3).

It cannot be denied that these practices that YouTubers are doing are set to achieve social goals, but they also allowed them to create spaces that help them express their feelings and rejections of some behaviours that they could not alter in society. So, the constant emergence of ideologies and socio-cultural and political issues in YouTubers' topics and discourses makes it more of new youth culture rather than only a 'digital practice'. Lincoln said: "Youth culture is often understood as an alternative, meaningful route for young people who, when going through their turbulent teenage years, are able to find cultural outlets that help them express how they feel, and give them a sense of meaning and purpose when they cannot necessarily find this in other social structures such as schools, the home, or family" (2012, p. 5).

Youth cultures enabled youth to create their own spheres to construct their voices and identities. However, this time, this phenomenon is taking place offline and online because of the great potentials of the internet. According to Moyo (2009, p. 144), "the internet perhaps represents the most advanced medium probably for all types of communication in the sense that it combines the strengths of the other media such as video, text and voice". So, this new technology has enabled youth to adopt new means of communication and acquire new multimodal skills to show their cultures and create their spheres in digital spaces, unlike their predecessors.

4.5.1.3 Bedroom Cultures 'on the move': from 'Private' to 'Public' Spaces

It is widely understood that young people's cultures were traditionally born in the streets years ago. They were constituted, and still, of many components like fashion, music, and beliefs to show their identities and freedom of expression explicitly. Considering this, Garratt (2004, p. 146) confirms that "it is on the streets that most young people make themselves visible in their attempts to express their independence from adult society. It is 'the streets' that enable the creation of these cultural activities. This 'culture' interacts on the streets and finds its expression in the style it adopts". He further continued that subculture emerges in the process

demonstrating the social, political, and economic spirits of the time. According to Garratt, “the high visibility of a group of young people with musical preferences, fashion ideals, and beliefs leads to the creation of a ‘sub-culture’. The main characteristic of any emerging sub-culture is that it captures the social, political and economic spirit of the time. Its members translate whatever is going on around them into the music, fashion, and behaviour they use to identify themselves” (2004, p. 146). Nevertheless, it cannot be discarded that “media provide young people with symbolic resources for constructing or expressing their own identities, and, in some instances, for evading or directly resisting adult authority” (Buckingham, 2008, p. 5).

These new tools of communication, such as social media platforms, enabled youth to broadcast their cultures on public spaces, allowing them to reveal their identities and resistance to adults’ authority. So, youth cultures switched from streets to digital spaces. In the matter of space, youth cultures can be found in bedrooms. Lincoln (2012), for instance, suggested that bedrooms can be an example of meaningful ‘identity spaces’ that young people seek to find. Therefore, they are considered a form of youth culture. He said that “the teenage bedroom is ‘prism’ through which one can explore youth culture and young people’s use of it as well as examine the numerous ways in which this space, and youth cultural pursuits themselves, shift and change accordingly” (Lincoln, 2012, p. 6).

The concept of ‘bedroom culture’ was developed by McRobbie (1975). Bedrooms can be a social space to spend time with friends, a private space to spend time alone or ‘get ready’, or a ‘haven from the business of everyday life. However, with the explosion of social media and evolution of content creation on YouTube, young people, content creators more precisely, used their bedrooms as ‘studios’. It means that their bedrooms transformed from a private space, where they sleep and get ready or do some hobbies, into a public space shared with the world. The private space, the bedroom, gives youth a sense of autonomy and independence (Lincoln, 2012). That is why most of them use their bedrooms to express themselves without any social

boundaries. In this respect, Nayak and Kehily highlighted the point that “youth cultures do not necessarily need to be face-to-face or local” (2008, p. 142).

According to Lincoln (2012), bedrooms can be an escape from the struggles of everyday life. They can reveal youth’s identities and interests depending on how they are decorated: “Bedrooms are also important identity spaces, spaces in which young people can ‘be themselves’ away from the pressure of life in other realms such as school, college or work and engage in different cultural pursuits. Bedrooms can also be decorated according to the current (and past) cultural interests of their young occupants” (Lincoln, 2012, p. 8). Lincoln continued that “young people often have some level of control over what their space looks like, for example in terms of how it is decorated, and this means that young people can use their bedrooms as a ‘canvas’ to display who they are and what they like” (2012, p. 8)

However, in this current era, meaningful spaces could be virtual. Because mobile equipment, which is wi-fi enabled and can transport many data, like the iPod Touch (Hills, 2009), has facilitated the process of digital documentation of youth cultures. Therefore, sites became significant elements of mobile digital culture. According to Hills (2009, p. 117), services and sites like YouTube are considered “culturally significant within mobile digital culture” because they can include digital files’ uploads that are “captured on the move”. However, this does not illuminate physical objects and semiotic tools from the software and online spheres (Jones, Chik and Hafner, 2015). Therefore, even the hardware and practices that occur around them are among the “tools associated with digital technologies” (Jones, Chik and Hafner, 2015, p. 3).

Social media helped young people communicate their thinking and beliefs. These virtual platforms, especially YouTube, allowed them to articulate their identity and display their growth in modern society using audiovisual content. Page explained the use of space and place

in storytelling and how it is embedded in localised multimodal contexts. Page highlighted the interconnectedness of online and offline spaces and their role in shaping storytelling: “a storyteller’s use of space and place is not abstract but anchored in real localities and material situations of particular behavioural contexts. This includes the use of spaces and places constructed digitally, which in turn are manipulated by offline, embodied participants via technologies of various kinds” (Page, 2012, p. 142). “Stories can use words, images, sound, and audio-visual resources, like the videos published in YouTube” (Page, 2012, p. 2).

Bedrooms are used by females more than males (Manni, 2018). Their videos “are usually really personable, intimate and relaxed, thanks to the performance of the vloggers themselves but also from the setting of the videos. The recurrent setting is the bedroom, a space that is regarded as fundamental for the identity formation of teenagers, especially of female teenagers” (Manni, 2018). So, this can be referred to as digital practice or digital culture that is defined by Jones, Chik and Hafner (2015, p. 3) as “‘assemblages’ of actions” that are related to some groups of people and include digital technologies. Their aim is to achieve a set of goals such as “enacting particular social identities” (Jones, Chik and Hafner, 2015, p. 3).

It is worth noting that there is an overlap of online and offline spaces due to the availability of media, especially social media platforms. These new tools of communication re-shaped youth cultures and fluctuated the use of ‘bedroom’, transforming it from a private space of relaxation and expression to a studio broadcasting youth’s identity. Because “the growth of computer and digital technologies has changed the face of everything from shopping to studying to communicating to playing to social networking to listening to music” (Mueller, 2007, p. 49).

With the decline of street culture because of safety reasons, as mentioned by Livingstone, youth turned to their homes but were divided because of unacceptance of TV room rules where the father “monopolises the remote control” and “children’s preferences come last” (2007, p. 5).

Livingstone explained how the culture of bedrooms emerged because of media issues at home: “as the media at home have multiplied, no longer a scarce resource for the family, the social practices which surround and accompany viewing have altered. A common solution is to transform bedrooms into private living rooms, leaving the family living room for those times when the family chooses to come together, enforced conviviality being a thing of the past for all but the poor” (2007, p. 5).

If this is to be reflected into the Algerian society, mainstream media are set to follow major guidelines that should not oppose governmental rules and entertainment programmes are only restricted to the month of Ramadan, making the family media time narrow to non-existent, as developed in chapter three. These are some other reasons that forced youth, especially influencers who are the focus of this research, to adopt their own spaces, which are their bedrooms, to escape reality and aim to express and represent identities and impress their fellows. In this regard, Livingstone used Goffman’s (1959) terms ‘front’ and ‘back’ stages to explain the dominant principle at home going from communal to personal spaces. If Goffman’s theory of the front is reflected onto the bedroom culture and the case of influencers, it should refer to the fact that, even though Livingstone argues that the spaces at home moved from the front to the back i.e., from the living room to the bedroom, social media changed this conceptualisation, especially concerning youth’s bedrooms, who they had to put their bedrooms in the ‘front’ to ensure self-representation. The elements of the ‘front’ like the setting, costumes and other materials are used to help the performer, namely the influencers, manage the impressions they give to their audiences to deliver their messages, including representation of youth’s identity.

Livingstone (2007, p. 8) confirms that “the bedroom becomes meaningful through the conjunction of all three rationales”. They are convenience, escape and identity (Livingstone, 2007). The bedroom “provides a convenient location in which personal goods can be gathered

and maintained. It provides a means of escape from the interruptions and gaze of others. and it facilitates the routine (re)enactment of a desired identity.” (Livingstone, 2007, p. 8). In the case of influencers, bedrooms are a location where they express themselves and their opinions about different matters, including sociocultural issues and politics. This enhances their identities and promote them on social media and ensures their representation, that could not be reached on mainstream media, and society in general. Livingstone (2007, pp. 8-9) also developed this idea of how media are used by young people to manage boundaries of space and identity:

the media are used in various ways to manage these boundaries of space and identity, especially by young people who not only sustain multiple identities but whose identities are often experimental, temporary, available for making over, and the symbolic resources of the media provide the content – image, representations, themes – as well as the material means of managing boundaries (the Walkman, the loud music in the bedroom, the total absorption in a computer game) – the ‘deafness’ parents complain about is more due to identity considerations than to media addiction.

This also leads to the point of globalisation and how communication technologies brought new revolutionary ideas to youth who seek representation and construction of identity in society, especially in the Arab world. The bedroom culture, for instance, “is very much a Western phenomenon, being dependent on a high degree of modernisation, individualisation and wealth. As such, it represents a new opportunity for targeted advertising and marketing” (Livingstone, 2007, p. 9). This supports the point of globalisation as Westernisation developed in chapter three, aiming to discuss and show how Arab and Algerian youth were influenced by the Western culture, including the culture of bedroom. Most influencers use their bedrooms to broadcast their thinking and identity on social media, making it a space for the discovery of personality and promotion of youth cultures, including language, style, and fashion.

Livingstone (2007, p. 9) confirms that “while the bedroom is a key site for the increasing commercialisation of childhood and youth, it also supports the development of identity in ways

that may be, but are not necessarily, exploitative”. This does not discard the fact of marketing and commercialisation of identities and goods, like fashion and beauty products in the bedroom, enhancing youth’s identity through the promotion of their tastes and preferences. This leads to the point of influencers and how they changed the conception of bedroom cultures moving from private space to public space, where they share their intimate space with hundreds of thousands and millions of viewers on social media platforms.

Pearson mentioned this point of private spaces becoming public due to online social networks but believes that there is vagueness in terms of performance and how front and back stages are represented online (2009). Pearson thinks that while the “emphasis is on the embodied self moving physically between regions, with physical barriers separating the two spaces” like walls and doors in offline performances, online performances disallow direct communication between the audience and the performer (2009). Pearson continues, in this regard, that in the online performance “the audience and the performer are disembodied and electronically re-embodied through signs they choose to represent themselves. This means that there are no eyes tracking a performer, no physical trace of communicators”. Pearson (2009) used Goffman’s (1959) front and back stages to explain the blurring in performances undertaken online: “there is a blurring between front-stage and back-stage: what feels like an intimate space can be under the watchful electronic gaze of a large unknown audience; what is being acted out as a front-stage performance could have no witnesses”.

Despite the accuracy in Pearson’s perspective about the blurriness in front and back stages taking place online, the focus of this research as many other studies focusing on online performance, is on how performers manage their impressions using different ‘front’ tools like the setting and clothing to influence people and ensure representation or to achieve multiple purposes. This research does not confront with Goffman’s theory of performance and ‘front’ or the belief that there is a vague relationship in Goffman’s terminology regarding online

spaces as argued by Pearson. It is about how the bedrooms, whether at the front or back stages, are adopted by young performers to deliver different sets of messages including manifestation of self, and discussion of sociocultural and political issues from youth's perspectives using different elements of the front to impress the observers. Yet, it agrees with the fact that bedrooms are on the move due to online platforms. This is because their initial conceptualisation was based on intimacy and having a private space to escape reality. However, they became now public spaces shared with millions of viewers on social networks like YouTube. Therefore, the aim of the study is to figure out how influencers used these private spaces, bedrooms, to create content and manage the characters put in front of audiences to achieve their tasks.

The discussions about the 'bedroom culture' and the theories of Goffman of 'front' and 'back' stages are heatedly debated. Even though it is important to distinguish whether bedrooms are considered as 'front' or 'back' stages, it is also necessary to investigate what is held inside the bedroom, especially if transferred into a public online space, to make sense of what youth are doing to seek representation and expression of ideas and desires. For instance, Pearson (2009) used the term 'bedroom culture' as "a metaphoric construct" to refer to a space made of walls where conversations are held online. According to Pearson (2009):

The metaphor can take a number of forms, but at its core it describes a bedroom with walls made of glass. Inside the bedroom, private conversations and intimate exchanges occur, each with varying awareness of distant friends and strangers moving past transparent walls that separate groups from more deliberate and constructed 'outside' displays. The glass bedroom itself is not an entirely private space, nor a true backstage space as Goffman articulated, though it takes on elements of both over the course of its use. It is a bridge that is partially private and public, constructed online through signs and language.

This viewpoint of bedroom culture used as a metaphoric construct is interesting. This could be beneficial to investigate how these spaces are constructed online and their constituents like language. However, this research is still debating how the bedroom moved from a private to a public space, allowing youth to manifest themselves on social media platforms.

4.5.2 Secondary

This section discusses some secondary important concepts: religion, class, and power. These concepts are defined according to their relevance in this study, and their relationship to gender, discourse, and/or performance of influencers. Therefore, they will facilitate the understanding of data obtained from the analysis and help explicate the results.

4.5.2.1 Religion

This section deals with the concept of *religion*. In the light of how gender is rooted in different features of life and society, it is vital to highlight how gender is related to religion because of the context of this research. This study is undertaken on Muslim males and females who live in a Muslim society, shaped, and constituted by Islamic guidelines. Religion is an important component that relates to gender and the sociocultural perspective of Algerian influencers. The discussion of this concept will add knowledge about the general context of this research. However, the word ‘religion’ should be defined to summarise what it means in this research. According to Winkel (2019, p. 243):

Religion is understood as being principally social and part of the social lifeworld that is structured by a commonly shared system of social categorisations and typifications (Schütz 1974). Religious agents act in the religious sphere by reference to socio-cultural meaning and orientation in the same way as they do in other parts of the lifeworld. Consequently, religion is discernible as an historically developed system of meaning and interpretation, based on symbolic forms, whereby humans communicate, preserve, and develop their knowledge of, and their attitudes towards, life (Geertz 1987).

Religion is an essential pillar in the Arab world. It dictates how Muslims live and guide their ways through life. However, there are growing stereotypes in the Muslim world that are limiting women's activities under the name of Islam. Concerning the relationship between gender and religion, it is not limited only to Islam or Muslims because the two "do not exist independently from each other, for patterns of gender are deeply embedded throughout all religions. This very *embeddedness* means that gender is initially difficult to separate out from other aspects of religion until one consciously makes a "gender-critical turn" and the gender issues relating to religion are", according to King, "ubiquitous" (2004, p. 3). Women suffer from significant gender issues in Muslim communities, due to stereotypes and ideologies that people developed along the years. However, this research sheds light on 'segregation'. This issue is widespread in Muslim communities, as it might be in other parts of the world, which enhances inequality between the two genders.

To better illustrate, while she was collecting data for her research, Anne Sofie Roald, a Muslim researcher from the West seeking to investigate Muslim women's identities in cross-cultural environments, figured out that segregation is apparent between males and females. In this regard, she said from her personal experience as a researcher: "In Muslim communities, the distinction between male and female researchers is more pronounced than in other groups, due to the segregation between the sexes in these communities. This segregation is not always visible, but even when men and women are present in the same room there will be an invisible barrier due to a string *idea* of segregation inhabiting interaction between the sexes" (Roald, 2004, p. 180). This fact brings us to social media and the pronouncement of probability that female influencers could be segregated on social media due to their appearance on public platforms like YouTube. As Roald stated, this might not be visible (2004). However, the restrictions imposed by ideological thinking and stereotypes oblige women to perform their gender according to these societal beliefs.

Furthermore, “the force of gender categories in society makes it impossible for us to move through our lives in a non-gendered way, and impossible not to behave in a way that brings our gendered behaviour in others. at the same time, the maintenance of gender categories depends on reinforcement in day-to-day behavior” (Eckert and McConnell-Ginet, 2013, pp. 35-36). That is why it is sometimes inconvenient to perform a new behaviour other than the usual gendered behaviour set by society, either for males or females.

Therefore, gender order and social categories of males and females depend on what Eckert and McConnell-Ginet (2013) call social practice. They use the term *social practice* “to refer to human activity when emphasizing the conventional aspect of activity and its relation to social structure. While structure constrains practice, it does not determine it. On the one hand, people may behave in ways that are compatible with existing structure – for example, a married woman may stay at home to raise her children while her husband goes to work to support them financially. And people behave in this way, they reproduce the existing social order” (Eckert and McConnell-Ginet, 2013, p. 36).

Discussions on the definition of gender and sex and the relationship between gender and religion became problematic with the arrival of diversity and changes that were consequently witnessed in societies. Concerning gender and religion, King (2004, p. 3) said that their relationship “is made more complex still through the presence of diversity, an additional factor of which our postmodern sensitivity has become so much more aware. Diversity is understood as ‘otherness’”. Likewise, Sunderland and Litosseliti (2002, p. 5) believe that “if agency and diversity are to be properly acknowledged”, the distinction of sex as ‘biological’, and gender as ‘social’ becomes inadequate.

For instance, the increased diversity in the workplace of both genders change the conventional practices of traditional societies and change the definitions of males and females. From this

perspective, Eckert and McConnell-Ginet (2013, p. 36) said that “the development of such non-traditional practices in recent years”, referring to women who decide to work instead of being stay-at-home housewives, “has contributed to changing the meaning of *male* and *female* and thus changing the gender order, the social structures that in their turn shape gender practices. It has also contributed to development of new identity categories and labels for them”.

So, this section discussed how religion relates mainly to gender. However, this does not discard the fact that the impact religion has on gender influences male and female discourses and performances. That is why highlighting the relationship between gender and religion, especially the issue of segregating women in the Arab world, is important to understand some behaviours of female influencers on YouTube and to make sense of their choices of language and performance. This can also help interpret how audiences engage with females’ videos compared to males and help pronounce the reasons behind any inequalities if found on YouTube.

4.5.2.2 Class

This section talks about the concept of *class*. Class is another important notion that relates to gender, language, and performance. There are different components that reflect the class of individuals and differentiate their gender, like language and consumption. This section highlights these concepts and how they relate to each other. The concept of class caused fierce debates across many disciplines like sociology and cultural studies (Chun, 2019). “There exist multiple and competing class definitions and models given the different theoretical and ideological orientations of researchers” (Chun, 2019, p. 333). However, Chun (2019, p. 334) said that “Class is not a “thing” but only exists in performative processes in motion (Harvey, 2010; Marx, 1976)”.

In the Algerian context, there is almost no literature whether Algeria acknowledges the class system in society. However, some human processes like consumption and language use may reflect one's social class. These two notions will be discussed in relation to class to investigate the extent to which they reveal class of male and female influencers. But first, a short overview about class in Algeria is needed to understand its position in the Algerian context. It is worth noting that some elites benefited in the past from privileged status and higher class in Algeria depending on occupation instead of language use or consumption. According to Entelis and Arone (1994, p. 205), the elite during Boumediene's regime "includes civil service employees, the technocratic top personnel in the state's major nationalized industries and enterprises (e.g., the National Company for Research, Production, Transportation, Processing, and Commercialization of Hydrocarbons – Sonatrach – and the National Company for Electricity and Gas), and economic and financial planners responsible for the national development program. Together these elite groups are responsible for planning, developing, focusing, and administering Algeria's economic and industrial sector". Nevertheless, in this decade, the terms have fluctuated, and the definitions of elites and classes have changed substantially. Therefore, this section explains how language use, mainly code-switching and diglossia, and consumption choices reflect the gender and class of the speaker and doer of the action.

According to Auer and Eastman (2010, p. 86), code-switching is "reserved for cases of language alternation within independent syntactic units". In the case of Algeria, for example, people alternate between Arabic, French, and sometimes English, which is a sign of political, economic, and historical forces. "Whether code-switching occurs in a bilingual group of speakers, which for it takes, and how it is evaluated, is largely a result of political, economic, and historical forces at work" (Auer and Eastman, 2010, p. 90). The forces, however, that resulted in code-switching in Algeria are mentioned in chapter two due to colonialism and the Arabization policy. However, the occurrence of this sociolinguistic phenomenon indicates

“social class consciousness, political-ideological or ethnic affiliations and preferences, and so on” Auer and Eastman (2010, p. 90).

Concerning diglossia, it is a change that occurs between one language. One is formal, and the other is informal. The term has been found and defined by Ferguson (1959, p. 336) as:

a relatively stable language situation in which, in addition to the primary dialects of the language (which may include a standard or regional standards), there is a divergent, highly codified (often grammatically more complex) superposed variety, the vehicle of a large and respected body of written literature, either of an earlier period or in a other 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.

Therefore, the superposed variety is called the ‘High’ variety or simply H, and the original dialect is called the ‘Low’ variety, or simply ‘L’ (Ferguson, 1959). In this regard, classical Arabic, also known as ‘al-fusha’, is the High variety and the Algerian dialect, also known as ‘al-ammiyyah’ or ‘ad-darija’, is the Low variety. However, in postcolonial communities, the foreign language is sometimes considered the High variety and the local language is the Low variety. The linguist Wei (2010, p. 129) said in this context that:

there are also different processes of language contact at the community level. For example, the imposition of English and French on the former British and French colonies in Africa resulted in what has been described as “diglossia” (Ferguson 1959) – a functionally differentiated distribution of languages in a community – with the colonizing languages being the High varieties and used more often in formal, public settings, with local, indigenous language being the Low varieties predominantly for informal, domestic contexts.

However, there are distinct degrees of foreign language learning which makes bilingualism related to social classes because of lack of education. Wei (2010) explained this matter by

shedding light on Arabic and Muslim communities colonised by French or British tribes, which is the case of Algeria. Wei stated that:

Not everybody in such communities is bilingual in the colonial and local languages. In fact, people who have not had access to formal education often have not learned the colonial languages, and cannot access the resources available through these languages. Similarly, people who have learned certain languages as acts of religious and cultural identity tend to use the languages in specific religious and cultural contexts. The teaching of Arabic in the ethnically and linguistically diverse Muslim world is a case in point (2010, pp. 129-130).

So, in the case of Algeria, some people tend to use French in formal settings rather than using CA. One of the characteristics of diglossia is prestige. According to Ferguson (1959, pp. 329-330), “in all the defining languages the speakers regard H as superior to L in a number of respects. Sometimes the feeling is so strong that H alone is regarded as real, and L is reported “not to exist””. So, the use of languages, which are the main constituents of discourse, can reveal class issues. This is vital to highlight because it clarifies the reasons behind language choices in a multilingual society and provides answers behind any refusal of language use like the use of French in videos, if applicable.

The second focal point of this section is the relationship between gender, class, and consumption. Bradley (2013, p. 174) stated that “consumption choices are shaped and constrained by class and gender”. She believes that consumption choices are gendered and are partly learned in the household (Bradley, 2013). She proceeded that:

Class is extremely important here: consumption patterns are shaped by income, but also by cultural norms. As Pierre Bourdieu famously argued, dominant classes use their cultural practices to distinguish themselves from subordinate classes (Bourdieu 1984). Thus high-earning socio-economic groups – employers, managers and professionals – are more likely to be active consumers of social, cultural and sporting events, ‘Elite’ modes of consumption – art, classical music, opera, fine wines and gourmet food – are

tasters first learned in the family. A gender element is also present: young men and women are likely to adopt consumption practices from their parents. (Bradley, 2013, p. 170).

Furthermore, Bradley (2013) believes that women's low salaries or housework are compensated with 'female pleasure' referring to shopping and other leisure activities. She stated that "There can be no doubt that for many women their consumer and leisure identities are an important form of 'female pleasure' which they would be reluctant to give up: fashion and beauty, shopping and going out on the spree with girlfriends may help to compensate for lowly paid employment or provide as escape from the daily routine of housework" (Bradley, 2013, p. 175).

4.5.2.3 Power

This section deals with the concept of *power*. It defines the concept and demonstrates how it relates to influencers and embeddedness in their media discourses to achieve various purposes. Some concrete illustrations are provided from the Algerian context to argue why power is a necessary secondary concept that is embedded in influencers' discourses that CDA helps to reveal to explicate the results.

Power and ideology are "how people use texts to dominate and control others and to create certain 'versions of reality'" (Jones, Chik and Hafner, 2015, p. 4). Power is an essential element in politics and social sciences. It has been tackled by different theorists, including French and Raven (2014); Tarnow (2019); and Galbraith (1984). Power has been a key criterion in analysing language and discourse, as elaborated by Van Dijk. Having a powerful voice is critical because it influences different categories in record time because of the keenly structured texts. This section defines what it means by power from several perspectives and reflect on the case of influencers and how power embeds in language and discourse.

Some groups of people are capable of persuading and changing people's perceptions and reconstruct their social actions. There are different bases of power. Social psychologist French and Raven (2014, p. 151) have identified five of them, including the "referent power" based on charisma and interpersonal skills to persuade individuals. This power might highly relate to influencers. The other bases of power set by French and Raven (2014) are not convenient for the sample of this study. For example, legitimate power is based on a formal authority usually associated with title or a uniform.

Expert power is based on qualification or training that enables the individual to acquire certain skills and knowledge that are legible enough to give judgements, suggest solutions and so on. As for the reward power, it is based on rewarding. It may include some influencers but not all of them. For instance, some influencers reward their followers by organising giveaways and gifts from time to time in the 'meet-ups' or on their social media platforms. Nonetheless, reward power might be included if moral and abstract rewards are taken into consideration. Influencers might help their followers' self-esteem, confidence and boost their productivity. Finally, according to French and Raven (2014), another basis of power is coercive power, which is based on threats and punishments to achieve goals or enforce authority.

Tarnow (2019) has framed the meaning of power and its relation to a group of people. According to Tarnow (2019), the individual that applies power is called a leader and further clarifies that power over individuals is enhanced because of groups. If the group complies with the leader's orders, power over individuals is enhanced. However, if the group does not comply, it means that the leader's power is nil. Influencers affect their audiences. Thousands of people follow them, like their content, comment, and share. Their power of influence is apparent. On an individual basis, influencers' content might motivate, encourage, and inspire to achieve dreams and reach individual goals. However, Tarnow's definition is highly related to the power of "group defense" and their role on the enemy's orders in critical situations such

as plane emergencies and hijackers (2019, p. 6). Tarnow further suggested that this kind of power is helpful in massacres on civilians. This power might be close in terms of leading and the role of groups on the leader's power, yet it is not compatible in terms of both context and focus of the study.

Galbraith (1984), on the other hand, distinguished three types of power and their resources that are retrieved from social and economic contexts. Condign power is based on force, compensatory power is based on various resources, and conditioned power is about persuasion. Galbraith's power relies on three basic resources: the personality of individuals, property representing the material resources used to apply power, and organisations.

The compensatory power of Galbraith is relevant to influencers' context in terms of income and rewards. According to Galbraith (1984), compensatory power relies on a promise or reality of benefit. It encompasses performance in the workplace and income. According to Galbraith (1984, p. 15), an excellent or hard worker will have a high financial reward than the "less reliable performer". Influencers are performers on social media platforms. Companies choose them to advertise a product or host a TV or web show. Influencers must, therefore, work hard and be more productive because they are being paid to create content on YouTube or Instagram about their brand. They also receive rewarding opportunities inside and outside the country to participate in events. At the end, when compensatory power is applied to influencers and their followers, the rewards are apparent in both categories. The rewards can be money, social status, self-development and popularity to influencers, and entertainment, welfare, awareness, and personal development.

Among Galbraith (1984) types of power, conditioned power is also accurate in terms of persuasion, education, and socialisation. Nevertheless, this power is the most subjective, compared to condign and compensatory powers, which are objective visible forms of

persuasion. Influencers try to implement persuasive tools in their content and embrace a clear language that appeals to their followers' minds. They mention persuasive concrete materials from real life that highlight the 'collective social benefits' such as changing the country's social and political situation and individual rewards by organising giveaways. Galbraith (1984, p. 29) summarised conditioned power and how intentions are expressed implicitly and explicitly:

Conditioned power is the product of a continuum from objective, visible persuasion to what the individual in the social context has been brought to believe is inherently correct. As we have seen, such power can be explicit, the result of a direct and visible attempt to win the belief that, in turn, reflects the purposes of the individual or group seeking or exercising the power. Or the belief can be implicit in the social or cultural condition; submission to the authority of others reflects the accepted view of what the individual should do. As one moves from explicit to implicit conditioning, one passes from obtrusive, ostentatious effort to win belief to an imposed subordination that is unnoticed – taken for granted.

According to Van Dijk (2008), power is essential in the analysis of Critical Discourse Studies and is also complex because of its fuzziness. However, they focused on studying power in terms of control and as a form of domination that results in social inequality and injustice, and further referred to abuse and control of discourse, people, and minds (Van Dijk, 2008). Van Dijk's perspective on power is vital but does not coordinate with this research because it does not focus on power in terms of control, abuse, or racism.

Van Dijk (2008, p. 9) mentioned that if control is in "the interest of those who exercise such power, and against the interest of those who are controlled, we may speak of power abuse". Advertising products or communicating certain beliefs to the audience might be the priority of influencers, yet it is not against the interest of their viewers and readers. Their audiences are free to watch, buy, or adopt any position or even unsubscribe when necessary. Galbraith (1984, p. 14) confirms that "those accepting the will of others are conscious of doing so, they are acting in consequence of a fairly deliberate calculation that this is the better course of action".

However, this might be disputable over the extent to which audiences are aware of what they watch and how they perceive it.

People are searching for a reliable source that reflects their social status and everyday life (Zaghlami, n.d.). The Internet has changed the way communication technologies function because of the modern transmission of information between senders and receivers who can exchange the roles simultaneously. Senders can be receivers and receivers can be senders of information (Moyo, 2009). “The internet, therefore, changes the conventional relationship between the senders and receivers by making it dynamic, fluid and dialogic – elements which are linchpins of egalitarian political public spheres where discussions must materialize into solutions to certain political questions” (Moyo, 2009, p. 143). This way of communication permitted influencers to communicate with their audiences via direct messaging and commenting and familiarise themselves with their issues and preferences.

A report conducted in the UK shed light on socio-political influencers. It demonstrated why this group of people is worth attention because they may strongly impact public policy. Ipsos MORI’s Participation Unit carried out the research study. It revealed that socio-political influencers seem to have some predictive power and are more accurate than the public in predicting future opinions (Duffy and Pierce, 2007, p. 55). The role of influencers in public life is of paramount importance; it needs attention and more awareness to understand their activities and viewpoints. Furthermore, “those exercising the power are also purposefully aware of what they are doing” (Galbraith, 1984, p. 14), which entails a significant consideration to the medium they use to achieve their goals. This covers language and the performance of influencers that facilitate the message transmission via YouTube videos.

To better illustrate from the Algerian context, Baron, a journalist on TV5MONDE, stated that influencers were the delegates of exasperated Algerians with the political classes during the

2017 elections (2017). A journalist, Drareni, said in an interview to Baron (2017, my translation) that the impact of YouTube videos “is more significant than that of a radio, television or electronic newspaper. This means that today is the authorities' failure like it was mentioned in chapter three, who wanted to silence the dissenting voices, those who call for a boycott. The authorities were overwhelmed by these videos, which caused quite a stir”. He further continued that the reason behind the success of their videos is that they “speak directly to young people, without doublespeak, without demagoguery, without populism.” (Drareni cited in Baron, 2017, my translation). The power of their discourse is a key point that must be highlighted within this research. Influencers, both male and female, incorporate a set of tools to persuade teenagers and youth. Their argumentative content online has enabled them to gain a wider audience and seek support and popularity.

To better illustrate how power is embedded in influencers' discourses, one of DzJoker's (2017) videos, a male Algerian YouTuber, led to a great tension (Bozonnet and Akef, 2017, my translation). DzJoker, also known as Chamsse Eddine Lamrani, expressed his position furiously and why abstention is better than heading to the polls. It cannot be discarded that DzJoker raised the tension on social media, several pages shared the video. Therefore, it went viral (Bozonnet and Akef, 2017, my translation). With that being said, the government witnessed remote participation of citizens and a drop of almost 5% of voters compared to the former legislative elections in 2012 (Aljazeera, 2017). Aljazeera reported that Algerian voters went in 2017 “to elect a new parliament amid fears of voter apathy and opposition calls for a boycott” (Ould Khattab, 2017). It cannot be discarded that Algerians were against the elections, but this video boosted them and encouraged them to break the wall of fear after their voice was heard on social media by one of the most followed influencers on YouTube.

Influencers' content caught massive attention from the public because of its power of influence. For instance, when women YouTubers started to appear on YouTube and create multi-thematic

content years ago, some members of society reacted furiously. Dihya joined YouTube in 2015 and was raising social issues like transportation and elaborating topics about women and femininity, she received sharp criticism, harassment and sometimes death threats. Boudhen (2018) highlighted in an interview with Dihya the problems she faced when she decided to talk about specific feminine and social issues on her platform. The YouTuber said:

Since I was the first girl who spontaneously speaks about subjects that are considered as taboos in society, the reactions towards me were harsh. Some people accused me of Freemasonry, others accused me of working for secret bodies, others accused me of trying to prejudice public moderation and spread moral decay in society, and sometimes it came to the threat of death and intimidating me with violent comments and messages (Dihya cited in Boudhen, 2018).

In the same respect of the struggle of female influencers and fear of what their discourses hold, especially their power, an article written by Marie Blary (2018) entitled ‘Algeria, youtubers of ‘beauty’ sell dreams’ on ‘Mondeafrique.com’ website vividly illustrate stereotypes and fear of what female YouTubers’ content can do to female audiences. The reporter has thoroughly shown a surge of annoyance in her writing. She believes that young women are advertising products and beauty tips and promoting a new image of the young free self-contained Algerian woman that does not represent her accurate picture. The reporter thinks that female influencers believe they are life coaches for thousands of young women, which is not their profession. Therefore, they are selling dreams through their luxurious lifestyle. She has also been concerned about their followers if they should consider these marketing influencers as role models because they could be a danger that threatens the reality of the Algerian women.

These elaborated points in this section are mentioned to refer to the power embedded in the discourses of influencers. Language carries power and can be used to challenge and subvert it. “The constant unity of language and other social matters ensures that language is entwined in social power in a number of ways: language indexes power, expresses power, is involved where

there is contention over and a challenge to power. Power does not derive from language, but language can be used to challenge power, to subvert it, to alter distributions of power in the short and long term. Language provides a finely articulated means for differences in power and social hierarchical structures” (Wodak 2001, p. 11). Ruth Wodak (2001, p. 11) shed light on the role of CDA in showing how power is embedded within different linguistic forms and expressions, proving the reasons behind using ‘power’ as a secondary concept to explain the use of language by males and females to use language that carries power:

Very few linguistic forms have not at some stage been pressed into the service of the expression of power by a process of syntactic or textual metaphor. CDA takes an interest in the ways in which linguistic forms are used in various expressions and manipulations of power. Power is signalled not only by grammatical forms within a text, but also by a person’s control a social occasion by means of the genre of a text. It is often exactly within the genres associated with given social occasions that power is exercised or challenged.

CDA reveals whether power is embedded within utterance of language and what they hold. Van Dijk (1993, p. 256) asserts that the analysis of linguistic features “reveals a rather surprising parallelism between social power and discourse access: the more discourse genres, contexts, participants, audience, scope and text characteristics they actively control or influence, the more powerful social groups, institutions or elites are”. For instance, influencers rely on persuasion that can be embedded in different features, including the language, either verbal or non-verbal, the setting, and music. However, it is not a straightforward process to adopt a flexible expression that suits thousands of people, if not millions. Their style should consequently maintain a moderate pace that suits most followers and does not embrace the violent or racist language.

4.6 Conclusion

This chapter introduced the theoretical framework of the thesis. It presented the theories that will be integrated in the analysis. They are the social constructivist view of gender based on Bradley's perception, Fairclough's approach to critical discourse analysis and Goffman's theory of performance. CDA and performance are used to provide information about the content of male and female influencers and to explicate some usages of language and components to deliver messages and impress the audiences. However, gender is used to explicate the results of how society and culture shape gender roles, behaviours and define the lived experiences of men and women.

This chapter also presented the theoretical concepts that will contribute to the understanding of texts and the explication of results. The fundamental concepts are interrelated. They explain the meanings of 'youth', 'youth culture', and the notion of 'bedroom culture'. These concepts are discussed in relation to the Algerian context, and the case of influencers and content creation on YouTube. However, the secondary concepts, 'religion', 'class', and 'power', were discussed in relation to gender, discourse and/or performance, adding details to certain social practices in the Algerian society because of their embeddedness in language choices and behaviours.

CHAPTER 5

METHODOLOGY

5.1 Introduction

This chapter provides information about how the research is tackled, with whom, and the rationale behind methodological choices. The approach is non-experimental research based on an explanatory sequential mixed-method approach. The study is conducted based on two main phases depending on the research questions. The first one tackles quantitative data, and the second one is qualitative. The chapter, therefore, presents the research questions, the positionality of the researcher, study design, the sample, and details about the methods of data collection and analysis. Finally, it concludes with methodological limitations.

5.2 Research Questions

This is non-experimental research based on the description and analysis of discourses and performances of two pre-existing groups. Lobmeier (2012) said that “Non-experimental designs are used simply to answer questions about groups or about whether group differences exist”. Indeed, non-experimental research is not highly practical because the researcher cannot manipulate variables. Still, it provides details and causal relationships about them as they naturally occur in the real world. The gender of content creators affects audiences’ engagement indicators on YouTube channels. Therefore, the questions aim to demonstrate how both genders differ in engagement and explain how discourses and performances are created to attract viewers.

Researchers put the research question in different parts in the thesis. Andrews (2003) confirms that they may appear in the introduction, beginning of thesis’s empirical part, methodology and results’ chapters or conclusion. In this research, I decided to put the research questions in the methodology chapter because they demonstrate the two phases of my study. Therefore, they shape the study design and represent the stages of data collection and analysis. There are

different types of research questions. I used ‘what’ and ‘how’ questions to tackle my research. According to Blaikie (2007), the three types of research questions that form a sequence are what, why and how. Blaikie’s line of questioning depends on knowing what is going on before explaining why something happens and introducing interventions to change it. However, it is not vital to use all types.

The ‘what’ question enables me to provide a detailed quantitative analysis of the phenomenon and demonstrate the differences between male and female influencers on YouTube depending on audiences’ engagement indicators like viewership, likability, and comments. This step demonstrates the extent to which audiences involve with influencers’ content. These engagement indicators illustrate audiences’ feedback, denoting the most-watched topics, most-liked, most-dislikes, most-commented and least-commented videos. Especially that there are little/no research or adequate statistics about YouTube, influencers, and their audiences’ engagement in Algeria, explaining how both genders differ. In this regard, Blaikie (2007, p. 8) said: “Where limited or no research has been conducted on a topic, the first step will normally be to answer appropriate ‘what’ questions, before proceeding to ‘why’ or ‘how’ questions”. However, the second research question introduces the second phase, aiming to examine qualitatively the discourses and performances of male and female influencers on YouTube. The research questions are:

RQ. 1 What are the differences between the digital activities of Algerian male and female influencers, regarding content creation and audiences’ engagement on YouTube channels?

RQ. 2 How do Algerian male and female influencers create their discourses and performances on YouTube, referring to the socio-cultural background shaping their multimedia texts?

5.3 Positionality

“In trying to generate new knowledge, social researchers have to choose both the kind of relationship they wish to have with people they are researching and the kind of role they will take” (Blaikie, 2007, p. 11). There are many reasons for my interest in this research, but I should shortly explain how I became a loyal follower and subscriber to many Algerian influencers. Years ago, I followed many content creators on different social media platforms worldwide because they were entertaining and informative in many domains, including politics, beauty, fashion, cooking, and many other areas. However, I was more interested in the local influencers’ content, i.e., Algerian, Arab, and Muslims because of context similarities. By this, I mean language, culture, mentalities and even the availability of products in reviews and advertisements. My interest developed more towards beauty and fashion influencers because of the recommendations they presented on their social media platforms and the males because of entertainment.

As a follower, I have noticed that male YouTubers, despite their sarcastic style, language blended with stereotypes, exaggerations, and sometimes uninformative content, have better and higher audience engagement figures than females. The latter was highly criticised in terms of content and ‘how ridiculous’ some people considered it. An opinion that I did not necessarily share. Because back then, I was unable to detect the reasons behind the females’ low engagement compared to males.

As a former student of ‘Advanced Studies in Contemporary Linguistics’, I used my knowledge to reflect on those media texts, especially that linguistic and communicative tools can play a significant role in transmitting information and influence people’s perception. Critical thinking, discourse analysis, argumentative writing, and linguistics made me realise that texts can be influential if they are well-structured, appeal to emotions, or are logical. This made me question the tools that female influencers used to attract followers to buy and become loyal when they

advertised products and services. Similarly, I wanted to figure out what is embedded in males' language to become more popular. I also wanted to use different research methods to understand how influencers' media texts are structured. They are the primary means of communication, the only carriers of information and the reason behind influencers' popularity. Some of my assumptions as a follower were judgemental because of my constant interest in females' content and my belief that they were not well-appreciated compared to the worldwide female influencers. However, I chose my researcher's stance to investigate both genders media discourses, how they were formulated, and the reasons behind the success of males and less appreciation of females' videos. DeFrancisco (1997, p. 37) said that "as researchers we focus on the underlying political forces that create not only gender, but race, class, and other experiences of oppression". So, I am a follower and researcher. Given that I had expertise in my master's degree in linguistics, I am acquainted with different research tools to find adequate answers. In this regard, Tsatsou (2016, p. 652) mentioned that media and communication research was increasingly receiving "urgent calls for the pursuit of interdisciplinary work and the endorsement of interdisciplinarity altogether". The interrelatedness of the subject area of media, communication and cultural studies of this research and the adopted tools and ideas from Linguistics and Discourse Analysis, obtained from my MA degree, addresses the feature of interdisciplinarity required in this research area and enriches its outcomes.

5.4 Methodological Approach and Rationale

This research is conducted using an Explanatory Sequential mixed-method approach. This approach consists of two main phases, which are quantitative followed by qualitative data collection and analysis. The mixed-method approach is originated around the late 1980s and early 1990s (Creswell and Creswell, 2018). It has been used in different fields such as evaluation, education, management, sociology, and health sciences. The mixed-method research is practical when comparing different perspectives drawn from quantitative and

qualitative data to explain quantitative results with a qualitative follow-up data collection and analysis. This process develops a complete understanding of changes needed for a marginalised group (Creswell and Creswell, 2018). Furthermore, another reason behind choosing this approach is that:

media and communication researchers struggle to convince rather suspicious and puzzled research audiences about cases of significance of media and communication research and how such research can prove useful to the broader non-scientific community (e.g., how researching the principles and practices of media production and use might change the actual media content and services offered to the public; why studying the media can help people challenge dominant and often distorted perceptions of all sorts of phenomena in today's social world) (Tsatsou, 2016, p. 652).

In this study, scientific evidence is needed to prove efficiency of content creation to media and communication research audiences and demonstrate gender differences, regarding audience' feedback. Therefore, this approach is needed to prove significance of this research, providing statistical-based data to explain initial differences between males and female influencers, regarding YouTube engagement. The evidence-based numerical data clarifies deficiencies in audiences' engagement indicators, depending on the gender of influencers. Furthermore, the numerical data identify how audiences' reactions distinguish whether the significant numbers depend on the quality of content, or the gender of the content creator.

At the beginning, I relied mainly on qualitative methods to collect and analyse the data. However, when I immersed myself in the data and writing my literature review, I found that numerical data are needed to explain the phenomenon and prove differences in audiences' reactions to male and female influencers' content. The numbers are vital because they are the primary evidence of differences in audiences' engagement between influencers' YouTube videos. They also give quantitative synopsis of influencers' activities.

So, there were mainly few/no statistics about Algerian YouTube channels that can help draw conclusions. Furthermore, understanding the YouTube analytics of every YouTube channel helps me get the most of them by better understanding the problem and providing complete evidence of the distinct issues. So, the data collection and analysis start with an in-depth overview of numerical data from YouTube channels then builds on the conclusions to explain them in detail using qualitative methods. The approach is based on explanation and sequence. “It is considered explanatory because the initial quantitative data results are explained further with the qualitative data. It is considered sequential because the initial quantitative phase is followed by qualitative phase.” (Creswell and Creswell, 2018, p. 15). Concerning the mixed-method approach, it is used for many reasons. Some of them explain initial results and describe and compare different types of cases (Creswell and Clark, 2018). According to Creswell and Clark (2018, p. 13), “mixed methods research provides more evidence for studying a research problem than either quantitative or qualitative approach alone”.

5.5 Study Design

Designing a study using a mixed-methods approach can be challenging (Creswell and Clark, 2018, p. 52). Researchers have developed a set of designs for different disciplines, including Creswell and Clark (2011), who find it evident to use the explanatory sequential design for the mixed methods approach in both social sciences and behavioural research and educational research. Creswell and Clark (2018, p. 77) explained how the Explanatory Sequential Design works: “The explanatory sequential design is a mixed methods design in which the researcher begins by conducting a quantitative phase and follows up on specific results with a subsequent qualitative phase to help explain the quantitative results”.

The methods used in this research aim to answer two research questions. The first research question (RQ. 1) is answered using key data from YouTube channels of ten male and female influencers. The data are then analysed, using a quantitative approach using descriptive

statistics. However, the second research question (RQ. 2) is answered using transcripts of YouTube videos and audio-visual analysis. The data are then analysed using a qualitative approach, using Fairclough’s model of Critical Discourse Analysis to organise the linguistic data retrieved from the transcriptions and performance analysis of Goffman, using some elements of the front like setting and costumes. Below is the study design that explains the process of data collection and data analysis using the ten guidelines for drawing procedural diagrams for mixed methods studies (Ivankova, Creswell and Stick, 2006, p. 15):

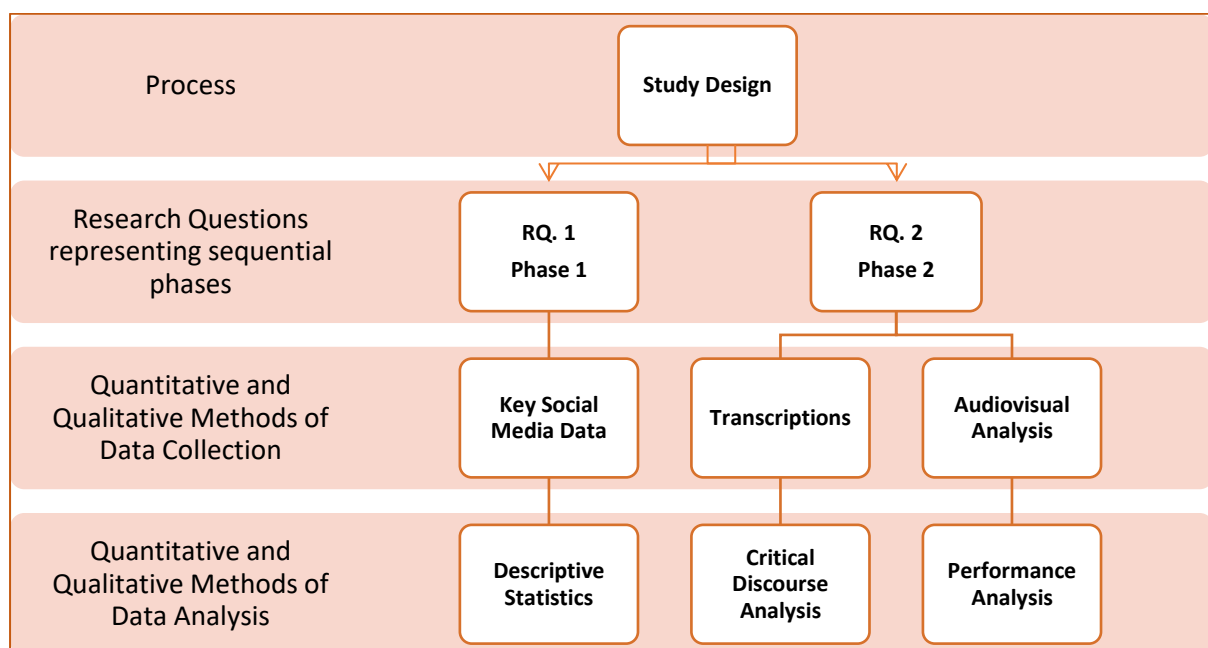


Figure 5-1 Study Design

5.6 Sample of Study

This research is conducted on YouTube channels and videos of ten male and female most-followed influencers on Instagram. However, it is vital to understand why the selection was on Instagram. Instagram is the platform of influencers. People and marketers know that this platform is influencers’ favourite digital hub (Dargaville, 2019). According to the Co-founder of BrandChamp and ambassador marketing expert, “among the top influencer marketing platforms is Instagram. This image-based social media site has risen to become one of the powerhouses of digital marketing over the past few years” (Field, n.d.). Furthermore, many

Algerian influencers reached popularity on Instagram because of the high numbers of followers that reached or exceeded millions of followers.

However, there were some issues in finding a website with the necessary data about influencers in Algeria. There were no websites that provided ranking and information except Heepsy, Ninja Outreach and Social Bakers. However, these websites did not include large groups of influencers. Artists and actors were among the lists, micro-influencers, and a few were content creators on social media, which is the focus of this research. Therefore, I turned to micro-and macro-Instagram profiles, who create content about Algerian YouTubers like @algerian.youtubers to make a list of five of the most followed males and females. The nominations of the Algerian YouTubers Awards, one of the big competitions of web creators in Algeria held in 2017, were also used to select the most-followed influencers.

The selection of the final list of influencers is based on purposive sampling. However, this is not used in a sense of choosing participants based on my judgement but based on characteristics that are needed in this research to answer the research questions and achieve the aims and objectives of the study. The characteristics are: (1) they should be content creators on YouTube, and (2) have high number of following (at least one million or close to one million followers). The first criterion is set (1) to know how male and female influencers create content on YouTube, the primary platform of investigation, and (2) the second one is because this study aims to investigate influencers' digital cultures in one of the Arab and Muslim countries, where there is a lack of primary data sources about content creation and influencers, as cited across the previous chapters. Choosing profiles with high number of followers allow having significant insights into who audiences support and accept influencers as part of digital cultures on social media. Below is the final list of ten of the most followed male and female influencers on Instagram. Further information about influencers is available in Appendices A, B, C, D, E, F, G, H, I, and J.






| <i>Male</i> | <i>Influencer</i> | <i>YouTube Subscribers</i> | <i>Instagram Followers</i> | <i>Other Professions</i> | <i>Type of Content</i> | <i>Brand Collaborations</i> | <i>Other</i> |
|---|---|--------------------------------|--------------------------------|--|---|---|---|
|  | Djoker Chemsou | 2.2 M | 2.5 M | Actor, Script writer TV director, TV host, a jury member | Entertainment and politics | Djezzy, TV channels like Ennahar TV and Echorouk TV | Winner of Algerian YouTubers Awards 2017 |
|  | Anes Tina | 2.48 M | 2.2 M | TV Actor and TV host | Entertainment and Politics | Nessma TV, Echorouk TV, Samsung | He hosted a social experience on TV in Ramadan |
|  | Zarouta Youcef | 1.28 M | 1.2 M | TV presenter, actor, jury member | Entertainment, Humoristic sarcasm, and bold criticism | Ennahar TV, Beur TV | Nominated in the category of YouTuber of the year in 2017 |
|  | Mourad Oudia | 1.21 M | 1.2 M | TV presenter and actor | Entertainment and songs | Hammoud Boualam, Djezzy, la Vache qui Rit | Call himself “Internet Kid” |
|  | Zanga Crazy (group of three: Ramzi, Rochdi and Samir) | 883 K (Ramzi) | 942 K (Ramzi) | TV actors | Entertainment and society-related videos | Hogar TV, Ennahar TV, Echorouk TV, Coca Cola | Title of best comedy group in 2014, best comedy series in 2015, nominated in the Algerian YouTubers Awards in 2017 |

Table 5-1 Male Influencers





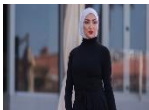
| <i>Females</i> | <i>Influencer</i> | <i>YouTube Subscribers</i> | <i>Instagram Followers</i> | <i>Other Professions</i> | <i>Genre of Content</i> | <i>Brand Collaborations</i> | <i>Other</i> |
|---|--------------------|--------------------------------|--------------------------------|---|-----------------------------|---|--|
|  | Amira Riaa | 929 K | 3.2 M | TV host, entrepreneur (Owner of Amira Riaa’s Collection of modest clothing) | Lifestyle | El-Djazairia, Samsung, Make Up Forever, Coca Cola, Costanta, Foreo, EF... | nominated in Algerian YouTubers Awards in 2017 |
|  | Shirine Boutella | 542 K | 2 M | Hostess, production assistant, content creator, Actress | Makeup and Beauty | Flormar, Make Up Forever... | winner of Algerian YouTubers Award 2017 |
|  | The Doll Beauty | 1,95 M | 1.9 M | Entrepreneur TDBxSephora, ambassador | makeup brand Lifestyle | Lancome, Sephora, Jennyfer, Primark, Fenty Beauty ... | She is a Franco-Algerian |
|  | Ryma Beauty Addict | 472 K | 1.4 M | Entrepreneur | Beauty and Makeup | LG, Farfasha Cosmetics, Energie Fruit, Venus, Le Petit Marsillais... | Collaborated with a boutique called “Afrique Bazar” |
|  | Noor & M | 505 K | 1.2 M | Radio host, Entrepreneur | Lifestyle | Viewoptic, Foreo... | Project owner of Bynoor-m, a web series about entrepreneurship |

Table 5-2 Female Influencers

5.7 Methods of Data Collection

This section provides information about the methods of data collection. It is divided into two subsections. The first one presents the quantitative method of data collection based on existing YouTube numerical data. However, the second one presents the qualitative methods based on transcriptions and audiovisual analysis.

5.7.1 Quantitative Methods

This method is used to answer the first research question (RQ. 1). It provides data from the male and female YouTubers' channels about audiences' engagement indicators. YouTube engagement is when the audience reacts on YouTubers' page or one of their YouTube videos, such as commenting, liking, disliking, and subscribing (Tran, 2020). The data were collected in six months between May and November 2019. I have used Microsoft Excel Worksheet to organise the data in spreadsheets. "Spreadsheet programs (such as Microsoft Excel, Google Sheets, and LibreOffice Calc) are valuable tools for entering, organizing, and storing data. They can also be used for calculations, analysis, and visualization" (Broman and Woo, 2018, P. 9).

Microsoft Excel has a variety of quick analysis options such as formatting, charts, totals, tables and sparklines, especially that graphs are needed to compare the number of views of every YouTuber between May and November 2019. I also had to summarise the significant differences in an accessible manner to report and then analyse them. Furthermore, I selected Microsoft Excel over other programmes because I needed only simple mathematical functions in this study, such as the sum and the mean of the number of views which can be revealed simply by selecting the designated columns in Excel. Here's a figure that explains the bar of calculations:



Figure 5-2 Excel Calculations

It is worth mentioning that the descriptive statistics based on graphs were made in a separate copy of data to protect the original data. Broman and Woo (2018) highlighted several multiuse spreadsheets, yet they believe that analysis and visualization should be done separately in a separate program or a separate copy of the file to avoid the contamination and destruction of the data.

5.7.1.1 Key Social Media Data

This method is based on numerical data collection from YouTube channels of two groups of Algerian bloggers and content creators. The data exists online, but I had to collect the necessary data from the channels on a standard period. I needed to designate a period, chosen randomly, to compare the YouTube channels and to observe the performance and growth of the YouTubers' content. Because there were no standard criteria between all YouTubers that could be used as a starting point of comparison. Some YouTubers joined YouTube and started uploading in 2011, and others started publishing in 2017. It was inaccurate to compare the data with significant differences in time because YouTubers who joined early would have high engagement compared to the late ones. Selecting a standard period provides a common fair lens on the data and their progress under common circumstances. The topics of videos and durations of videos are also different which hardened getting a common point of analysis. The standard period of comparison started in May 2019 and ended in November 2019. Below are the steps of data collection:

- **Creating lists of videos and numerical data in May 2019:** The Excel spreadsheets provided information about the name of the YouTuber, video, number of views, likes, dislikes and comments per video. The lists also included the number of YouTube subscribers, number of YouTube videos, Instagram followers, and the date of joining YouTube. This process started in May 2019 because I had to know my sample and familiarise myself with the data. I also needed to know the themes of YouTube videos.

Therefore, there are two columns, for May and November, for every numerical component.

- **Ongoing Data Collection:** I wanted to compare how YouTube videos progress in six months since they started in different years and have different content. Comparing numbers and YouTube performances starting from unsimilar grounds would have been inaccurate. I wanted to precise a period to watch the progress of audiences' engagement and compare their publishing frequency.
- **Update and end of data collection in November 2019:** In November, I updated the number of views, likes, dislikes and comments and added any new videos to the lists and highlighted the deleted ones.

Below is an example of an Excel's spreadsheet. It is a layout of how the data were organised. The table also provided data about how these numbers grew between May and November 2019. It is a multifunctional layout that summarises the statistical synopsis of male and female YouTubers:

| | B | C | D | E | F | G | H | I | J | K | L |
|----|---|--------------------------------|--------------------------------|-------------------------------------|-------------------------------------|--------------------------------|--------------------------------|--------------------------------------|--------------------------------------|-------------------------------|-------------------------------|
| 1 | Amira Riaa | Youtube Subscribers (May 2019) | Youtube Subscribers (Nov 2019) | Number of YouTube videos (May 2019) | Number of YouTube Videos (Nov 2019) | Instagram Followers (May 2019) | Instagram Followers (Nov 2019) | Number of Instagram Posts (May 2019) | Number of Instagram Posts (Nov 2019) | Joined YouTube | Description on YouTube |
| 2 | Numbers | 783,694 | 929K | 61 | 67 | 2.3M | 3.2M | 1,824 | 1,969 | 03-Apr-17 | Best fashion, Beauty and Life |
| 3 | Title of Videos | Uploading Date (DD-MM-YY) | Duration (HH-MM-SS) | Number of Views (May 2019) | Number of Views (Nov 2019) | Number of Likes (May 2019) | Number of Likes (Nov 2019) | Number of Dislikes (May 2019) | Number of Dislikes (Nov 2019) | Number of Comments (May 2019) | Number of Comments (Nov 2019) |
| 4 | New Beginning | 14-Jun-17 | 00:02:56 | 442,405 | 483,663 | 14K | 15K | 1.4K | 1.5K | Disabled. | Disabled. |
| 5 | Confessional/ All the truth about me/ Married?/ I will take off my Hijab | 26-Jun-17 | 00:20:13 | 1,013,235 | 1,117,372 | 27K | 30K | 3.2K | 3.4K | Disabled. | Disabled. |
| 6 | Make up look using Huda beauty & Nouba | 08-Jul-17 | 00:18:17 | 522,461 | 577,154 | 18K | 19K | 1.5K | 1.6K | Disabled. | Disabled. |
| 7 | Eyewear, sunglasses paradise | 19-Jul-17 | 00:02:12 | 147,777 | 156,880 | 4.4K | 4.6K | 579 | 588 | Disabled. | Disabled. |
| 8 | How I do my turban | 26-Jul-17 | 00:06:53 | 844,365 | 1,093,185 | 27K | 34K | 2.2K | 2.5K | Disabled. | Disabled. |
| 9 | Vlog Nouba/ Oran | 26-Sep-17 | 00:09:26 | 190,533 | 197,372 | 5.3K | 5.5K | 714 | 725 | Disabled. | Disabled. |
| 10 | Lookbook Malaysia/ Honeymoon | 29-Sep-17 | 00:04:16 | 267,524 | 282,932 | 7.8K | 8.1K | 1K | 1K | Disabled. | Disabled. |
| 11 | Good plan/ House Decoration/ Banggood | 30-Sep-17 | 00:11:58 | 294,233 | 304,242 | 9.4K | 9.6K | 1.2K | 1.2K | Disabled. | Disabled. |
| 12 | Fenty Beauty by Rihanna Review | 03-Oct-17 | 00:16:42 | 150,806 | 153,440 | 5.3K | 5.3K | 980 | 983 | Disabled. | Disabled. |
| 13 | Wedding Preparation/ Bride's shower/ Good Plans/ At Zouina | 06-Oct-17 | 00:09:12 | 709,304 | 763,728 | 19K | 21K | 1.4K | 1.4K | 395 | 393 |
| 14 | My Honeymoon Vlog to Malaysia - part 1 | 10-Oct-17 | 00:14:41 | 903,961 | 1,012,590 | 18K | 19K | 1.8K | 1.9K | Disabled. | Disabled. |
| 15 | What's in my Bag | 15-Oct-17 | 00:10:52 | 436,541 | 482,290 | 18K | 20K | 1.2K | 1.2K | 2,560 | 2,633 |
| 16 | Try not to laugh challenge with my husband | 20-Oct-17 | 00:23:39 | 1,353,811 | 1,595,181 | 55K | 65K | 8.5K | 9.7K | Disabled. | Disabled. |
| 17 | My favourites 2017 | 24-Oct-17 | 00:27:28 | 255,789 | 266,056 | 12K | 12K | 1K | 1K | Disabled. | Disabled. |
| 18 | My honeymoon to Malaysia - part 2 | 07-Nov-17 | 00:26:09 | 343,610 | 385,371 | / | / | / | / | Disabled. | Disabled. |
| 19 | One brand make up look | 08-Nov-17 | 00:20:09 | 761,728 | 913,317 | 21K | 24K | 1.5K | 1.7K | 2,416 | 2,493 |
| 20 | Good plan/ My purchases to decorate the home | 09-Nov-17 | 00:14:33 | 682,186 | 835,315 | 24K | 28K | 1.8K | 2.3K | 2,480 | 2,665 |
| 21 | Wedding Preparations/ 'Tasdira' | 10-Nov-17 | 00:12:20 | 1,719,008 | 2,088,976 | / | / | / | / | Disabled. | Disabled. |
| 22 | My lazy morning routine | 14-Nov-17 | 00:04:24 | 1,200,869 | 1,538,453 | / | / | / | / | Disabled. | Disabled. |
| 23 | I test Jumia website/ How to buy from Jumia website without a credit card | 17-Nov-17 | 00:12:42 | 366,773 | / | 12K | / | 1.1K | / | 1,416 | / |
| 24 | Trying new products for the first time | 24-Nov-17 | 00:12:36 | 238,285 | 244,071 | / | / | / | / | Disabled. | Disabled. |
| 25 | The whisper challenge with my husband | 01-Dec-17 | 00:16:53 | 499,661 | 533,333 | 24K | 25K | 1.1K | 1.1K | 2,621 | 2,637 |
| 26 | No makeup make up look | 08-Dec-17 | 00:09:17 | 168,437 | 172,572 | / | / | / | / | Disabled. | Disabled. |
| 27 | The be yourself campaign | 02-Jan-18 | 00:01:05 | 129,468 | 134,290 | 5.9K | 6K | 1K | 1K | Disabled. | Disabled. |
| 28 | Scenes of 'Yendredi Machi Sadi' vlog | 05-Jan-18 | 00:11:36 | 258,416 | 263,637 | 8.3K | 8.5K | 657 | 661 | 928 | 923 |
| 29 | The opening of Amira Riaa in City Centre Carrefour | 12-Jan-18 | 00:02:03 | 162,135 | 171,433 | 6.9K | 7K | 348 | 356 | 969 | 971 |
| 30 | GRWM and talking about having a baby | 19-Jan-18 | 00:23:12 | 1,034,214 | 1,130,054 | 56K | 60K | 3.1K | 3.3K | Disabled. | Disabled. |
| 31 | A new adventure | 24-Jan-18 | 00:12:46 | 263,398 | 270,889 | 8.6K | 8.8K | 863 | 872 | 1,151 | 1,136 |
| 32 | Changing my office and my trip to Tunisia | 16-Feb-18 | 00:14:23 | 340,681 | 362,676 | 12K | 12K | 873 | 892 | 1,709 | 1,723 |
| 33 | We have changed the office decoration by ourselves | 23-Feb-18 | 00:07:14 | 447,038 | 477,851 | 13K | 14K | 801 | 827 | 1,857 | 1,848 |
| 34 | My skin care routine | 27-Feb-18 | 00:14:09 | 468,893 | 543,961 | 17K | 18K | 770 | 860 | 2,314 | 2,363 |
| 35 | Hijab Tutorial | 06-Mar-18 | 00:03:31 | 436,908 | 666,027 | 16K | 18K | 1.1K | 1.3K | 2,391 | 2,588 |
| 36 | The little Rihaab does my makeup | 13-Mar-18 | 00:18:09 | 260,618 | 269,940 | 11K | 11K | 733 | 746 | 1,800 | Disabled. |
| 37 | Trying the Braun Face SPA | 23-Mar-18 | 00:09:02 | 196,917 | 210,082 | 7.9K | 8.1K | 566 | 576 | 1,533 | 1,536 |
| 38 | My trip to Marrakech | 10-Apr-18 | 00:23:38 | 524,956 | 580,851 | 18K | 19K | 1.4K | 1.5K | Disabled. | Disabled. |
| 39 | Vlog Egypt/ I have seen Pharaoh | 08-May-18 | 00:18:29 | 547,054 | 593,262 | 16K | 17K | 1.3K | 1.3K | Disabled. | Disabled. |
| 40 | Ask Amira Riaa EP1/ my fiancé cheated me and insulted me and the second | 17-May-18 | 00:15:47 | 565,723 | 632,988 | 19K | 21K | 998 | 1K | 1,945 | 1,992 |

Figure 5-3 Excel's Data Collection Spreadsheet

5.7.2 Qualitative Methods

This method answers the second research question (RQ. 2). The focus of this step is to analyse the YouTubers' videos. This section presents the methods used to collect data for the qualitative analysis of discourses and performances. Therefore, the two data collection methods used for the second phase of research are: transcriptions and audiovisual analysis.

5.7.2.1 Transcriptions

Transcription of videos was needed to transform spoken texts of YouTubers on videos into written text to be analysed using CDA. Knowing that "there is not typical CDA way of

collecting data” (Meyer, 2001, p. 23). However, before transcribing the videos, a selection needed to be done. YouTubers have hundreds of videos and this research aimed to preview these digital activities of youth and examining how they are formulated. So, considerable data had to be analysed to provide sufficient information about these youth digital cultures, especially that each influencer has a certain discourse, and rhetoric to attract the audience. Several selection options were considered to pick significant representative data of influencers. However, there were substantial differences between the number of videos, views, likes, dislikes, comments, and themes. Considering that the total number of videos 1,000. Therefore, a strategy was needed to minimise the number of videos and have a rich representative data that reveal how content is created and provide insightful details about the structures of discourses and performances.

Some studies selected their videos depending on hashtags or limited their data to a specific number like 100. This could not be applicable because I am not focusing on hashtags and analysing 100 videos for the qualitative analysis is undoable. However, choosing one criterion or one number to minimise the sample of videos was mostly irrelevant and unsatisfying because of the wide variety of dates, views, comments, likes and dislikes. Moreover, minimising the number of videos was necessary because the total footage of the whole videos is enormous. For example, till June 2019, the duration of the whole female videos is 173 h 05 m 34 s knowing that the qualitative analysis is time consuming. That is why it was almost impossible to shed light on these data in a limited amount of time. Furthermore, I have in total more than 1.000 videos, and they vary in time and content. Some reach more than 20 minutes, and other videos are dedicated more to TV than social media audiences. My purpose is to analyse social media content.

To my knowledge, few/no researchers have analysed 10 YouTube channels of both genders with more than 1,125 videos, mainly that some videos last for 20 to 30 m and sometimes till 1

hour. A PhD dissertation investigates the construction of online and mediated identity on YouTube (Simonsen, 2012). The project draws on an empirically based investigation of 900 YouTube videos, where a sample of content has been collected and coded in a designed database. Methodologically, the project has its starting point with (content analysis). However, it was expanded and combined by interpretive observations and registrations. Below are the possibilities that I have studied:

- **Defining a view Number:** First, I wanted to identify a common view number between the two genders to select the videos for the qualitative analysis. For example, selecting all videos exceeding one million views for the qualitative analysis. However, gender caused an issue because the same circumstances were not applicable to both genders. For instance, most male influencers' videos exceeded the one million views per video. For example, Zarouta Youcef, a male youtuber, all his videos exceeded the million views, which was not the case of female influencers, who most of their videos were below the million. If I applied this strategy, males' videos would have more privilege than females.
- **Selecting a date:** Another option is choosing a common starting data. YouTubers launched their channels at different stages. For example, the Doll Beauty and Dzjoker started their first YouTube videos in 2012 and kept regularly publishing till the research was conducted. However, others started only in 2017 like Amira Riaa and Noor & M. So, selecting a date would also have been inaccurate because some YouTubers would have considerable participation compared to others.
- **Selecting depending on Duration of videos:** It is true that the duration of a video cannot be a criterion of success or quality. Some videos are short, but they reached a high number of views like Amira Riaa's video entitled "My lazy

morning routine”. It was broadcasted for 4m 24s but have reached 1,200,869 views. Another video which was entitled “My favourites of 2017” lasted for 27m 28s and have reached only 255,789 views. In some channels, it is the reverse, meaning that long videos reach the million and short videos reach average viewing. So, the length of the video was not a sufficient option to have a meaningful selection of videos.

- **Selecting depending on reaction rates:** This option could have been a potential choice if some female YouTubers did not turn off the comments’ section of considerable number of videos and disable the likes and dislikes’ buttons.
- **Selecting depending on the Means for Viewing figures:** The number of views is vital because it shows how many people were interested in the content of the video and no interaction is needed like liking, disliking, or commenting. That is why, I switched my attention to this criterion to define a selection point. It is essential to focus on every influencer’s content alone. Therefore, the mean of the number of views was considered as criterion of selection. The table below gives detailed information about the total amount of views for every influencer, the mean of the number of views and the videos that would probably be picked to be transcribed and analysed. However, the table shows that number of videos selected depending on the mean is enormous, which hardens the qualitative analysis.

| Gender | Influencers | Total Sum of Views on YouTube (Nov 2019) | Mean | Number of Videos | Selected videos (number of views \geq mean) |
|--------|--------------------|--|-----------|------------------|---|
| Male | DZjoker | 188,643,227 | 1,831,488 | 102 | 36 |
| | Anes Tina | 248,266,759 | 1,299,826 | 191 | 49 |
| | Zarouta Youcef | 66,106,287 | 3,305,314 | 20 | 6 |
| | Mourad Oudia | 61,574,794 | 1,338,582 | 46 | 24 |
| | Zanga Crazy | 136,851,990 | 1,315,885 | 104 | 22 |
| Female | Amira Riaa | 93,055,496 | 582,918 | 67 | 24 |
| | Shirine Boutella | 19,232,183 | 151,435 | 127 | 43 |
| | The Doll Beauty | 155,505,490 | 503,254 | 310 | 103 |
| | Ryma Beauty Addict | 21,406,136 | 181,408 | 118 | 35 |
| | Noor & M | 12,024,853 | 235,781 | 51 | 17 |
| | Sum | | | | 1,136 |

Table 5-3 The Mean of the Number of Views of Male and Female Influencers

- Selecting the Most Popular Videos:** Finally, the last considered option to select the videos for the qualitative analysis was selecting the most popular video on every YouTuber's channel. Taking a glimpse at the themes of the videos of both genders, based on preliminary analysis of the key topics on each YouTuber channel revealed that there were similarities between the topics and every gender focused on almost one big theme, which is society, culture and politics for the males, and fashion, beauty, lifestyle, and home videos for females. Therefore, choosing the most popular video of every YouTuber would add value to the data because of enriching the major themes with a variety of subthemes according to the creator and elaborated content. However, some exceptions were made. Sometimes, I chose the 2nd or 3rd most popular video in case of similarities in the subthemes to have a multiple set of subtopics to enhance the quality of discourses. Furthermore, the main goal is to compare the content of two groups instead of how the same group elaborate the same topic.

5.7.2.1.1 Selected Videos for Qualitative Analysis

The previous section outlined how a set of options were contemplated to downsize the number of videos to be transcribed for the qualitative analysis. Therefore, the videos selected for the qualitative analysis are the first most-watched/popular videos on every YouTuber's channel. However, there were some exceptions to this rating such as choosing the 2nd or 3rd most popular video instead of the first to cover as many topics as possible and avoid similarities in discourses' results. Below is the list of the selected videos, presented with a key quantitative data about each video. The statistics were all noted in November 2019.

- **DZjoker Chemsou “Mansoutich” [I won't vote]:** It is a political video, uploaded in April 2017 and is 4 m 38 s long. The video reached 15, 685,500 views, 797 K likes, 9.3 K dislikes, and 111,937 comments.
- **Anes Tina “Kebch el 3id” [Sheep of Eid el Adha]:** This video discusses a people's behaviours towards a religious event. It was uploaded in September 2015(b) and is 9 m long. The video reached 44,411,727 views, 205 K likes, 35 K dislikes, and 6,802 comments.
- **Zarouta Youcef “Phenomene de Ey Ey et Way Way en Algerie” [The phenomenon of Ey Ey and Way Way in Algeria]:** This video is sarcastic commentary, uploaded in December 2014 and is 13 m long. The video reached 8,632,081 views, 114 K likes, 3.5 K dislikes, and 8,769 comments.
- **Mourad Oudia “Sawga (la conduit)” [Driving]:** It is a video about social behaviours, uploaded in February 2018 and is 6 m 30 s long. The video reached 2,616,466 views, 149 K likes, 1.9 K dislikes, and 6,994 comments.
- **Zanga Crazy “عيد الفطر في الجزائر -بكري و اليوم” [Eid El Fitr in Algeria – Past and Today]:** It is a comparative video between modern and ancient lives, uploaded in

August 2015 and is 8 m 55 s long. The video reached 4,023,622 views, 35 K likes, 2.1 K dislikes and 1,423 comments.

- **Amira Riaa “تجهيزات العرس / تصديرتي” [Wedding Preparations/My Outfits]:** It is a fashion video, uploaded in November 2017 and is 12 m 20 s long. It reached 2.088.976 views, and likes, dislikes and comments were all disabled/turned off.
- **Shirine Boutella “The Algerian Tag”:** It is a Q&A video about YouTuber’s lifestyle, uploaded in September 2017 and is 9 m 36 s long. It reached 1,140,536 views, 48 K likes, 2.3 K dislikes, and 2,997 comments.
- **The Doll Beauty “Ma Routine pendant le Ramadan!” [My routine during Ramadan!]:** It is a religious and cultural video, uploaded in July 2015 and is 8 m 37 s long. It reached 4,628,753 views, 131 K likes, 5.8 K dislikes and 15,999 comments.
- **Ryma Beauty Addict “GRWM Wedding Day حفلة زفاف” [Get Ready with Me for Wedding Day]:** It is a beauty and makeup video, uploaded in November 2016 and is 9 m 51 s long. It reached 1,171,506 views, 19 K likes, 1.3 K dislikes and 1,496 comments.
- **Noor & M “Nettoyer sa peau en profondeur” [Deep skin cleansing]:** It is a home-made skin care routine and cleansing tutorial video, uploaded in November 2018 and is 13 m 28 s long. It reached 599,370 views, 37 K likes, 469 dislikes and 2,851 comments.

The chosen videos were transcribed manually. The data of every video were classified in an Excel spreadsheet, consisting of two parts. The first one includes information about the video such as the YouTuber’s name, the title, videos’ thumbnail, uploading date, and the number of views, likes, dislikes and comments. Each video is provided with a short review/description of the video and its context (time and place). The 2nd part of the spreadsheet consists of the transcription and the descriptive and interpretive analyses. Thus, the analysis on the spreadsheet is organised depending on Fairclough’s model of CDA. The model consists of

three interrelated dimensions: the object of analysis, including verbal, visual or verbal and visual texts; the discourse practice, and the socio-cultural context, governing these processes.

5.7.2.2 Audio-visual analysis

This is video-based research using externally produced videos on social media. Audio-visual analysis is used as a method to collect audio and visual data from YouTube videos. According to Chion (1994, p. 185): “Audiovisual analysis aims to understand the ways in which a sequence or whole film works in its use of sound combined with its use of image. We undertake such analysis out of curiosity, for the sake of pure knowledge, but with other goals as well, including deepening our aesthetic pleasure and understanding the rhetorical power of films”. Visual data collected from YouTube videos aim to provide information about the paralinguistic features, namely body language, hand gestures and other features of performance like the setting, costumes and assisting materials, called by Goffman as ‘front’. Audio data will give details about background music and tone of influencers’ voice. These constituents of performance and non-verbal communication help attracting audiences and play a vital part in delivering messages. This method is simultaneously used with transcription to collect the necessary visual data that corresponds the speech of the YouTuber. Data were stored on Excel spreadsheet.

This method depends on two questions: what do we see? And what do we hear? As elaborated by Chion (1994, p. 186): “the kind of audiovisual analysis I propose is also an exercise in humility with respect to the film, television, or video sequences we audio-view. “What do I see?” and “What do I hear?” are serious questions, and in asking them we renew our relation to the world. Such basic questions aid the first step, description, and lead us through a process of stripping away old layers that have clouded our perceptions”. Therefore, this method describes audio and visual content, taking into consideration the features that interest the

analyst. Thus, semantic information will be added to the analysis of YouTubers' content, which adds value to the data.

5.8 Methods of Data Analysis

Following the explanatory sequential mixed-method approach, the methods of data analysis are both quantitative and qualitative. The first quantitative phase consists of descriptive analysis of the numerical data collected from YouTube using descriptive statistics. Then, the qualitative phase consists of CDA and Goffman's performance theory.

5.8.1 Quantitative Methods

The analysis of numerical data is based on descriptive statistics. Statistics plays a vital role in this research because they give evidence of the assumptions in the literature, identify gender differences depending on YouTube analytics, and provide details about engagement indicators. Statistics demonstrates the digital activity of influencers on YouTube and their growth. Salkind (2000, p. 10) confirms that statistics is a facilitating instrument: "Statistics is a tool that helps us understand the world around us".

Moore and McCabe (1989, p. xix) believe that statistics are not about calculations that a calculator or computer can make but about the understanding that is retrieved from them: "remember that the goal of statistics is not calculations for its own sake but gaining understanding from numbers". Understanding influencers' digital activities on YouTube is essential. However, this understanding requires an examination of the displayed numbers on the platforms to make sense of the data and gain insights into the problem and gender differences in content creation. The numbers also concretise the issue and give static evidence of what is happening, knowing that social media analytics are based on quantitative analysis, giving key insights on content to define audiences' preferences and rate the digital activity.

5.8.1.1 Descriptive Statistics

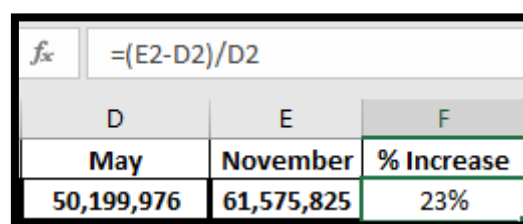
“Descriptive statistics is used to organize and describe the characteristics of a collection of data. The collection is sometimes called a data set or just data” (Salkind, 2000, p. 9). The data are described in this stage using sums, means, and graphs to show the significant differences in the number of views for every influencer. I have used graphs to present the data to facilitate information transmission. Black (1999, p. 326) confirms that this type of data illustration is helpful: “Charts and graphs do provide visual summaries of raw data that would probably be mostly meaningless to us otherwise”. The charts of the number of views are represented in a bar graph, showing the differences between May and November’s data. The graphs are then described and analysed, mentioning any fluctuations, increase, or decrease in the number of views in six months. There is also a highlight of the most-watched videos, least-watched and the main trends in the number of views. So, this analysis aims to provide insightful demonstration of males’ and females’ digital activities in numbers, tables, and graphs to clarify the gender differences. According to Black (1993, p. 86): “Procedures that describe a set of data for a group to provide enlightenment on the characteristics of that group alone are referred to as *descriptive* methods”.

The average has different types, which are the mean, median and mode. Nevertheless, the average that I am referring to in this research is the mean. “The mean is the most commonly used mathematical measure of average” (Student Learning Development, 2009). In statistics, the statistical mean provides information about the central tendency of the data. I have chosen the means of the number of views of every influencer to draw some conclusions because a quantitative value was needed to summarise the large amounts of data. Some YouTubers have more than 100 videos and sometimes they reach 300 videos. So, the means enable me to use representative values of the number of views to spot the differences between the two genders. Means are a balanced indicator of the number of views that varies regularly. In this case, the

mean is calculated by dividing the total sum of the number of views of every influencer by the number of videos that make up the dataset.

Moreover, the numerical data are used to review every influencer's five most-watched, least-watched, most-liked, most-disliked, most-commented, and least-commented videos. The examination of every influencer's YouTube analytics transfers new knowledge about influencers' videos and audiences' preferences. It also provides an accurate assessment of strengths and weaknesses of every YouTube channel, identifying audiences' favourable content to improve audiences' engagement, and highlighting the major differences between the two genders. Moreover, this examination provides substantial details about youth's digital cultures and determine how gender shapes them.

To count the percentage increase of the number of views in Excel, I used the following steps to retrieve the equation in figure below: (1) I organised May and November's data in two columns, (2) subtracted November's data from May's data, then divided the result by May's data. Below is an example of the total sums of the number of views of Mourad Oudia in May and November 2019, counting the percentage increase would be as follow:



| | D | E | F |
|--|------------|------------|------------|
| | May | November | % Increase |
| | 50,199,976 | 61,575,825 | 23% |

Figure 5-4 Increase Percentage Excel Formula

5.8.2 Qualitative Methods

This section elaborates the qualitative methods of analysis. It is divided into two sections: Critical Discourse Analysis and Goffman's Performance theory. The sections explain how data are analysed and the followed approach, like Fairclough's dialectical-relational approach to CDA, to examine and organise data.

5.8.2.1 Critical Discourse Analysis as a Research Tool

Critical discourse analysis, one of the main theories of this research is also used as a method of analysis. It answers the second research question by providing information about the main differences between male and female influencers' use of language, starting from the macro to micro levels, from words to text structure. So, it is mainly based on the model of Fairclough of the Dialectical relational approach. The obtained data will inform how gender shapes and dictates morphological, grammatical, structural, intertextual, and semiotic choices of male and female influencers videos, considering the sociocultural background. This also helps identify how males and females differ in using persuasive devices, and if there are any power relations, and socio-cultural practices. Semiotic analysis is another component of CDA. According to Fairclough, CDA is the analysis of the dialectical relationships between semiosis and other elements of social practice. This leads to the three-dimensional model of Fairclough of CDA, which consists of text, discourse practice and sociocultural practice.

Fairclough believes that “CDA is the analysis of the dialectical relationships between semiosis (including language) and other elements of social practices.” (Fairclough, 2001, p. 123). The content of influencers is considered as a communicative event. According to Norman Fairclough (1995), a communicative event analyses three main elements: text, discourse practice and sociocultural practice. He further explained that by discourse practice, Fairclough means “the process of text production and text consumption” (Fairclough, 1995, p. 3). Critical discourse analysis allows to highlight the linguistic and para-linguistic features of both male and female discourses using Fairclough's model. So, the language properties of both genders will be detailed, going from initial properties, words, to the general structure of the text. This analysis provides information about language features and how gender dictates morphological, grammatical, structural, intertextual, and semiotic choices in videos. It also permits to see if both genders consider techniques of persuasion in their texts and if there are any power

relations, and socio-cultural practices. Van Dijk argued that “‘modern’ and often more effective power is mostly cognitive, and enacted by persuasion, dissimulation or manipulation ... managing the mind of others is essentially a function of text and talk” (1993, p. 254).

In addition to this, the analysis of the non-verbal, also called paralinguistic features of YouTubers’ language, such as body postures, gestures, facial expressions, and voice pitches for both genders since media texts are concerned with written or spoken texts and non-verbal language. So, the analysis will be based on the three main elements of Fairclough’s model of the dialectical relational approach as follow:

- **Text Analysis/Description:** this micro level is based on describing the linguistic elements of the text, including verbal and/or visual texts. In this research, I will retrieve the morphological, grammatical, cohesive, and organisational elements of texts.
- **Discourse Practice/Interpretation:** this meso level is based on processing, covering mainly the relationship between text and interaction. Intertextuality and, in some cases, intersemiotics are taken into consideration, as illustrated by Fairclough (1995), to analyse the formatting of texts and how they were produced and distributed.
- **Social Practice/Explanation:** this macro level looks at the conditions that govern the processes of production and reception of text such as social and historical. This part takes the context into consideration to understand how it shapes text processes.

Finally, it is worth noting that dealing with individual words from Arabic and translating them into English requires a reference to the context, or sociocultural practices, to explain meanings and relations in the textual analysis of videos. Otherwise, it would be inaccurate giving words without their contexts because they are hard to understand. That is why, the third dimension was mentioned intervened with the previous dimensions to explain the context of words.

Finally, the performance of both genders is highlighted to show how male YouTubers make and choose their settings, costumes, and materials, compared to female YouTubers. This brings us to the point of Wodak who said that “CDA emphasises the need for interdisciplinary work in order to gain a proper understanding of how language functions in, for example, constituting and transmitting knowledge, in organizing social institutions or in exercising power” (2001, p. 11).

5.8.2.2 Goffman’s Performance Theory Analytical Framework

Goffman’s performance theory is used as a theory. However, some elements of the ‘front’, as explained in chapter four, are the concern of this thesis because they provide information about the performer and the impression they give to their audiences. The focus is therefore on the setting or background of the video, costumes, and assisting materials. These elements of the front that contribute in the performances of influencers, in this case, are used to compare between males and females’ content. They provide information about how the performers take what is around them into consideration and how they formulate their impressions through the setting they choose or create, the outfits they choose and the materials they use such as cheap or expensive products, feminine or masculine, and so on. So, the elements of the ‘front’ that are considered in this study and that frame the analytical framework of the research are:

- **Setting:** the setting or background of a performance, in this case influencers’ videos, contains expressive equipment, making the scenic part that the performer creates to manage impressions of audiences and influence their perceptions. This part of analysis will provide information about the main differences between males’ and females’ choices, referring to how society and culture impact these choices.
- **Costumes:** the costumes of the performer portray the social statuses they want to transmit to their audiences. They may reveal hidden social meanings like age, gender, occupation and more. Comparing between male and female influencers’ costumes is

vital to understand how the two genders depict their social statuses and how the context of research may impact these choices.

- **Assisting Materials:** this part is mainly concerned with the used materials by male and female influencers. This is to conclude if both genders are open to use a variety of materials to depict the characters they represent to their audiences or are restricted to certain usage of materials like feminine or masculine.

5.9 Evaluation of Methodological Choices

There were multiple challenges while conducting this research including the context and sample of the study and the data collection and analysis processes. The research is being tackled in Algeria, where social media research is scarce. There is almost no/little research about influencers, let alone their performances, influence or role in society or social media. Furthermore, literature about media and social media is negligible, which obliged me to refer to surrounding countries to review some previous works despite using three languages to research: Arabic, French, and English.

The first challenge that is highlighted about data collection is dynamism. Social media are dynamic platforms that may change in record time. My research focused on ten YouTube channels. The data were challenging and hard to control because every influencer has a unique pace of publishing, content, engagement, and some exception like buzz videos re-classifying the lists of influencers because of the change in the number of subscribers on YouTube and followers on Instagram—this number was used for selecting the top-rated influencers. Furthermore, their activities cannot be controlled. They can delete any video reviewed and archived in Excel, which slows down the process because of re-classifications and recounting of the sums, means and percentages.

The second challenge is about transcriptions to analyse discourse. Almost all the videos are in Algerian dialect or a mixture of Arabic, Algerian dialect, French, and some expressions in English that NVivo cannot transcribe. In addition, some videos include more than three speakers, which hardens the process. The transcriptions were done manually, which is time-consuming. It cannot be discarded that one of the influencers talked in French in her video that could be transcribed via NVivo. However, some data had to be added manually, such as non-verbal communication like body language and background information such as music and the setting. Then, there is the translation issue.

5.10 Conclusion

This chapter discussed the methods to undertake this research. It also demonstrated the research question, methodological approach, positionality of the researcher, study design, sample of the study and limitations. It explained the rationale behind choosing a sequential explanatory mixed method as an approach, and reasons behind choosing the methods of data collection and analysis. Moreover, the chapter described the process of data collection and selection of videos for the qualitative analysis. The following chapters present the quantitative and qualitative analysis, respectively.

CHAPTER 6

PHASE ONE – QUANTITATIVE ANALYSIS –

6.1 Introduction

This chapter covers the first phase of analysis which is basically descriptive analysis of YouTube analytics. It starts with a general overview about the YouTubers and the dates they joined YouTube, the number of their subscribers, number of videos, videos' durations, the number of views, its mean and the percentage growth during a standard period. The chapter is comparative. It compares between data of ten male and female influencers. The general overview is followed by the list of the most-watched videos of every YouTuber, the least-watched, most-liked, and disliked, and most- and least-commented. Finally, it concludes with the descriptive graphs of the most increased percentages of viewership during the standard period of observation—May and November 2019.

6.2 General Overview of YouTubers' Statistics

I will focus in this section on the relationships among the data and the interpretations of the main differences between male and female statistics on YouTube. This covers the dates when the YouTubers joined YouTube, their number of subscribers and how they grew between May and November 2019. Furthermore, it shows the correlations between the number of YouTube videos of male and female YouTubers, their total broadcast time, and their total sum of the number of views. Below is a table that summarises the points that will be thoroughly analysed in the next sections:

| Gender | YouTuber | Joined YouTube | YouTube Subscribers (May 2019) | YouTube Subscribers (Nov 2019) | Number of YouTube videos (May 2019) | Number of YouTube Videos (Nov 2019) | Broadcast Time (Nov 2019) | Number of views (May 2019) | Number of Views (November 2019) | Mean | Growth of the Number of Views (%) |
|--------|-----------------|----------------|--------------------------------|--------------------------------|-------------------------------------|-------------------------------------|---------------------------|----------------------------|---------------------------------|-----------|-----------------------------------|
| Male | DZjoker | 15-Jun-11 | 2,036,454 | 2.2M | 100 | 102 | 12:45:54 | 166,146,168 | 188,643,227 | 1,831,488 | 13.54% |
| | Anes Tina | 20-Sep-11 | 2,315,837 | 2.48M | 191 | 191 | 30:38:45 | 221,530,316 | 248,249,601 | 1,299,826 | 12.06% |
| | Zarouta Youcef | 08-Jan-11 | 1,154,464 | 1,28M | 19 | 20 | 03:38:10 | 60,446,616 | 66,106,287 | 3,305,314 | 9.36% |
| | Mourad Oudia | 30-Dec-12 | 1,003,196 | 1.21M | 39 | 46 | 04:31:09 | 50,199,976 | 61,575,825 | 1,338,582 | 22.66% |
| | Zanga Crazy | 17-Oct-10 | 583,125 | 883K | 146 | 104 | 12:47:56 | 90,856,441 | 136,851,990 | 1,315,885 | 50.62% |
| Female | Amira Riaa | 03-Apr-17 | 783,694 | 929K | 61 | 67 | 16:02:44 | 31,909,401 | 39,055,496 | 582,918 | 22.40% |
| | Shirine Bouella | 28-Jan-15 | 522,199 | 542K | 119 | 127 | 26:54:50 | 17,924,797 | 19,232,183 | 151,435 | 7.30% |
| | The Doll Beauty | 10-Dec-09 | 1,851,795 | 1.95M | 295 | 310 | 54:53:10 | 143,992,801 | 155,505,490 | 503,254 | 8.04% |
| | Ryma Beauty A | 14-Sep-15 | 412,764 | 472K | 111 | 118 | 78:59:15 | 18,450,499 | 21,406,136 | 181,408 | 16.02% |
| | Noor & M | 23-Feb-17 | 441,297 | 505K | 42 | 51 | 08:11:03 | 9,709,148 | 12,024,853 | 235,781 | 23.85% |

Table 6-1 YouTube Synopsis of Male and Female Influencers

The male YouTubers joined YouTube between 2010 and 2012. However, the female YouTubers joined between 2015 and 2017 except the Doll Beauty who joined in 2009. Yet, it is worth noting that she is an Algerian who lives in France which might explain her early engagement on content creation on YouTube. By this I mean that female content creation on social media was not quite popular especially in Algeria. The early presence of the YouTuber on the platform allowed her to gain more YouTube subscribers compared to the other female YouTubers whom their number of subscribers varied between 400,000 and 700,000 subscribers. However, the target audience of the Doll Beauty is multinational i.e.: French and Algerian by virtue of her dual nationality which might have helped her gain more popularity than the other female Algerian YouTubers. It is true that the number of subscribers can be explained by the early presence of the YouTuber on the platform which dates to 2009. But it is worth mentioning that the YouTuber has a multilingual content which might have helped her gain more audiences. Some of the benefits of having a multi-language website is that it reaches a larger audience and optimizes international search engine (O'Hare, 2020).

Another point that should be highlighted is that despite the late presence of YouTubers on the platform, they could somehow attract same or half the number of subscribers of some male YouTubers. For instance, Zanga Crazy joined the platform in 2010, however, he has been transcended by Amira Riaa who came 7 years later, knowing that she had lost her first YouTube channel with thousands of subscribers before. Noor joined YouTube only in 2017 and had almost the half number of subscribers of Zarouta Youcef and Mourad Oudia in 2019 who joined 6 and 5 years, respectively, before her. If we count the mean of subscribers per year, Amira and Noor surpass Zarouta and Mourad who might have 464K, 252K, 182K and 172K subscribers per year, respectively. So, these calculations prove that the success of male YouTubers in ceasing a high number of subscribers is due to their early presence on the platform, yet some exceptions might occur. For instance, Shirine Boutella joined YouTube in

2015, yet her number of subscribers is moderate, knowing that she had the least increase of subscribers in 6 months with an amount of only 20K compared to the other female YouTubers. This, however, can be due to the extensive use of French language in her videos. Because Arabic is favourable since it is the mother language, as mentioned in chapter two, and links Islam and nationalism (Benrabah, 2004). Furthermore, talking in the coloniser's language means reviving The Civilizing Mission set by France to implement French standards and omit the Algerian indigenous standards and downgrade the Muslim identity (Toth, 1994). This issue of language use was beneficial for The Doll Beauty—an Algerian living in France. However, it was inadmissible for Shirine who was living in Algeria. This indicates that audiences prefer that Algerian influencer, living in Algeria, transmit Algerian values and culture on YouTube instead of acknowledging coloniser's civilisation.

By November 2019, the number of subscribers raised substantially for all YouTubers. However, the most remarkable augmentation is Zanga Crazy's. It is obvious that this YouTube channel is the only one in the males' category that did not surpass the million. However, they gained approximately 300K new subscribers in 6 months. This can only be explained by the new song that gathered Zanga Crazy with a singer called "Mouh Milano". The song, that is entitled "#MamaAfrica", was broadcasted on the YouTubers' channel in June 2019 when the Algerian National Football Team participated in "Africa Cup of Nations". The virality of the song helped the YouTubers gain more than 43 million views in a record time and more 300K new subscribers. Adding a new genre, especially a football song, is a smart move to attract viewership and new subscribers. Featuring with "Mouh Milano", who is a popular singer, is also another savvy step to attract more viewership and subscribers.

Football has a vital place in the Algerian society. The participation of the Algerian National Football Team in continental or international competitions is considered as a national event which requires, among others, cheering and mass production of football songs that go viral to

encourage the home team and celebrate any victory that comes accordingly. “In Algeria, as in many countries, football has triggered passions capturing dreams of greatness and unifying nations” (Arezki, 2019). The importance that is given to the national team of football goes back to the post-independence of Algeria when “football was used in the service of the National Liberation Front (FLN) state ideology: internally, for the mobilization of social forces (youth, students, workers) to support socialism, and externally, for the integration of independent Algeria into the world’s bi-polar system” (Amara, 2012, p. 42).

Another point that helped male YouTubers gain popularity and extra views on YouTube is their appearances on different TV channels during Ramadan which is a key feature. “Ramadan is the biggest and most lucrative TV season of the year in the Arab world and the Middle East” said Fahim (2020), a film critic, programmer, and co-author, he further continued: “Imagine something as all-encompassing as Super Bowl weekend, only it lasts for an entire month. During the holy month, TV is the one thing that united families from different socio-economic backgrounds. With most sources of entertainment suspended, the small screen has always been the main vehicle of leisure for millions of Arabs – and never has that been more true than now”. Similarly, TV production increases enormously in Ramadan in Algeria. Entertainment, however, is among the most vital genres during Iftar which is the male YouTubers’ speciality. In this regard, Cheurfa (2020), confirms the importance of TV production in Algeria with a slight focus on entertainment: “Ramadan in Algeria, like in most Arab countries, is more than a month of fasting and feasting. It is the prime season during which TV programmes compete and thrive. Each year, TV channels offer an abundance of exclusive and newly released programs. These range from drama series, and sitcoms, which aim at entertaining viewers during the long fasting hours and providing an enjoyable company to the gatherings of family and friends”.

Exceptionally, private TV channels such as Ennahar TV, El Djazairia TV, and Echorouk TV chose influencers to present entertaining series using the same YouTube strategy of content creation to attract viewers. Some of the chosen five male YouTubers for this research appeared even more than three years in a row on TV. For instance, DZjoker presented a comedy series in Ennahar TV called “Imaginiw” in 2016 and “El Wa3ra” on Echorouk TV (Ould-Khettab, 2017, my translation). Anes Tina presented comedy series and social experiences on Echorouk TV for several successive years (Anes Tina, 2015a). The same applies to Zarouta Youcef, Mourad Oudia and Zanga Crazy. In addition to this, some YouTubers re-uploaded the broadcasted TV episodes in their YouTube channels so people can re-watch which helped them gain more viewership. Female YouTubers, on the other hand, never appeared on TV until 2019 when Amira started hosting a TV show called “Soug Nssa” (El Djazairia One, 2019).

Another point that contributed to the YouTubers’ popularity and significant increase of viewership compared to the females is their expertise and knowing their audiences’ needs. Male influencers became aware of the most-watched videos, which is the reason behind the re-appearance of some updated titles in their YouTube channels (See Appendices A, B, C, D, and E). In other words, they understood the platform’s algorithm. Selders (2019) explained the goal of YouTube’s algorithm and how it works: “Just like Google, YouTube’s algorithm aims to provide searchers with relevant, personalized videos. There are five separate sections of YouTube where algorithm works: Home, Search, Recommended Videos, Trending, and Subscriptions. That means that for each of those sections of their interface, YouTube works to present users with options they’ll love. But how do they know what videos their audience will love? That’s where the algorithm comes”. “YouTube titles play a big part in the ranking factors for search” (Brown, 2021), remarkably, some male YouTubers use the same titles about a trending topic which facilitates the discoverability and recommendation processes for all of

them, this includes titles like Elections in Algeria, Eid El Adha in Algeria, women's day in Algeria, and football in Algeria.

“في الجزائر” [In Algeria] is the primary keyword that appears in most titles of males' YouTube videos (see Appendices A, B, C, D, and E). Knowing that one of the best practices to write attractive titles is to “include high traffic keywords at the start of the title” (Brown, 2021). So, it is easy to grasp that the Algerian culture and identity are among the best topics on YouTube in Algeria. It is the reason why male YouTubers keenly create content and add keywords about this topic to gain more views than female YouTubers. Another proof that Algeria-related videos receive more views and success is the top watched videos on females' YouTube channels (See Appendices F, G, H, I and J). Most of their top videos tackle some of the aspects of the Algerian culture such as Algerian wedding outfits, and the Algerian tag, elaborating several topics, like Algerian food and music, and Ramadan routines. Even though these topics do not have a universal but a local appeal, they succeeded to popularise males' content.

In the female's category, Amira Riaa gained more than 150K new subscribers. The YouTuber uploaded 8 new videos, 7 of them are Vlogs, which is short for video blogs, and one of them is a family routine. Some were daily routine and family vlogs and others about her child's first flight experience to Dubai, her trip to England to learn English, Jordan, and Turkey. Vlogging, which is “the daily practice of capturing and sharing vlogs characteristically featuring a vlogger shooting themselves at arm's length throughout their everyday activities” (mediakix, 2016), is important to attract audiences' attentions and raise YouTube's viewership. This is because vlogs are: first, engaging because of type of content which is visual and the easiness to engage on a personal level with audiences, and second, they are mobile-friendly i.e.: they are easy to watch on smartphones compared to reading blogs (Becker, 2020).

The period of analysis has shown that the male YouTuber uploaded 0 to 5 videos between May and November 2019. It is worth noting that there were some re-uploading and deletion of some videos as well. For instance, Zanga crazy added only two videos, including #MamaAfrica, and deleted more than 40 videos that varied between 16K to 700K views. There are no common features between the deleted videos, some of them were trailers, episodes from web series, bloopers, giveaway, and podcasts about different topics. Mourad Oudia re-uploaded three videos that were published in 2014 (See Appendix D). They were named podcasts about “Magic”, “Dancing in Oran #EyEyEy”, and “Ramadan” (I shall note that male YouTubers refer to their videos as “podcasts”). He deleted one video about ‘Air Algerie’, an airline company, and added five new videos. Anes Tina deleted a video that was uploaded in 2015 and added a new one in June (See Appendix B). The omitted video is a portray that was broadcasted on Dzair News. Another remark is that regardless of the minimal upload of videos which varied between 1 to 2 videos among male YouTubers, except of Mourad, the number of subscriptions and views augmented remarkably. This indicates audiences’ considerable engagement to males’ influencers, confirming their domination of youth cultures on online spaces. Bradley (2013) stated that males were dominating youth cultures in the past. These finding confirms that males still dominate cultures in the digital era despite their occasional nonattendance.

Female YouTubers, on the other hand, uploaded more videos in 6 months compared to the males. They posted between 5 to 15 videos per YouTuber. Concerning deletion, Amira Riaa is the only one who deleted one video about a website called “Jumiaa”. Overall, the female YouTubers, and despite their late arrival on YouTube, they uploaded 673 videos compared to the males who posted 463 videos (see Appendices A to J for further details). However, it can be denoted that quantity is insufficient to attract audiences’ engagement. Furthermore, the broadcast time of all female videos reached 185h 01m 02s compared to males who spent 64h 21m 54s which is almost three times less than females’ broadcast time. This, however, might

be in favour of the males' YouTubers, because shorter videos are preferable than longer ones and get the most views (Mansoor, 2018).

So, neither the high number of videos nor their long broadcast time attract high amount of viewership. As a proof, the males' number of views tremendously transcended the total sum of females. Since all influencers started at different years and have different number of videos, comparing the mean of the number of views is more appropriate. The mean, also called the statistical average, gives a proper idea of the central tendency of data for every influencer. The results have shown that the males' means of the number of views all exceeded the one million compared to the females who had half the sum or less. Zarouta Youcef had the least number of videos and the shortest duration of the total broadcast time of all his videos compared to the other influencers (See Appendix C for further details), but the mean surpassed the 3 million which is captivating.

Shirine Boutella, on the other hand, uploaded more than 120 videos in 4 years (See Appendix G), and more than 25 hours of broadcast time and still had the lowest mean among all other YouTubers which is 151,435. Amira Riaa joined two years later than Shirine, she had less videos and broadcast time but still had higher mean than the latter. This applies to Noor as well. So, the number of views is not influenced neither by the great number of videos, their long durations, nor the early presence on the platform. The results prove that the number of views depend entirely on the content of videos. However, when Noor and Amira opened their YouTube channels in 2017, they were already popular on social media (Amira had another YouTube channel before), which might have helped them attract more viewership and subscribers in a record time compared to the other influencers who were less popular when they created their YouTube channels.

Concerning the number of views and percentage growth, a set of points should be highlighted. Some increases are compatible with the new uploaded videos. For instance, Mourad Oudia had a percentage increase of 22.66% knowing that he added 5 new videos and re-uploaded three archived videos that reached all together approximately 6 million views. In addition to slight growth of old videos which is rational. Remarkably, DZjoker added two videos that reached together 3,251,180 views but the 6 months increase was more than 22 million extra views. Similarly, Anes Tina and Zarouta each uploaded one video that did not exceed 1.5 million views, but they had 12.06% and 9.36% increase in the total sum of number of views, respectively. Meaning that the biggest of viewership was ceased by older videos. So, some YouTubers succeed to attract permanent viewership despite the lack of posting regulations. For instance, in 2015, DZjoker uploaded two videos in 2015 and no videos in 2018 (see Appendix A). Similarly, Zarouta did not upload any videos in 2015 and 2018 (See Appendix C). But, despite their modest irregular posting in six months, or no posting for a year, they manage to keep the viewership constantly increasing and have a sustainable engagement.

Lincoln, CEO of Ignite Visibility which is one of the top digital marketing agencies and one of the top marketing experts, said that one of the mistakes that destroy a YouTube channel is not having a strategy when making videos (2019). According to him, a short-term vision leads to misrepresentation of brands and neglection of YouTube channel activity (Lincoln, 2019). He further said: “even in cases where high-quality video content is present, a lack of strategy can leave videos gathering dust in the far reaches of YouTube’s library” (Lincoln, 2019). Clark (n.d.), confirmed that irregular uploads is one of the ways to destroy a YouTube channel and maintaining a regular posting schedule is beneficial for both fans and the algorithm. Cox (2021), a Social Marketing Expert, said that scheduling is not “the most glamorous part of being a YouTube creator” but it is vital to grow the subscribers’ base and keep their engagement. Deleting old videos is also one of the destructive strategies because they affect

the promotion of new videos (Clark, n.d.). Unfortunately, these are not applicable to some male YouTubers as it has been noted before. Because even though male YouTubers do not have strategies in making videos, delete, and have irregular uploads i.e.: no posting schedule, their numbers of subscribers and viewership have a long-lived hype.

Concerning the female YouTubers, it's true that they had noticeable growth, but they kept posting all along the period of 6 months which might have helped them attract new viewers for new videos and promoting old ones. They posted at least one video per month which have kept their viewership steady and engagement on the platform incessant. They constantly post product reviews, tutorials, vlogs, Q&As and many more. Influencer Marketing Hub posted a set of YouTube video ideas for creators to get inspired (2021), some of them are almost the same topics uploaded on the females' channels. One of the major points that should be highlighted is that the male YouTubers mostly post videos about trendy social, cultural, and political events such as Ramadan, school entrance, Eid, and elections. Supposingly, these topics would be outdated along the years, but this is not applicable to the male YouTubers because they mainly focus on comedy and creating humoristic scenes in their videos which might be the reason behind their success. According to Mediakix (2017), a top influencer marketing agency, comedy YouTubers "are unabashedly self-deprecating and have excellent observational skills" which make them successful.

Notwithstanding this fact, beauty, lifestyle, fashion, travel, and vlogging are among the list of the most popular types of YouTubers set by Mediakix (2017). Even though these are among the most frequent topics on the female YouTubers' channel, they hardly get significant growth in the number of viewers without constantly making videos and regularly posting videos. Tankovska (2021), social media, online video and entertainment, and internet communications research expert, said that "fashion- and beauty-related content such as makeup and skincare tutorials, cosmetics hauls, and product recommendations are among the most popular content

on YouTube”. The table above shows that Shirine Boutella and the Doll Beauty posted 8 and 15 videos, respectively, but their growth percentages between May and November 2019 reached only 7.30% and 8.04%, respectively. These percentages are less than DZjoker’s, Anes Tina’s and Zarouta’s who posted only one or two videos each in 6 months.

It is noteworthy to mention that beauty and fashion YouTube videos are popular and attract millions of views worldwide. According to a survey conducted by Statista (2018), annual beauty-related content videos reached 169 billion views in 2018. Tankovska (2021) said that beauty videos are “big business on YouTube”. Despite all, the views of the female YouTubers designated for this study are neither as prosperous as the males nor the worldwide beauty vloggers. For instance, Zoe Elizabeth Sugg, known as Zoella on YouTube, is a British beauty and fashion vlogger who opened her channel in 2009 and got 12 million subscribers and over 1 billion views by 2020. It’s true that Zoella’s success is tremendous compared to many worldwide beauty vloggers, yet it shows that Algerian female YouTubers are behindhand, knowing that these are among the well-known and most popular influencers in Algeria. The qualitative analysis of their content will, however, highlight any features of texts that may prevent them from obtaining more views and subscribers. However, these first results indicate segregation of females’ content in Algeria despite its success and popularity worldwide, confirming Roald’s (2004) statement about setting females apart in a Muslim space where both genders are present.

6.2.1 The Most-Watched Videos

The five most-watched videos of male YouTubers vary between 44 M and 2 M views. The main genre is comedy, humoristic commentaries about certain socio-cultural issues, songs, and political messages. So, the five most-watched videos on DZjoker’s YouTube channel are: first is a political video entitled “I won’t vote- Mansoutich” that reached 15,685,500 views; Second, a video about the religious celebration Eid El-Adha, it’s called ‘In brief who is the sheep? Eid

El-Adha in Algeria' that attained 13,611,410 views; then a Clash videos of one of the private TV channels in Algeria that obtained 12,231,520 views; next is a video about a category of male young adults that is entitled 'The Manhood Mafia in Algeria', it reached 8,471,343 views; Finally, a video about Police in Algeria that attained 5,985,316 views.

The five most-watched videos on Anes Tina's YouTube channel are 3 podcasts about Algeria and 2 political videos. First is the podcast about the religious celebration Eid El-Adha 'The sheep of Eid-El-Adha' that reached 44,411,727 views; Second is the political video entitled 'I am angry' that attained 15,096,897 views; Third, is a podcast about love in Algeria, it obtained 10,044,243 views; Then, A message to the parliament that had 6,424,936 views; Finally, a podcast about bullying in Algeria that reached 3,963,069 views.

The five most-watched videos on Zarouta Youcef's YouTube channel are mainly sarcastic criticism of music, advertisements, and popularity in Algeria. First is a video about a new music genre that appeared in the Algerian west called "Ey Ey Way Way". The YouTuber has criticised it using humour and sarcasm and the total sum of the number of views is 8,632,081 views. Second is a criticism of Algerian advertisements and the video reached 7,058,924 views. Next is a video about famousness in Algeria that attained 6,874,578 views. Then, a video about Rai in Algeria which is a popular type of music in Algeria especially in the west; the video obtained 5,654,576 views. Finally, the fifth most-watched video on the channel is about a singing competition broadcasted on National TV, it reached 4,774,762 views.

The five most-watched videos on Mourad Oudia's YouTube channel are from largest to smallest as follow: the first video entitled 'driving' reached 2,616,466 views, the second video entitled 'France' attained 2,413,876 views, Next is 'Houari Potter ... Magic' that obtained 2,201,056 views, Friends reached 2,055,659 views and the fifth most-watched video is entitled 'Stupid 15' that had 2,042,577 views. All the top 5 videos transcended 2 million views.

The five most-watched videos on Zanga Crazy YouTube channel are two songs about football and three episodes from a TV series called 'Bekri vs Lyoum' which means 'Ancient days vs today' broadcasted on Ennahar TV. The views are as follow: the first most-watched video is entitled 'Mama Africa' that reached 43,248,581 views. The second most-watched video is about the football match that gathered Algeria with Burkina Faso, it attained 4,350,782 views. Next is an episode entitled 'Eid El-Fitr in Algeria' which is a religious celebration, it obtained 4,023,622 views. Then, two other episodes entitled 'Stadiums in Algeria' and 'Prison in Algeria' reached 3,288,029 and 2,914,700 views, respectively.

Overall, the number of views indicate that entertainment videos about society, culture and the Algerian lifestyle are the most-watched videos on the males' YouTube channels. Political videos are also among the most viewed videos, but they are not as popular as the entertainment 'Algeria-related' videos. Möller et al.'s research about the characteristics of social information about entertainment videos compared to the social information of online political videos confirmed this finding. According to them, "entertainment videos were watched more often than political videos" just like the number of views indicated in their study (Möller et al., 2019, p. 523).

The most-watched videos of the female YouTubers varied between 4 million to half million views. The most-viewed videos in Amira Riaa's channel are: "Wedding outfits and preparations" 2,088,976 views, "try not to laugh challenge with my husband" 1,595,181, "my lazy morning routine" 1,528,453, "I surprised my husband, and we visited our new home" 1,401,605, and "Vlog/ a day in my life as a new mom" 1,399,030 views. The most-watched videos of Shirine Boutella are: "The Algerian Tag" that reached 1,140,536 views, a tag with one of the main actresses of "El Khawa", a drama series, reached 648,355, a hair colour tutorial that reached 597,839, a Q&A 579,749, and "How to hide dark circles" obtained 553,718 views.

The five most-watched videos on The Doll Beauty's YouTube channel are: "Ramadan routine" that reached 4,628,753 views, "Who among us 2 ...? Ft. my cousin" 2,983,804, "my morning routine for school" 2,799,514, "draw my life" 2,458,096, and "the Algerian tag" 2,445,502 views. The five most-watched videos on Ryma's channel are: "My wedding outfits and preparations" that reached 1,300,607 views, "GRWM/Wedding party" 1,171,506, "top 10 foundations for a perfect skin" 666,165, "I found the dress" 565,064, and "How to apply keratin alone at home" 531,964 views. Finally, the five most-watched videos of Noor are: "Vlog/Backstage of our wedding" 876,625 views, "makeup tutorial/ simple and glam" 647,507, "cleaning skin deeply" 599,370, "Ramadan routine/ first day in my home with my husband" 559,635, and "5 simple hijab tutorials" 549,705 views.

Overall, the category of the most-watched videos of the female YouTubers' channels are various. There are vlogs, tags and challenges with guests, fashion, makeup, skin, hair and hijab tutorials, Ramadan and morning routines, Product reviews and Q&A, knowing that these are among the types of the most-watched videos on YouTube. According to Meyer-Delius (2017), a senior content creator and an expert writer, and Influencer Marketing Hub (2020), Q&As, tags, vlogs, tutorials, and product reviews are among the most-watched and best type videos on YouTube.

The interval of the number of views of the most-watched videos of the male influencers is tremendously vast than that of the females. While the males' videos varied between 40M to 2M views, the females' videos varied between 4M to half million views. Knowing that the topics elaborated by females are among the most popular videos on YouTube worldwide (Influencer Marketing Hub, 2020; Meyer-Delius, 2017), meaning there is incompatibility between the content and the obtained number of views compared to males' content. Adding to this, despite the change of topics, male YouTubers focus mainly on comedy and some political content, whereas the female YouTubers use different types of videos which means that they

have diversity and exploration of different categories. However, the number of views does not reflect the success of their content compared to the males and worldwide results about the most successful videos.

6.2.2 The Least-Watched Videos

The least watched videos of male YouTubers vary between 15K to 1M views. They are TV extracts of the YouTubers' interviews, ancient videos about Algeria and society, 'best of', comedy and re-uploaded videos about social issues. First, the five least watched videos in DZjoker's channel are all TV extracts that DZjoker hosted or a guest, they are as follow: DZjoker Tagger serial passage "Channel 3" 15,756 views; 2nd episode "Hkaytek Hkaya" 25,902 views; Eid Passage "Lemet el3id" 34,750 views; Ramadan 2013: "Hkaytek Hkaya 2" 35,895 views; and DZjoker on 'Canal Algerie' "Happy Aid" 40,112 views.

The five least watched videos of Anes Tina are 3 podcasts that were posted in 2011 comparing Algeria with other components and two extracts from two TV shows. They are: Only the old part 1 that had only 58,892 views; Algeria vs Islam that reached 60,224 views; Algeria vs Europe part 2 had 60,919 views; and the two TV extracts 'No panicking' passage + behind the scenes and 'Le Grand Sbitar' The big Hospital cheb Khaled that had 62,814 and 64,516 views, respectively.

Concerning Zarouta Youcef, the least watched videos include a variety of topics and they are as follow: the first least watched video is entitled 'The Algerian Electoral Farce' that obtained 1,161,125 views. Second least watched video is about Women's day in Algeria, the video reached 1,259,808 views. Then, a video entitled 'The Next President of Algeria' reached 1,285,233 views; Algerian CAN 2013 that reached 1,418,234; finally, a video Best of Zarouta Youcef that obtained 1,436,127 views. Despite the last placement of these videos, they were all able to overcome one million views.

The five least watched videos of Mourad Oudia are: Ramadan (Podcast) 22,011 views, Dancing in Oran #EyEyEy (Podcast) 172,021 views, Magic (Podcast) 545,040 views, the prophet's birthday 620,804 views and the end of holidays 640,223 views. Finally, the least watched videos of Zanga Crazy obtained less than 60,000 views each. The first least watched video is a project presentation, it reached only 12,493 views. The other videos that are among the least watched videos are episodes 12, 14, 05 and 13 from 'Hello it's nothing' series.

So, males' least watched videos can be TV extracts or humoristic commentaries or in the case of Zanga Crazy, episodes from a web series called "Hello it's nothing". Yet, it is worth mentioning that some least watched videos are not necessarily less viewed because they obtained more than one million views like the case of Zarouta's videos. Some had more than half million views like the videos of Mourad Oudia.

On the other hand, the female influencers' number of views of the least watched videos vary between 3K to 150K views. They are from smallest to largest: "Meet up Opening of Amira Riaa in Oran" 98,838 views, "Be yourself campaign" 134,290, "Vlog part 2 Jordan" 140,792, "Fenty Beauty by Rihanna Review" 153,440, and "Eyewear, sunglasses paradise" 156,380 views. Concerning Shirine Boutella, the least watched videos are: "Doing foundation + quick everyday makeup + a small review about Flormar products" 5,368 views, "Eyebrows Surgery" 7,843, a video about a box that contains products 10,376, a video where Shirine presents a box of products 10,978, and "get ready with me" 12,064 views.

The least watched videos in The Doll Beauty's channel are all about giveaways. They are "ROMWE.COM results" that attained 3,760 views, "Giveaway Mastercoiff": Who is the winner?" 3,968, "Giveaway Christmas Mastercoiff" 5,574, "giveaway Christmas BeTrousse" 6,111 views, and "Starting Christmas giveaways" 6,202 views. The least watched videos of Ryma Beauty Addict are: "My new products NoorBox + how to order?" 39,204 views,

“Tutorial/Bronzy gold makeup” 39,494, “Festive burgundy eyes makeup” 42,362, “Vlog press LG South Korea” 44,871, and “My eyebrow routine” 46,981 views. Finally, Noor’s least watched videos are: “22nd April Opening of the store/Noor & M Collection + giveaway” 25,949 views, “A day with me/ I visited high heels salon/ tips to take care of hair” 29,020, “Unboxing + big giveaway” 41,493, “Vlog/ memory/ 2nd store Noor & M/ Oran” 63,371, and “Glow everyday makeup/ Make Up Forever” 85,394 views.

Surprisingly, most of the least watched videos of female YouTubers include names of brands in their titles. The brands’ names are either the YouTuber’s own brand like ‘Amira Riaa’ and ‘Noor&M’ or other public brands like ‘Fenty Beauty by Rihanna’, ‘Eyewear’ which is a popular sunglasses store in Algeria, ‘Flormar’, ‘Mastercoiff’, ‘BeTrousse’, ‘LG’, ‘Make Up Forever’ and theme boxes such as ‘NoorBox’. It is commonly known that marketing influencers advertise products in an indirect authentic way, so, revealing the names’ brands in the titles of videos shows that the YouTuber is directly interested in advertising the brand instead of authentically and honestly recommending a product because they proved its efficiency.

Hoos, Chief Growth Officer at The Outloud Group, an influencer marketing agency, believes that the naturalness of influencers is a key criterion behind their success, “Influencer marketing is effective because it capitalizes on our most natural tendencies, emotions and desires. Influencer marketing is word-of-mouth at scale, where people listen *to those they trust and those who can use storytelling effectively*. When we dive into the psychological details, we find that natural emotions, fear of missing out, care and relationship-building play out digitally” (2019, *my emphasis*). Apparently, this technique repels the viewers from watching these videos because it explicitly reveals the female YouTuber’s attention of advertising instead of incorporating it savvily in storytelling. “Influencer marketing works because of the high amount of trust that social influencers have built up with their following” (Chen, 2020). So, in

this case, the female YouTubers' writing style have made the viewers question their honesty and authenticity. In the same vein, Bishop (2021) stated that a drive toward "authenticity" is among the conventions of influencer production. Therefore, misinterpreting one of them might cause inadequacy and a drop-in engagement as discussed in this part. Another point that should be highlighted is that YouTube is not considered a marketing influencer platform. Instagram is the basic platform for influencers and marketing, as mentioned in chapter two (Genç and Öksüz, 2015), and three. Therefore, the explicit reveal of marketing on YouTube is considered as an inaccuracy in content creation and influencer marketing culture, entailing the implicit integration of product placement into reviews. This is a mistake that male influencers never witnessed in their YouTube channels. As a proof, none of their YouTube titles explicitly advertise brands.

6.2.3 The Most-Liked Videos

The most liked videos vary between 797K to 30K likes. Surprisingly, the five most liked videos on DZjoker's YouTube channels are not the most-watched videos except one which is "Mansoutich" [I won't vote]. The five most-liked videos are all political. First, the most liked video is the most-watched video on DZjoker's YouTube channel "Mansoutich", it received 797K likes. Second, the Clash against Ennahar TV that had 487K likes; third, a video about the situation of Palestine that had 265K likes. Next, is a video against the former Algerian president candidacy for the 5th term. The video is entitled 'FRAME: DZjoker News against the 5th term' it received 187K likes. Finally, the 5th most liked video is a criticism of the head of Football Federation in Algeria which is called 'Who are we? 2017 Game of Ballone' that received 16K likes.

The five most liked videos on Anes Tina's YouTube channel are four political videos and a podcast, two of them are among the 'most-watched' list. First, I am angry that received 684K likes; the political video against Bouteflika's candidacy 'Shame on you' that obtained 353K

likes; A podcast about love in Algeria 323K likes; Then, another political video entitled ‘No you can’t’ that attained 256K likes; Finally, a video called ‘the people want’ that obtained 230K likes. Concerning Zarouta Youcef, the five most liked videos on the channel are 3 humoristic commentaries, and 2 political videos. Two of them are among the five most-watched videos. They are Famousness in Algeria 231K likes, Algerian advertisements -part 2- 180K likes, Legislative elections in Algeria 167K likes, the next president in Algeria 146K, and Eid El-Adha 139K likes.

The five most liked videos on Mourad Oudia’s channel are all comedies and two of them are among the most-watched videos. They are RAP vs reality 207K likes, the dentist #AYV01 attained 173K likes, love #AYV03 reached 149K likes, driving 149K likes and Houari Potter ... Magic attained 146K likes. Finally, the five most liked videos on Zanga Crazy’s YouTube channel are two songs about football ‘Mama Africa’ and ‘Algeria vs Burkina Faso’ that had 420K and 36K likes, respectively. The third most liked video is a comparative video of ‘Eid El-Fitr’ between today and the past that obtained 35K likes. Next, a video entitled ‘Zangawiya in the name of Zawaliya’ that attained 32K likes. Finally, the 5th most liked video is a short movie that talks about charity, it reached 30K likes. Three of them are among the most watched.

So, what should be retrieved from this analysis is that the most liked videos are not necessarily the most watched. The types of the most liked videos vary depending on the YouTuber. For instances, the most liked videos on DZjoker and Anes Tina’s channels are mainly political. This finding proves literature in chapter three, confirming Fuchs’ statement (2014) about politics related to minority issues on YouTube. Politics is not elaborated worldwide, but in some countries, like in the Arab world. The data also revealed that two of the most-liked videos of Zarouta Youcef are political. However, Mourad Oudia, Zanga Crazy and some of Zarouta’s videos are liked for entertainment and comedy. All in all, the political videos are the most liked

compared to entertainment videos. This confirms what was mentioned in chapter three the people in the Arab world prefer to see political content on social media platforms.

Contrarily, the most liked videos of females varied between 229K to 14K likes which is significantly low compared to the males' likes. However, before highlighting the most liked videos of females, it is worth noting that there were no likes, dislikes, or comments for some videos. Concerning reactions to her videos, Amira sometimes disabled the likes and dislikes of some videos and frequently turns off the comments section. She has disabled audiences from liking and disliking 8 videos and has turned off the comments section of 33 videos. There is no precise category of the turned off videos. They vary between reviews, tutorials, routines, and vlogs. Furthermore, the data revealed in November 2019 that Amira turned off the comments section of a video that reached 1,800 comments in May 2019. The video is a challenge Amira has done with her little cousin who tried to do her makeup. This will be further explained when analysing the content of some videos to highlight the possible reasons of disallowing audience from liking, disliking, or commenting on videos, especially that the comments' section of the four first most viewed videos were turned off and two of them cannot be liked or disliked.

So, the five most liked videos on Amira's channel are: "try not to laugh challenge with my husband" 65K likes, "GRWM and talking about having a baby" 60K, "my delivery story" 52K, "Vlog/ a day in my life as a new mom" 47K, and "Ramadan routine vlog" 42K likes. The most liked videos of Shirine Boutella are: "The Algerian Tag", "Hair Removal Routine", "Algerian YouTubers Awards", "Tag// the song that ... with Manel" and "Tuto// I change my hair colour" that obtained 48K, 18K, 16K, 15K, and 15K likes, respectively. The most liked videos on The Doll Beauty's YouTube channel are: "Dear Mr the terrorist" 229K likes, "Maroua, where is your dad?" 150K, "Ramadan routine" 131K, "5 types of girls in Algeria" 113K, and "my morning routine for school" 112K likes.

Ryma has disabled her viewers from liking and disliking one video which is “Travel vlog #7 Inauguration of a beauty space Bendaoud Pharmacy”. The five most liked videos are: “My wedding outfits and preparations” 36K likes, “GRWM/Wedding party” 19K, “Easy cheap makeup for beginners” 16K, “Top 10 foundations for a perfect skin” 14K, and “Cocooning weekend relaxation” 14K likes. Finally, the five most liked videos of Noor are: “cleaning skin deeply” 37K likes, “Vlog/ Backstage of our wedding” 32K, “Makeup tutorial/simple and glam” 27K, “Ramadan routine/first day in my home with my husband” 24K, and “Let’s talk: bride’s Trousseau” 22K likes.

Just like males’ results, the most-liked videos of females are not necessarily the most-watched videos. However, there is a diversity of topics. The most-liked videos on Amira’s channel are about motherhood. Shirine’s most-liked videos are a variety of tags, tutorials, and routine. Maroua’s most-liked videos are political: sending a message to a terrorist, after a terrorist attacked her French hometown, Nice in France, familial: talking about her father, who left her when she was young, and others elaborate humour. Ryma and Noor’s most liked videos are about fashion, makeup, beauty, and lifestyle. So, this indicates that audiences like the multi-topicality on female influencers’ channels. However, these topics remain subtopics of lifestyle. Mediakix (2015), an influencer marketing agency, noted that lifestyle bloggers share “a broad variety of content centered around and inspired by their personal lives – most notably family, home, travel, beauty, food, recipes, fashion, makeup, design and decor” which is the case of female content creators of this study.

Some of the most-liked videos of females include family members like baby, husband, or cousins, and friends. This act of disclosing relatives on their YouTube channels is more likeable by viewers. Mediakix (2015) mentioned this point and how it helped with the evolution of lifestyle bloggers. “Many top lifestyle bloggers trace their origins back to a single niche or category (i.e., make-up, fashion, baking). As their viewership, audience reach, and affinity

increase (the demand), these once niched bloggers extend their blog content verticals (the supply) to share more and more of their personal lives with avid fan followers who fell in love with their original blog content” (Mediakix, 2015)

6.2.4 The Most-Disliked Videos

The number of dislikes of the most disliked videos vary between 35K to 1.4K dislikes. The most disliked videos are the Clash 9.8 K dislikes, we are coming 2019 that had 9.4K, I won't vote that obtained 9.3K, 'In brief, who is the sheep? Eid-El-Adha only in Algeria' that received 7.1K, finally, '2016: The Manhood Mafia in Algeria' that had 6.9 K dislikes. Anes Tina's most disliked videos are the sheep of Eid El-Adha 35K, I am angry 14K, Love in Algeria 8.8K, Women in Algeria 6.4K, and shame on you 6.3K dislikes.

The five most disliked videos of Zarouta Youcef are: Eid El-Adha 5.6K dislikes, Famousness in Algeria 5.3K, The next president of Algeria 4.9K, Algerian advertisements -part 2- 4.3K and “Ey Ey and Way Way” phenomenon 3.5K. Concerning Mourad Oudia, the most disliked videos are: RAP vs reality received 4.2K dislikes, 'Thank you internet ft Redboss' which is a song attained 3.6K, another song entitled MLNRH obtained 3.1K, a video entitled 'the series' had 2.3K, and, 'friends' reached 2K dislikes. Finally, the five most-disliked videos of Zanga Crazy are as follow: 'Mama Africa' 27K dislikes, 'Eid El-Fitr in Algeria' 2.1K, Stadiums in Algeria 1.6K, Prison in Algeria 1.5K and Algeria vs Burkina Faso 1.4K.

As a conclusion, the most-disliked videos are almost a mixture of the most-watched and most-liked videos. There are some new titles that did not appear in any of those lists, however, entertainment videos are the most disliked compared to political videos. This proves the point that audiences prefer political content on YouTube over entertainment for many reasons including the inability to use mainstream media to express political opinions or anti-

governmental ideas. This explains why Arabic bloggers prefer politically oriented YouTube videos (Etlung, et al., 2009).

Opposingly, the most disliked videos of females varied between 9.7K to 600 dislikes, which is remarkably less than the males. Amira Riaa's most disliked videos are "try not to laugh challenge with my husband" 9.7K dislikes, "I surprised my husband, and we visited our new home" 4.3K, "vlog/ a day in my life as a new mom" 4.2K, "get ready with me/makeup/turban" 4.1K, and "confession/ all the truth about me" 3.4K dislikes. Concerning Shirine, three of her most-liked videos are also among the most-disliked videos, namely two tags and a routine, together with two videos about capillary changes. The most disliked videos of Maroua are "Algeria vs France" 6.9K dislikes, "Ramadan routine" 5.8K, "Dear Mr the terrorist" 4.9K, "my bad comments" 4K, and "the Algerian tag" 3.5K dislikes. Ryma's most disliked videos are: "my wedding preparations" 1.6K dislikes, "GRWM/Wedding party" 1.3K, "my favourite perfumes for this winter" 1K, "I found the dress 1K, and "my summer essentials/beach" 881 dislikes. Finally, the most disliked videos of Noor are "makeup tutorial/ simple and glow" 1.2K dislikes, "Vlog/Backstage of our wedding" 805, "Baby shower vlog" 726, "laser hair removal" 642, and "my maternity bag" 600 dislikes.

Many content creators agree that "no engagement is a bad one. That also includes dislikes. A like, dislike, or comment is still an active engagement" (Watts, 2019). As evidence, the most disliked-videos are a mixture of the most-watched and most-liked videos. So, dislikes do not affect viewership or likeability of the video. However, some exceptions may occur like Amira's confession video, The Doll Beauty's video about Algeria vs France, and Noor's baby shower vlog, which were not in the previously mentioned lists. Furthermore, most of Noor's disliked videos, had less than 1K dislikes compared to the other influencers. The most-disliked videos cannot be categorised in one group because they are multi-thematic. However, the number of

dislikes changed remarkably between the female influencers. The highest number of dislikes is 9.7K and the least was 600.

6.2.5 The Most-Commented Videos

The number of the most commented videos varied between 111K to 1.7K comments. However, some comments' sections were turned off. DZjoker has never turned off the comments' section of one of his videos. The three most commented video are among the top liked videos on the channel. So, the five most commented videos are: "I won't vote" 111,937 comments; "Clash" 70,253, "Palestine" 30,803, "we are coming 2019" 12,586, and "Hidden Camera EL WA-ERA Ep 20" 12,435 comments.

Anes has turned off the comments' section of three videos. They are entitled "Women in Algeria", "Christianity in Algeria" which is an episode from a TV social experience series broadcasted in Ramadan, and the first episode of "Creation of the tribe" which is a parody related to the actual state of the country. The five most commented videos are also the most liked, yet the order is different and top 4 are all political videos. They are from most-commented to least- as follow: Shame on you 33,087 comments; I am angry 29,459 comments; The people want 18,587 comments; No, you can't 18,195 comments; and Love in Algeria 13,459 comments.

Zarouta Youcef has never turned off the comments' section of one of his videos. The five most commented videos on his channel are: Famousness in Algeria 20,759 comments, the next president of Algeria 18,623, Algerian advertisements -part 2- 12,787, Legislative election in Algeria 9,818, and "Ey Ey and Way Way phenomenon" 8,769 comments. Mourad Oudia has never turned off the comments section of any of his videos as well. The five most commented videos are Love #AYV03 that received 10,499 comments, RAP vs reality had 8,687, the dentist #AYV01 7,398, the series reached 7,361, and driving 6,994 comments.

Zanga Crazy turned off the comments' section of four videos. These videos are three episodes from the series 'Hello it's nothing' and the fourth is an episode from a TV series entitled 'el-Houma' which means 'Neighbourhood' broadcasted on Ennahar TV that talks about supporters in Algeria. The five most commented videos are: the song 'Mama Africa' 24,774 comments, another song 'Algeria vs Burkina Faso' 3,340 comments, 'Zangawiya in the name of Zawaliya' 2,439 comments, the African refugees in Algeria 1,845 comments, and 'there is no milk "we became yellow"' 1,704 comments. Two videos of the most commented videos are made to talk on behalf of Algerians to voice some social issues.

The most commented videos are a variety of most-watched and most-liked videos. There are some new videos that did not appear in neither of these lists such as Dzjoker's video "El W-ara" that reveals a secret, and Zanga Crazy's social videos which are "the African refugees in Algeria", and "There is no milk, we became yellow". Overall, the category of the most commented videos is a combination of politics, comedy, and social issues. Anes turned off the comments of videos, talking about women, Christianity, and a parody, which might have initiated some undesirable comments because of the sensitiveness of topics.

In contract, the most commented videos of females varied between 28K to 1K comments. The five most commented videos of Amira are "we are having baby/I'm pregnant" 6,971 comments, "my delivery story" 6,887, "vlog/ a day in my life as a new mom" 6,583, "routine cocooning/relaxing" 4,402, and "Ramadan routine vlog" 3,964 comments. The most commented videos are a capillary change, a tag, routine, test, and a capillary change with 4,153; 2,997; 1,637; 1,632; 1,561 comments, respectively. The most commented videos of Maroua are "Dear Mr the terrorist", "I realise your craziest dreams", "the Algerian tag", "Ramadan routine", and "Arabic playlist of the moment" that reached 28,111; 18,700; 17,847; 15,999 and 13,749 comments, respectively.

Ryma turned off the comments section of 8 videos. The five most commented videos are: “Big giveaway/100K Oe Algeria, Maybelline, Kerastass, L’Oreal, Garnier, Vichy” which received 7,438 comments, “Hair removal routine/ Giveaway, 10 packs to win” 3,841 comments, “GRWM/Wedding party” 1,496, “top 10 foundations for a perfect skin” 1,283, and “Mattifying foundation Note cosmetics/Top? Or flop?” 1,034 comments. Noor has turned off the comments section of 22 videos including all the videos that were posted in the 6-months i.e.: between May and November 2019. Her five most commented videos are “My maternity bag” reached 3,340 comments, “cleaning skin deeply” 2,851, “let’s talk: bride’s trousseau” 1,789, “Hello Autumn/makeup” 1,732, “Ramadan routine/first day in my home with my husband” 1,700 comments.

The females’ most-commented videos are the most-watched, most-liked, giveaways or other like “Arabic playlist”. The most-commented videos are The Doll Beauty’s because of the virality of the topics she elaborated like the message she sent to the terrorist, realising her subscribers’ dreams, and the Algerian tag, first video where she talked in Arabic and revealed her ‘Algerian’ identity.

6.3 Viewership Increase between May and November 2019

This section highlights the percentage growth observed during six months in bar graphs of influencers’ YouTube videos. It focuses only on the year that remarkably grew in views between May and November 2019. Yearly charts demonstrating viewership growth are available in Appendices A, B, C, D, E, F, G, H, I, and J. This part sheds light on the highest percentage to provide a glimpse of males’ growth compared to females and the topics that succeeded at attracting viewership in 2019, especially for males, despite their outdatedness.

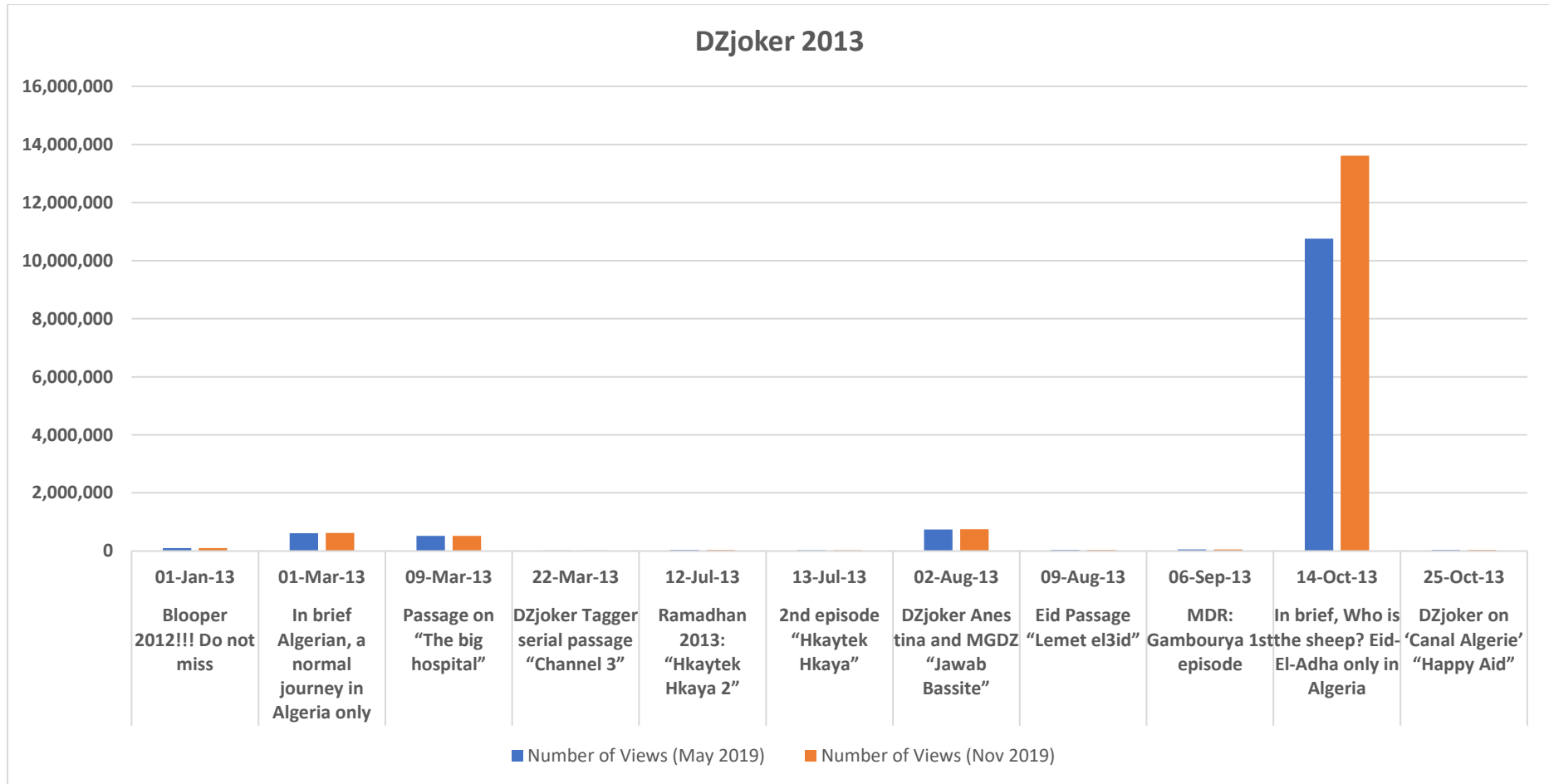


Figure 6-1 DZjoker 2013 Videos

The bar graph shows the number of views of the videos that were published in 2013 by DZjoker. It also highlights the growth of number of views between May and November 2019. It can clearly be seen that one video has overpassed with millions of views the other videos that did not exceed the one million views. Eleven videos were published in 2013 but most of them are extracts from TV shows of passages were DZjoker was interviewed or as a guest or a host. "In brief, who is the sheep? Aid-El-Adha only in Algeria" is among the two videos that were scripted and produced by the YouTuber in 2013 and it is the second most-watched video on DZjoker's YouTube channel that contributed with a high percentage increase of viewership with 22.24% which equals 2,877,090 views growth in 6-months period between May and November 2019. The video was broadcasted in the evening of Aid-El-Adha 2013 and has reached so far more than 13 million views. So, DZjoker was publishing his videos occasionally and despite his modest production of content all along the year, his video of the 14th of October on YouTube outclassed all the previously published videos and redeemed them. It is worth noting that Eid coincided the 6 months of observations which means that audiences are watching the video occasionally. In this most-watched video about Eid El Adha, which is a religious event, DZjoker used sarcastic humour to criticise people's behaviours and the way they treat the sheep of Eid.

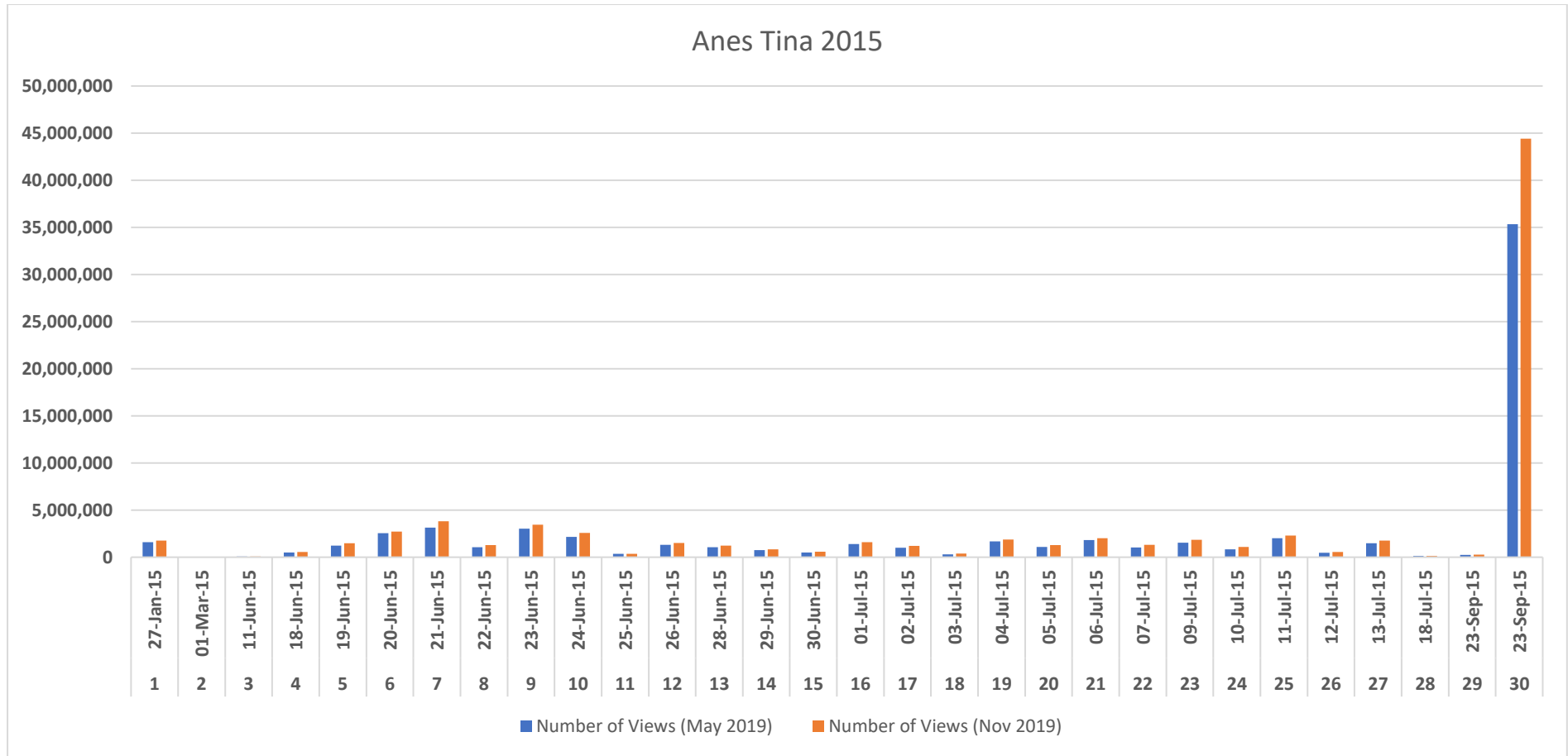


Figure 6-2 Anes Tina 2015 Videos

The bar graph shows the changes in the number of views of 2015 videos¹¹ that were published by Anes Tina on his YouTube channel. The chart shows a huge difference in the number of views between one video and the rest. The peak of the last published 2015 video is remarkably high. It reached in November 2019 more than 40 million views. It increased between May and November by 25.72%. This video is the most-watched on Anes Tina's YouTube channel, it is about a religious celebration in Islam which Eid-El-Adha (num. 30). It is worth mentioning that it tackles the same theme as Dzjoker's video and they both had a significant growth in 6 months. But it cannot be discarded that 20 out of 30 videos that were published in 2015 exceeded one million views. Most of them are about Algeria and social problems such as hospitals, religion, justice, illegal immigrants, Francophones, economics, and advertisements. The least watched 2015 video is behind the scenes of a TV show (num. 2) that obtained only 62,814 views. The total sum of the number of views increased by 21% between May and November 2019 reaching 84,381,761 views. To sum up, 2015 videos attained an outstanding sum of views despite the modest appearance of the YouTuber on the channel except in June and July when he uploaded 26 videos out of 30. It is worth noting that these two months coincided with Ramadan which witnesses a high TV/web series production.

¹¹ (1) Algerian national team, (2) 'No panicking' + behind the scenes, (3) Trailer Anes Tina Ramadhan 2015 on Echorouk TV, (4) Hospitals in Algeria, Anes Tina, (5) Religion in Algeria, Anes Tina, (6) Bribery in Algeria, (7) Justice in Algeria, (8) Dominos in Algeria, (9) Illegal immigrants in Algeria, (10) Theft in Algeria, (11) Interview 'Apple peelers', (12) Taxis in Algeria, (13) driving licence, (14) Strikes in Algeria, (15) Francophones, (16) Violence, (17) We, the Algerians, (18) Podcasts in Algeria 2, (19) Meddlesome in Algeria, (20) Economics in Algeria, (21) Traffic in Algeria, (22) A corrupt responsible, (23) An indigenous person, (24) Doubting in Algeria, (25) Musculation, (26) Advertisements in Algeria, (27) Old-fashioned person, (28) Making of Ramadhan 2015, (29) Back scenes of "the Eid sheep", (30) The sheep of Eid-El-Adha

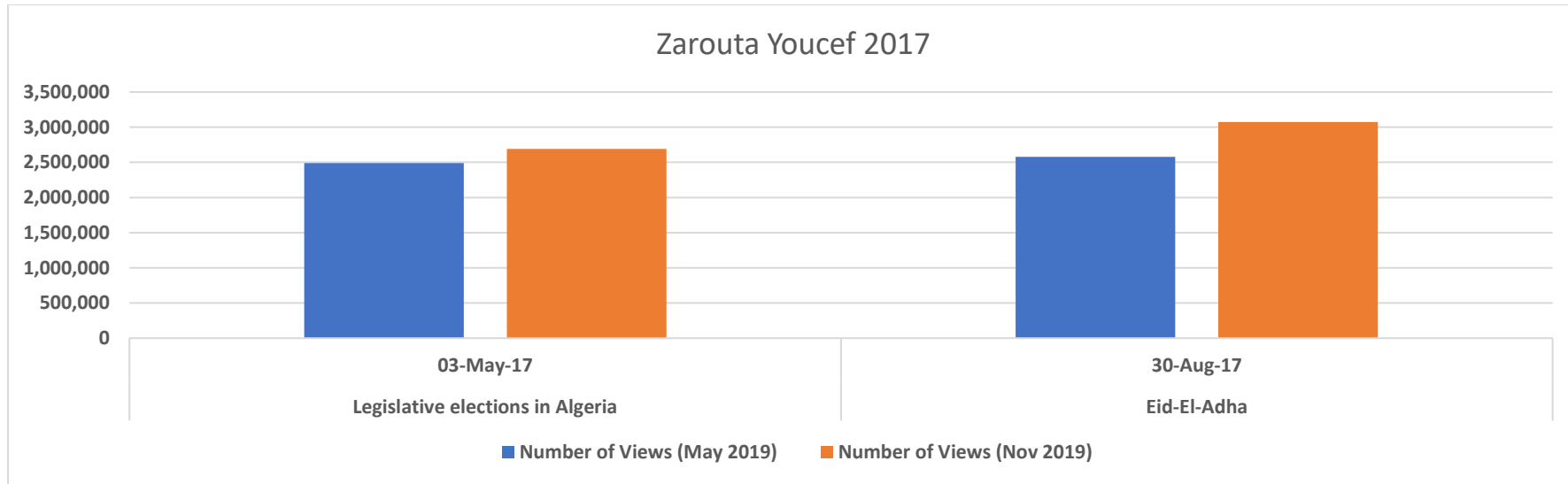


Figure 6-3 Zarouta Youcef 2017 Videos

The bar graph illustrates the number of views of the videos that Zarouta uploaded in 2017 on his YouTube channel. The YouTuber published only two videos in May and August that both exceeded 2.5 million views. The most-watched video is about an Islamic celebration which is ‘Eid El-Adha’, it reached 3,073,620 views in November 2019 and grew by 19.17%. Once more, this is the theme that contributed to the growth of the number of views during the 6 months of Dzjoker, Anes Tina and Zarouta as well. However, the least watched 2017 video is entitled ‘Legislative elections in Algeria’ that obtained 2,690,267 views after it increased by 8.02%. The total sum of the number of views of 2017 videos is 5,763,887 views, it increased between May and November 2019 by 13.69%. To sum up, despite the very small number of videos in 2017, the sum of viewership increased significantly in 6 months compared to the other videos.

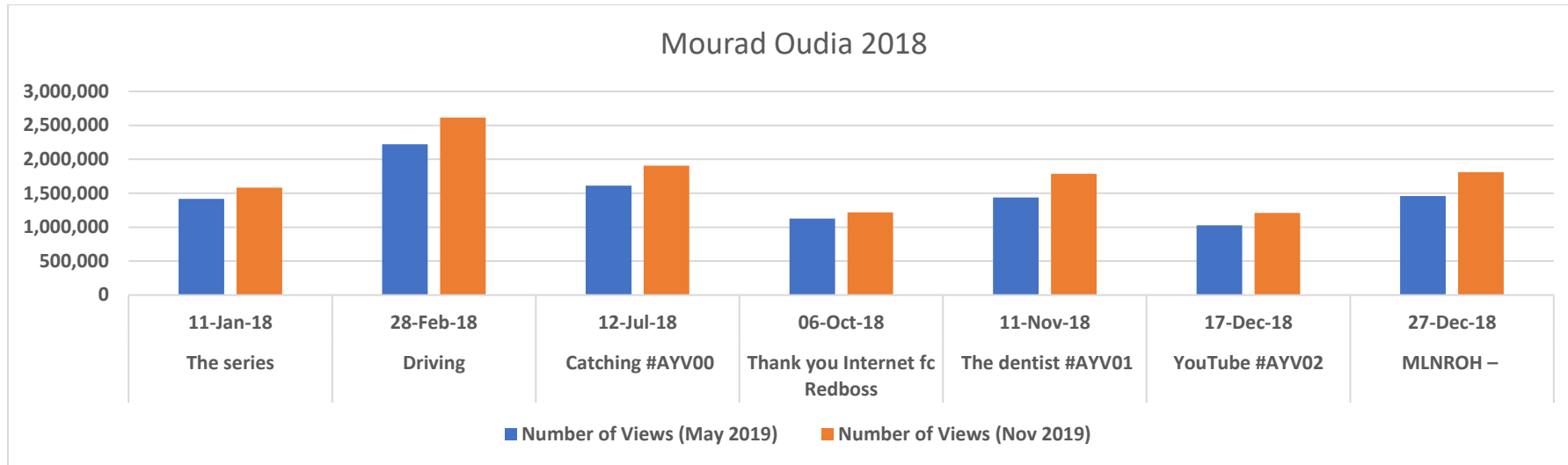


Figure 6-4 Mourad Oudia 2018 Videos

The graph shows the videos that Mourad uploaded in 2018 and the change in their number of views. The 7 uploaded videos all exceeded one million views and grew by 17.72% between May and November 2019 which is the highest growth percentage compared to the other years. The total sum of the number of views reached 12,128,309 views in November 2019 compared to May 2019 when it was 10,302,611 views. The most-watched 2018 video is about driving, it attained 2,616,466 views in November 2019 and increased by 17.70% in the 6 months. However, the least watched video is an episode from the YouTuber’s series entitled ‘Another YouTube Video’ that obtained 1,210,852 views in November. To sum up, Mourad’s video are still sustainable, and all succeed to overcome the one million views. Surprisingly, this YouTuber did not create a video about Eid El Adha unlike the previously mentioned YouTubers. These 2018 videos are all entertainment videos including two songs.

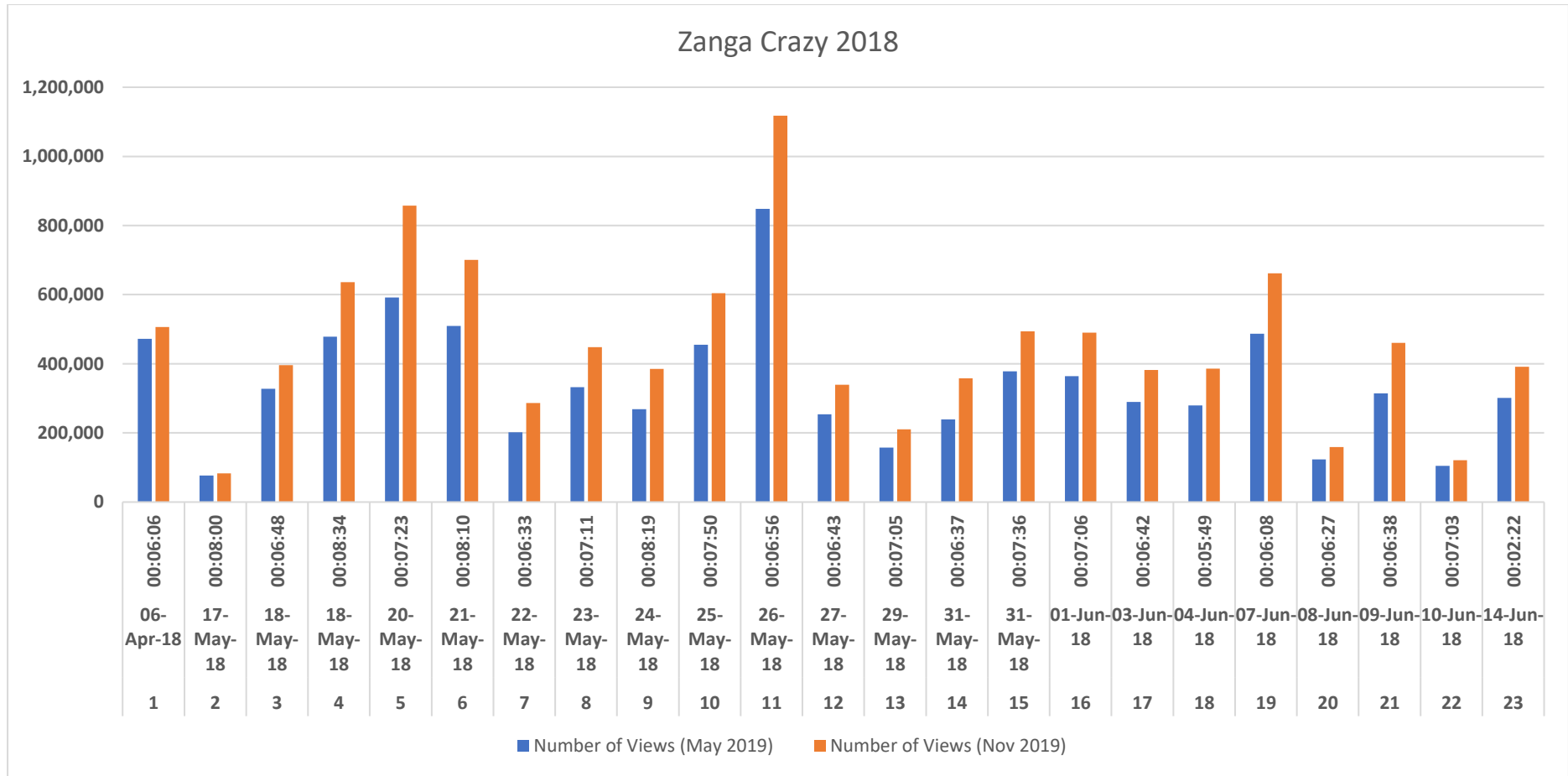


Figure 6-5 Zanga Crazy 2018 Videos

The bar graph gives information about the number of views of the 23 videos¹² that were published in 2018 by Zanga Crazy. It can be clearly seen that there is a fluctuation in the number of views, but most videos grew between May and November 2019. The most-watched video which is the only one that overcame one million views. It is an episode of a TV series called 'Between Yesterday and Today' it talks about respect in Algeria and has increased by 31.77%. However, the least watched video is an extract from TV about a hidden camera, it attained only 83,234 views. The number of views of 2018 videos was 7,938,410 views in May and became 10,563,842 views in November 2019. So, it levelled by 33.07% in 6 months. To sum up, most of 2018 videos were episodes from the YouTubers' TV series that was broadcasted in Ramadan, yet the number of views was moderate. They all tackle topics about society or some issues in humoristic way.

¹² (1) Let it rust – Boycott cars' buying in Algeria, (2) Dadi the seller of crepes, (3) Fashion Between yesterday and today – episode 01, (4) Cleaning Between Yesterday and Today – ep. 02, (5) Homeless people Between yesterday and today – ep. 04, (6) Honesty between yesterday and today, ep. 5 (7) Family home Between yesterday and today – ep. 06, (8) Woman Between yesterday and today – ep. 07, (9) Honouring parents Between yesterday and today – ep. 08, (10) Accommodation Between yesterday and today – ep. 09, (11) Respect Between yesterday and today – ep. 10, (12) Birthdays Between yesterday and today – ep. 11, (13) Trick and intention Between yesterday and today – ep. 13, (14) Pilgrimage Between yesterday and today – ep. 14, (15) Reconciliation between people between yesterday and today – ep. 15, (16) Consumer Between yesterday and today – ep. 16, (17) Patriotism Between yesterday and today – ep. 18, (18) Entertainment Between yesterday and today – ep. 19, (19) Suspicion before marriage Between yesterday and today – ep. 22, (20) Collaboration Between yesterday and today – ep. 23, (21) The heir Between yesterday and today – ep. 24, (22) A special episode Between yesterday and today – ep. 25, (23) Zanga crazy feat Hors Ligne/ video clip

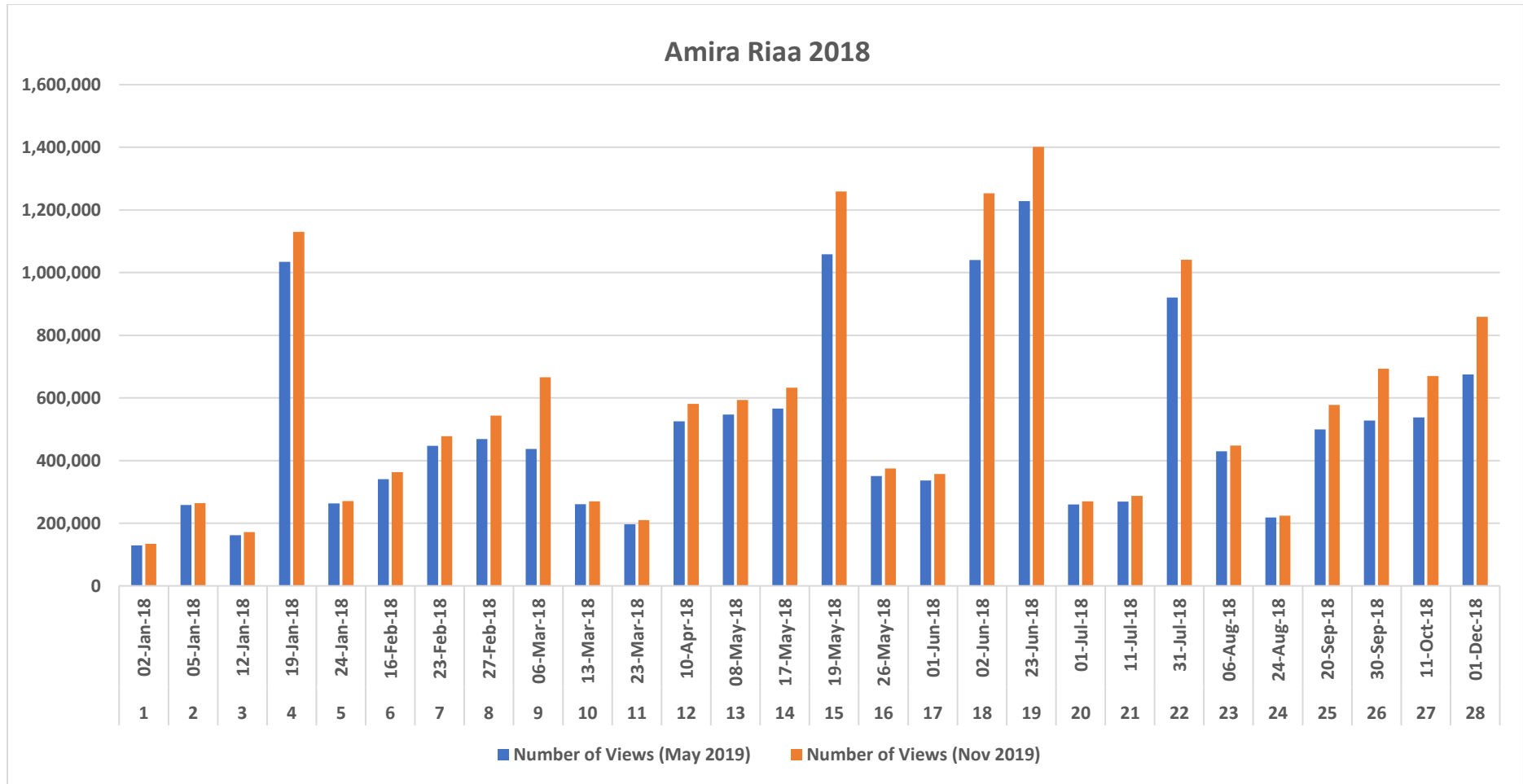


Figure 6-6 Amira Riaa 2018 Videos

The graph shows the change in the number of views of the 28 videos¹³ that Amira published in 2018. Overall, five of 2018 videos exceeded the one million views and the percentage of viewership increased by 14.56% between May and November 2019. The total sum of views reached 16,023,690 views in November 2019 compared to 13,986,945 views in May 2019. The most-watched video is “I surprised my husband, and we visited our new home” (num. 19) with more than 1.4 million views. And the second most-watched video is “Ramadan Routine Vlog” (num. 15) that obtained more than 1.2 million views. It is worth mentioning that the three top watched videos in 2018 are vlogs. The least watched videos, on the other hand, are about Amira’s brand and one review about facial products. They are from smallest to largest “Be Yourself Campaign”, which is advertises Amira Riaa’s collection, reached 134,290 views, “Opening of Amira Riaa in City Centre Carrefour” which had 171,433 views and “trying the Braun Face SPA” that obtained 210,082 views in November 2019. To sum up, the sum of viewership is still increasing even in 2019 as it has been observed within 6-months period. However, videos about her brand are less desirable compared to videos that were filmed with her husband, vlogs or routine which can be classified as lifestyle content.

¹³ (1) The be yourself campaign, (2) Scenes of ‘Vendredi Machi 3adi’ vlog, (3) The opening of Amira Riaa in City Centre Carrefour, (4) GRWM and talking about having a baby, (5) A new adventure, (6) Changing my office and my trip to Tunisia, (7) We have changed the office decoration by ourselves, (8) My skin care routine, (9) Hijab Tutorial, (10) The little Rihab does my makeup, (11) Trying the Braun Face SPA, (12) My trip to Marrakech, (13) Vlog Egypt/ I have seen Pharaoh, (14) Ask Amira Riaa EP1/ my fiancé cheated me and insulted me and the second is 40 years old, (15) Ramadan Routine Vlog, (16) A different week from the other weeks of Ramadan, (17) Chit Chat GRWM Foreo/ A change in my life, a new home and secrets to a successful life, (18) Vlog Ramadan + House tour, (19) I surprised my Husband and we visited our new home, (20) My June Favourites, (21) I couldn’t find a suitable title!, (22) We are having a baby/ I’m pregnant, (23) Pregnancy Lookbook, (24) This is how I do it/ My Pride, (25) Routine Cocooning/ Relaxing, (26) Get ready with me/ Makeup/ Turban tutorial/ Outfit, (27) Vlog Maldives, (28) What’s in my Hospital Bag

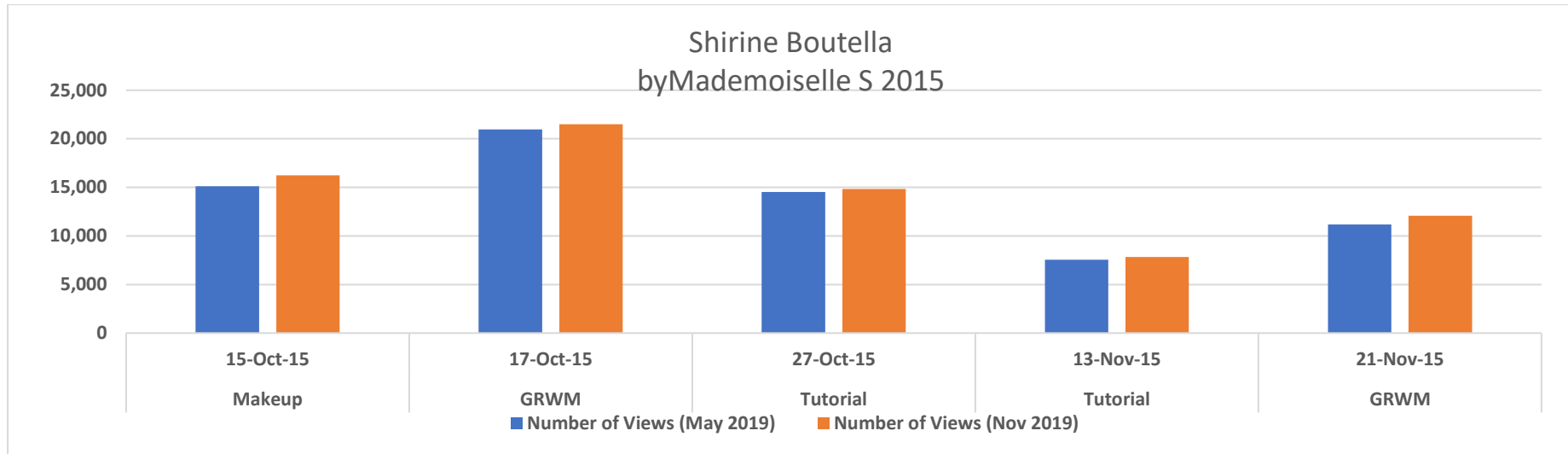


Figure 6-7 Shirine Boutella 2015 Videos

The bar graph shows the videos that Shirine Boutella, previously known by Mademoiselle S on social media, published in 2015 on her YouTube channel and their number of views. Overall, none of the YouTubers' videos that were published in 2015 exceeded 25,000 views. The number of views has reached 14,498 views in November 2019 compared to 13,868 views in May 2019. The percentage growth of the number of views in 6-months period is 4.54% which is the highest yearly increase percentage compared to the other years. The most-watched video is "Get Ready with Me: Quick daily makeup" and the second most-watched 2015 video is "Casual Daily makeup" that obtained only 16,253 views. However, the least watched video is "Eyebrow surgery: how do I draw my eyebrows?" that reached less than 8,000 views. To sum up, Shirine's first videos were minimally viewed yet the casual daily makeup looks attracted her audiences despite their anciency.

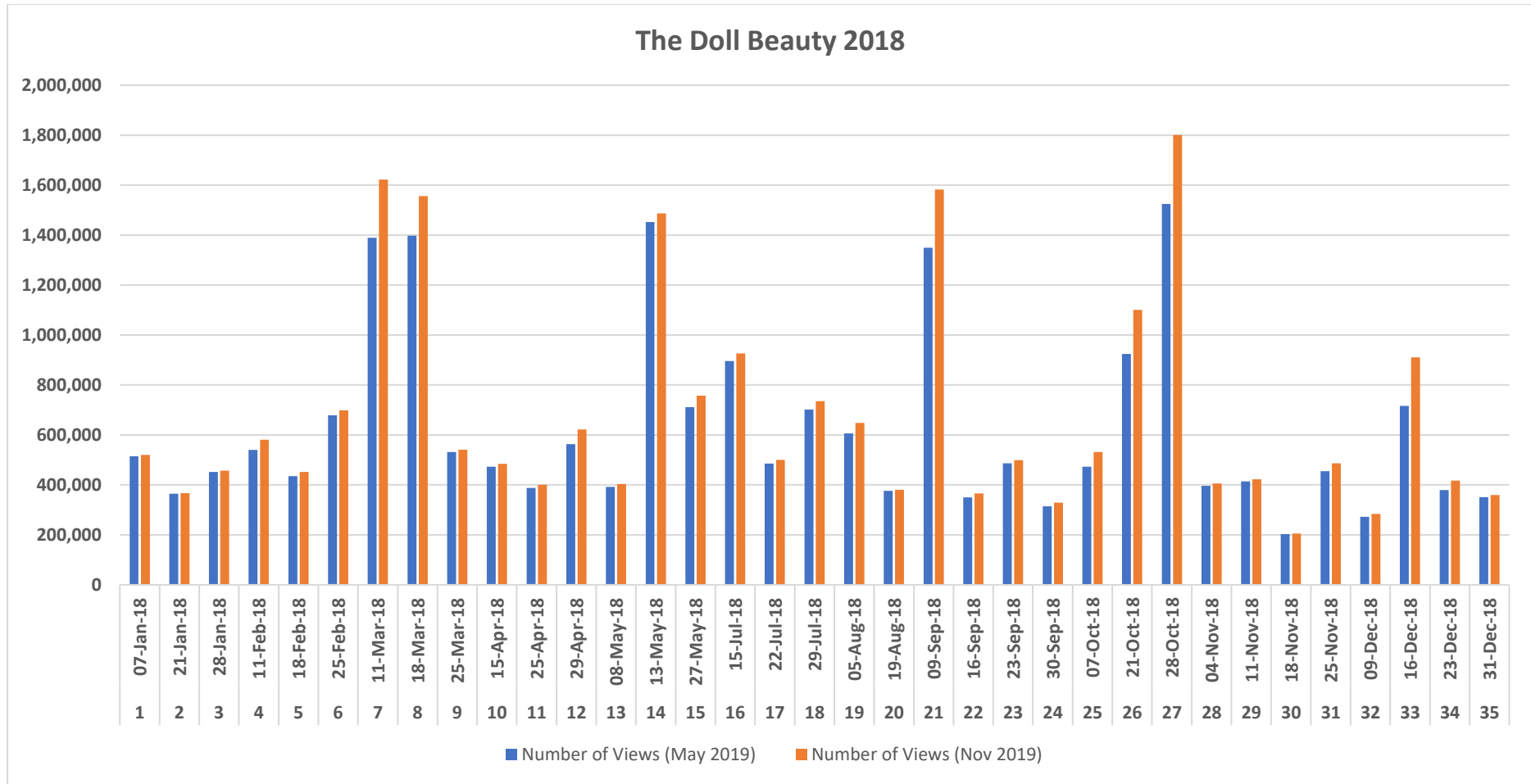


Figure 6-8 The Doll Beauty 2018 Videos

The graph shows the number of views of The Doll Beauty's videos¹⁴ that were posted in 2018 and their growth between May and November 2019. The YouTuber posted 35 videos, 6 of them exceeded one million views by November 2019. The number of views fluctuated all along the year, but it increased significantly. The number of views was 21,955,650 in May 2019 then it grew with a percentage of 8.6% in the 6-months period to reach 23,838,467 views. The most-watched video in 2018 is "5 types of girls in Algeria" (num. 27) which attained 1,801,041 views in November after it grew with a percentage of 18.15%. Then, the second most-watched 2018 video that reached a percentage growth of 16.8% is "My School Morning Routine" (num. 7) with a total sum of 1,622,377 views. However, the least watched videos are "Unboxing time (Jeffre Star Cosmetics, GlamGlow ...)" (num. 30) and "Look book Autumn-Winter" (num. 32) that obtained 205,367 and 283,886 views, respectively. It is worth mentioning that most videos that reached more than one million views are about Algeria. So, The Doll Beauty's viewers prefer Algeria-related videos and lifestyle videos like routines.

¹⁴ (1) What I tell 15 years old Maroua, (2) Leaving YouTube, participating in reality show, (3) Sneakers collection/ my favourites, (4) How I edit my Instagram pictures, (5) My night routine in 10 steps, (6) Big playlist of the moment, (7) My school morning routine, (8) 5 things that I love about Algeria (Arabe/VOSTFR), (9) TRY-ON HAUL (Junkyard, Missguided, Asos, Mistressrocks), (10) Chit Chat Makeup: clash, absence, travel, (11) My favourite NETFLIX series, (12) Hell's trip (storytime), (13) Who laughs on a pledge, (14) 3 Horrible things about Ramadan, (15) Reaction on my old videos, (16) I will be honest with you, (17) Mega package unboxing, (18) Playlist summer (Rai, Latino, US, FR ...), (19) Freindship test (ft RICHAARD2609), (20) You decide my makeup, (21) Who among us 3? (Arabic-VOSTFR), (22) Take good marks? (23) I cracked again, (24) Doing my makeup in less than 10 min (Makeup routine), (25) My hairstyles GO-TO (fast & simple), (26) My real Autumn night routine, (27) 5 types of girls in ALGERIA, (28) Come to know why the delivery man hates me! (HAUL), (29) I launch my CLOTHING BRAND!! #TDBeauty, (30) Unboxing time (Jeffre Star Cosmetics, GlamGlow ...), (31) Wedding, haters, L'Algerino, (32) LOOKBOOK Autumn-Winter, (33) How do I do to learn all these languages? (34) Become a BOMBA CHICA (DRWM new year), (35) Bloopers 2018

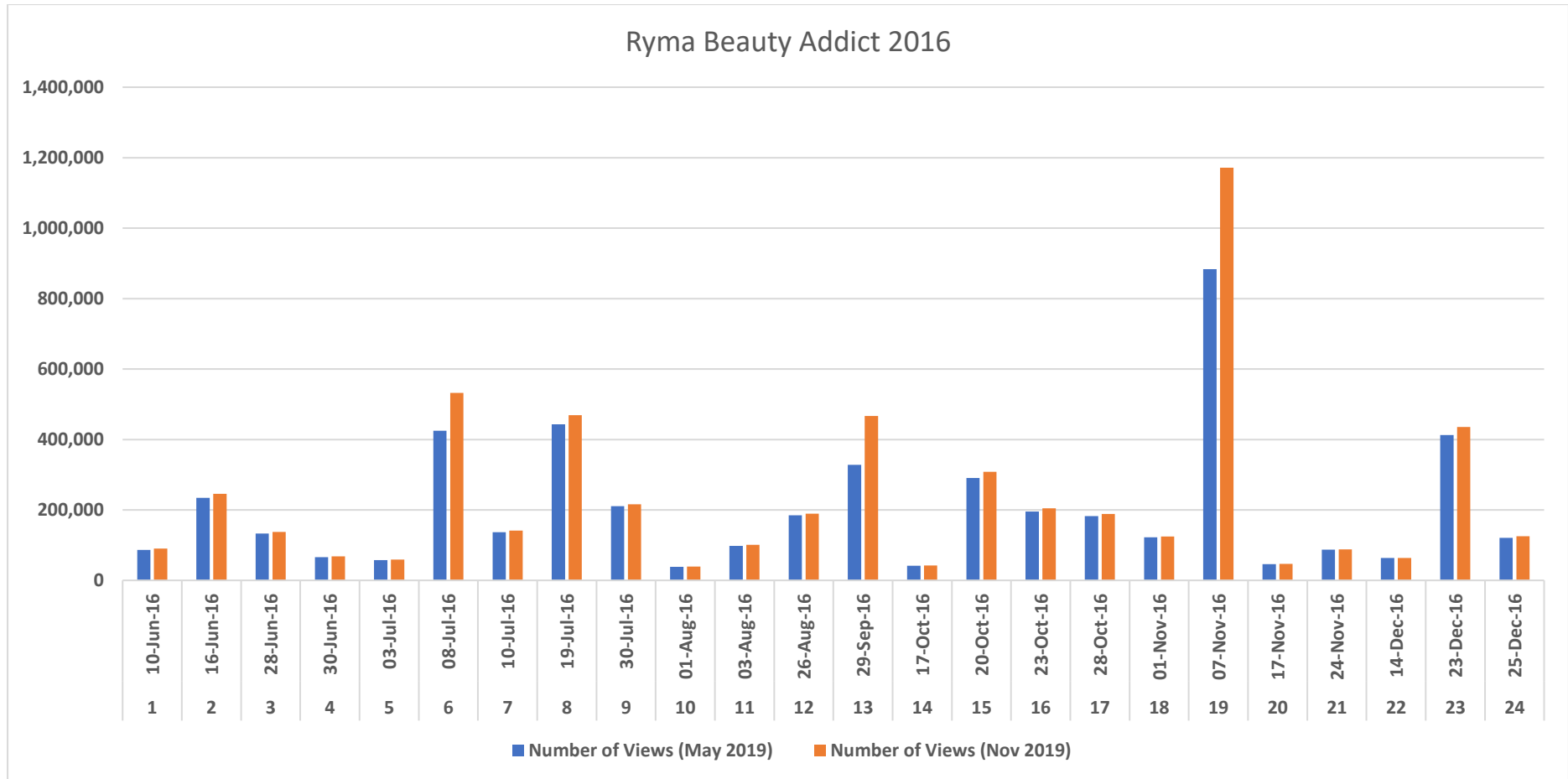


Figure 6-9 Ryma Beauty Addict 2016 Videos

The bar graph shows the videos¹⁵ that Ryma posted in 2016 and the growth of the number of views between May and November 2019. She has posted 24 videos; the number of views was modest until it showed a peak on the 07th of November which is the most-watched video of the year. The video is entitled “GRWM/ Wedding Party” (num. 19) that reached in 6-months a percentage growth of 32.6% with a total sum of 1,171,506 views. The second most-watched video is “How to apply Keratin alone at home” (num. 6) with a total sum of 531,964 views. However, the least watched video is “Tutorial/Bronzy gold makeup” that obtained less than 40K views, then “Festival burgundy eyes makeup” that reached only 42,362 views. The total sum of the number of views of 2016 videos is 5,553,911 views after it grew in the 6-months period with 13.63%. Most of Ryma’s videos are makeup tutorials and products’ reviews. However, her audiences prefer home, beauty, and fashion recommendations like getting ready or hair care without the need for extra suppliers like beauty salons.

¹⁵ (1) Tutorial/ finish dark circles, baking techniques, (2) Hair removal routine/ hot wax? Cream? Or shaver? (3) Tutorial/ Eid makeup look 01, (4) Dream Wonder Nude Maybelline/ top or flop?, (5) Tutorial/ Eid makeup look 02, (6) How to apply Keratin alone at home?, (7) GRWM Summer Morning Routine/ Work day, (8) Mattifying foundation Note Cosmetics/ Top? Or flop?, (9) Makeup pencil case for beginners/ and small budget, (10) Tutorial/ Bronzy gold makeup, (11) Month favourites/ June and July, (12) Travel vlog #01: on the road, (13) How do I undulate my hair with a hair straightener?, (14) Festive burgundy eyes makeup, (15) Everyday night skin care routine, (16) Favourites of the moment/ my essentials, (17) My weekend cocooning routine, (18) Finished product/ I redeem or not?, (19) GRWM/ Wedding party, (20) My eyebrow routine, (21) My favourites of the moment, (22) Haul, (23) My engagement makeup tutorial, (24) My everyday makeup with Farmasi.

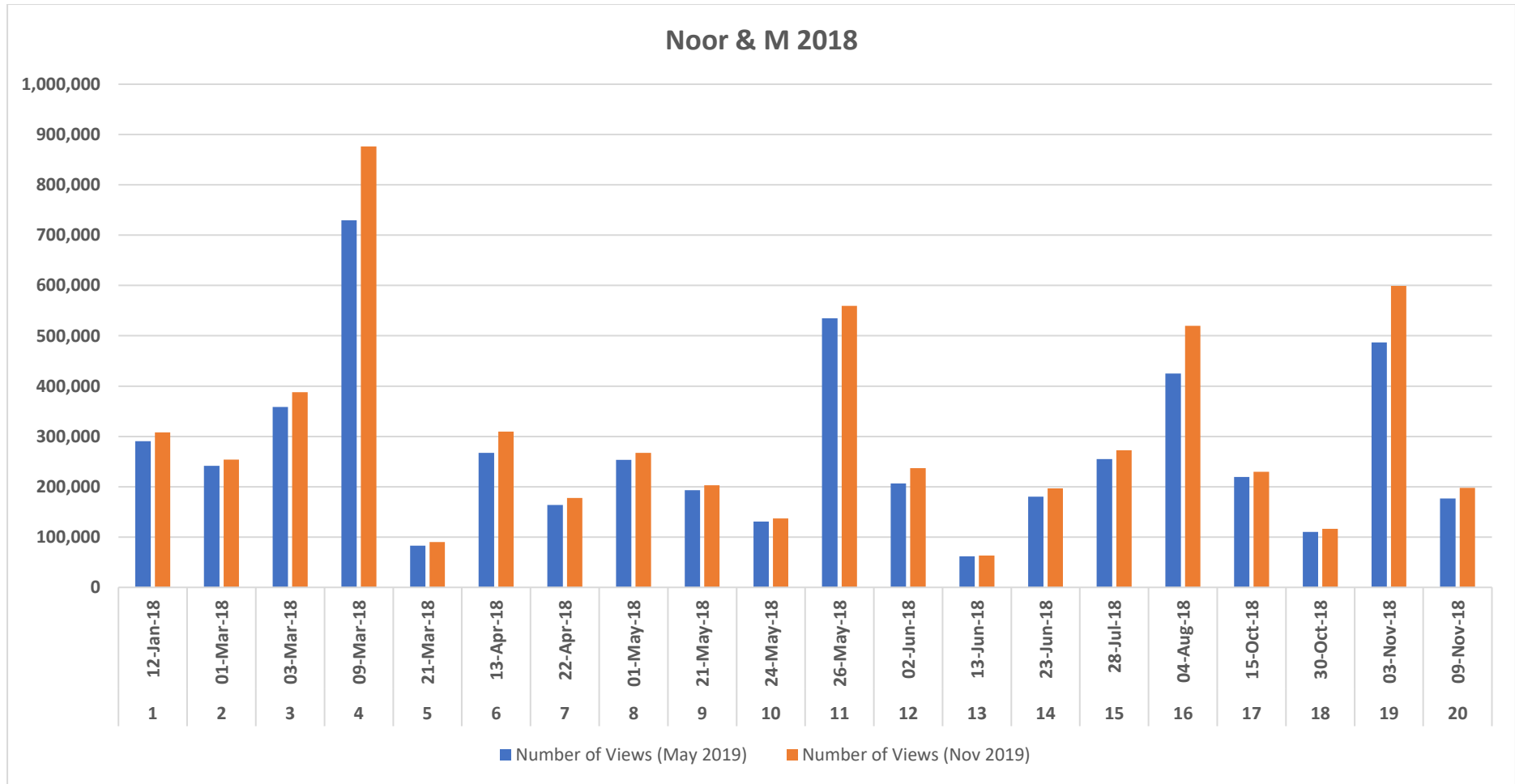


Figure 6-10 Noor & M 2018 Videos

The bar graph shows the videos¹⁶ that Noor posted in 2018 and how they increased between May and November 2019. The graph shows a fluctuation in the number of views. It is apparent that the viewership rate grew in the 6-months period. It has reached a percentage of 11.83%, they have achieved by the end of November a total sum of 6,003,936 views. The YouTuber uploaded more videos in the first half of the year than the second half. The most-watched video is “Vlog/Backstage of our wedding” (num. 4) that reached approximately 900,00 views. It was then followed by a skincare routine video (num. 19) that partially attained 600,000 views in November 2019. On the other hand, the least watched videos did not reach 100,000 views. First is “Vlog/ Memory/ 2nd Store Noor& M/ Oran” (num. 13), then “My Yassir Experience” (num. 5). They reached 63,371 and 90,220 views, respectively. To sum up, Noor focused more on hijab and makeup tutorials, routines, and vlogs yet the number of views is modest. Like Amira, Noor’s viewers prefer lifestyle videos rather than their own or other brands’ advertisement

¹⁶ (1) Cocooning routine/ winter, (2) Bye bye acne/ grandmother recipe + routine, (3) Noor & Merouane wedding, (4) Vlog? Backstage of our wedding, (5) My Yassir experience, (6) Laser hair removal, (7) Pleated scarf tutorial, (8) Pregnancy/ 1st trimester/ story time/ Symptoms, (9) No makeup for Ramadan/ Inspiration, (10) Haul/ kitchen/ Baby/ jeweller ... Dzboom/ I bought without a credit card, (11) Ramadan routine/ first day in my home with my husband, (12) Face care routine of the moment/ Foreo/ Luna 2/ Review, (13) Vlog/ memory/ 2nd store Noor&M/ Oran, (14) Baby haul/ Clothing, (15) Baby shower vlog/ welcome Jad Fethi, (16) My maternity bag, (17) Hello autumn/ makeup, (18) Vlog/ opening/ 3rd store Noor&M, (19) Cleaning skin deeply, (20) Taking care of lips/ recipe/ tips

The presented graphs are a model of the percentage growth in the viewership of YouTube videos of male and female influencers. However, they also represent the year that increased most in the number of views. Appendices A, B, C, D, E, F, G, H I, and J present more information about the growth in the number of views of influencers' videos, as observed between May and November 2019. This step adds an understanding about how audiences engage with influencers' content, and how it differs between males and females.

The 6-months observation revealed that the number of views of males' videos increased remarkably between May and November 2019. Some videos were published in 2013 and 2015, yet they succeeded to attract significant views in 2019. The most repeated topic that attracted more views and contributed to the increase of viewership in 6-months is mostly Eid, one of the most popular Islamic events. The percentage increase of male influencers all exceeded 10%.

Concerning females' videos, the 6-months observation showed that the number of views on females' YouTube channels increased moderately. Most of the videos were published in 2018, yet the viewership was not as high as the males'. The most watched topics are about beauty, fashion, household, and other domestic and feminine videos. Some female influencers' videos had a minor increase of around 5%, unlike males who reached remarkable augmentations.

6.4 Conclusion

This chapter provided a quantitative analysis of audiences' engagement to influencers' content on YouTube. The examination of the number of views, likes, dislikes and comments revealed a significant difference between the males and females, demonstrated below. The remarkable audiences' engagement with these influencers' videos entails a qualitative analysis of the most-popular videos to understand how these influencers create content and what linguistic and communicative tools are used to reach their goals like attracting views, persuading, and engaging in political events.

This part demonstrates the main findings retrieved from the first phase of analysis. The quantitative analysis of male and female influencers' YouTube channels, using descriptive statistics, revealed that differences of audiences' engagement indicators between the two genders are remarkably distinct as well as their digital activities in terms of frequency of publishing, the topics they elaborate, and duration of videos.

The first key finding is that males have dilatory posting compared to the sequential, sometimes organised, posting of females. While the latter post once every week, every month or season, the latter group might not post for up to six months or one year. Withholding videos for a year goes against YouTube's algorithm and influencers' commitment. For instance, between May and November 2019, males uploaded between 0 to 5 videos. Whereas females uploaded between 5 to 15 videos. Despite the constant presence of female influencers on YouTube and contribution to content creation their audience engagement is moderate, indicating audiences' constant interest to male influencers. This confirms literature in chapter two and four about Algerian and Muslim women not having equal opportunities in the Algerian society, as in the Arab world, due to male-dominated environments (Boufeldja, 2014). This also might be due to segregation in Muslim communities. However, this will be confirmed and explained with the other findings in the following phase of analysis that is aimed to give answers and explicate the results of the first phase.

Because, according to Lincoln (2019), CEO of Ignite Visibility, one of the top digital marketing agencies and one of the top marketing experts, lacking strategy in making YouTube videos destroy the channel. Lincoln (2019) stated that "even in cases where high-quality video content is present, a lack of strategy can leave videos gathering dust", which is not applicable to male influencers' YouTube channels, confirming audiences' preferences and interest to males'. Clark (n.d.) also stated that irregular uploads is one of the ways to destroy a YouTube channel.

These findings indicate that male influencers' content is favourable among audiences, which them succeed to attract high engagement rates despite the dilatory posting.

The second key finding is that there is a high audiences' engagement on males' channels compared to mediocre engagement on females' channels. For instance, the number of views of males are tremendous compared to females. Males have permanent increase in viewership despite the outdatedness of some videos, which is unlikely on females' YouTube channels, having momentous slowly growing viewership. This is due to males' popularity on YouTube and having opportunities on private and public TV channels, especially in Ramadan. Some video titles (See Appendices A, B, C, D, and E) revealed the engagement of males in media production in private and public TV channels in Ramadan, being actors, scriptwriters, and producers. Ramadan is "the biggest and most lucrative TV season of the year in the Arab world and the Middle East" (Fahim, 2020). This made them "stars beyond the internet" (Ould-Khettab, 2017, my translation), contributing to unlimited viewership on YouTube. Unlike female influencers who rarely/never appear on TV.

The quantitative analysis, indicating the most-watched, most-liked, most-disliked, most-commented and least-commented videos, revealed the third key finding, which is the meagre audience engagement with females' entrepreneurship videos. The lack of engagement indicates disregard of female influencers, being business owners, because of the implicit claiming of gender equality and financial independence. This finding confirms literature in chapter two about entrepreneurship being associated with masculine attributes due to "gendered societal values and roles making women an excluded group" (Vivakaran and Maraimalai, 2017, p. 871). However, further details will be tackled in the first phase to clarify the reasons behind the meagre engagement of audiences to this kind of videos.

The fourth key finding is about male influencers tackling up-to-date topics on their YouTube channels, unlike females, elaborating general topics about lifestyle. The videos' titles and dates of publication indicated interrelation between the elaborated topics and the dates of video uploading. This confirms literature in chapter three about YouTube, being a substitutive platform of mainstream media, providing self-expression, delight, and pleasure. To better illustrate, video titles in males' appendices (See A, B, C, D, and E), co-occur with different social and cultural events in Algeria, as in the other Arab countries, or the world, like Zarouta Youcef's video about 'School Entrance in Algeria', uploaded on the 14th of September 2012, Mourad Oudia's video about Ramadan, uploaded on the 04th of July 2014, knowing that Ramadan started on the 28th of June and lasted till the 28th of July 2014, and Anes Tina's video about 'Summer in Algeria' uploaded on the 26th of June 2012. Unlike female influencers, who rarely upload video co-occurring with social and cultural events.

The fifth key finding, retrieved from the descriptive statistics, demonstrates that males' videos are shorter compared to females' longer videos. The broadcast time of female videos reached 185h 01m 02s which is almost three times more than males' full broadcast time, spending 64h 21m 54s. Despite the extensive time spent by female influencers in creating content on YouTube, it did not attract high audiences' engagement compared to males because shorter videos are preferable than longer ones and tend to attract more views (Mansoor, 2018).

The sixth key finding is about the most-watched and most-liked videos, being the most-audience-engaging on the platform for both males and females, yet they differ in themes, depending on the gender. For instance, audiences prefer watching Algeria-related entertainment videos on males' channels. They are interested in humoristic elaboration and commentaries of sociocultural behaviours of Algerians, confirming Aran-Ramspott, Fedele, and Tarragó's statement about YouTubers being referents for entertainment (2018), and Lokithasan, et al. (2019) findings about social media respondents preferring entertainment on

digital spaces along with informative content. Möller et al. (2019, p. 523) stated that entertainment videos “were watched more often than political videos”, as confirmed in the quantitative analysis, proving the high viewership of audiences to entertainment videos. However, female influencers’ audiences are interested in vlogs, tags, challenges, fashion, beauty, family, and home, confirming Mediakix’s (2015) review about audiences preferring lifestyle bloggers to focus on their personal lives—“most notably family, home, travel, beauty, food, recipes, fashion, makeup, design and décor”. These topics are supposed to be among the most watched and best type videos on YouTube (Meyer-Delius, 2017; Influencer Marketing Hub, 2020). Nevertheless, they do not attract views as much as males’ videos.

These findings indicate that Algerian audiences are looking for pleasure and delight on YouTube, especially that this kind of media production appears only in Ramadan on mainstream media. However, they also indicate that females’ content is segregated despite its worldwide popularity. This is due to the inhibited idea of segregation in the Muslim community (Roald, 2004). Audiences ignore females’ content due to the traditional male-dominated environments in the Arab Muslim world, encouraging men over women (Boufeldja, 2014). Because there is incompatibility between the popular worldwide content and obtained engagement on females’ channels compared to males in Algeria.

The seventh key finding is about females’ influencing activities. Influencer marketing is based on authenticity, spontaneity, honesty, and implicitness. Female influencers were entitling some of their YouTube videos depending on the products they wanted to advertise, which breaches the implicit ground rules of influencer marketing and reveals the explicit intention of influencers. These videos were categorised among the least watched videos on their YouTube channels, indicating that female influencers prioritised the brands over authentic reviews mentioning qualities and benefits which repelled audiences from watching the video. they also demonstrate scepticism towards their content by focusing on brand collaborations and

sponsorship. A recent study revealed that customers believe that “if online personalities are perceived as inauthentic then recommendations from those in one’s own personal circle wield the ultimate authenticity” (Tasiopoulos, 2020).

The eighth key finding is about political content, being the more likeable content on YouTube compared to entertainment on males’ channels. This indicates that Algerian audiences are delighted to see political content on social media platforms that conveys their standpoints, especially that mainstream media is state-owned and broadcast opinions in favour of the government. This finding confirms Zaghlami’s (2014) statement about social media platforms being an extension of real world and social life and Fuchs’ idea (2014) about politics, being a possible topic on YouTube for minority groups.

This finding also indicates that Algerian youth care about politics, confirming Hadj-Moussa’s statement about ‘young people’ doing politics in Algeria (2019). Because government and politics affects nearly every aspect of people’s lives (Dolen, 2015). That is why expressing citizens’ opinions through influencers’ YouTube channels help make their voices heard to improve the quality of their lives. Concerning females’ content, audiences liked feminine and domestic videos with family members. This indicates that audiences like influencers’ content when it represents some of the social values, like being with family or stay-at-home individuals.

The ninth key finding concerns the increase of viewership between May and November 2019. the quantitative analysis revealed that males’ Eid-El-Adha videos and entertainment web series were the most-increasing videos, regarding viewership. Eid Al-Adha significantly contributed to the augmentation of males’ number of views, knowing that this period of observation coincided with Eid. This video increased by 22.24% to Dzjoker in 2013, 25.72% to Anes Tina in 2015, and 19.17% to Zarouta Youcef in 2017. This indicates that Algerian audiences return to the influencers’ YouTube channels to watch past videos about an event to be entertained,

knowing that these videos were uploaded in 2013, 2015, 2017 and 2018. Females' most-increased videos concern their lifestyles—including family vlogs, beauty, and fashion.

To conclude, the results reveal that Algerian audiences watch male influencers' content on YouTube for multiple purposes. First, they watch their videos for pleasure and entertainment. The videos should feature the Algerian context and people's lifestyle. Second, they prefer political videos because they manifest their anti-governmental opinions, being the most likeable on males' channels. Therefore, their YouTube channels are used as substitutional platforms to find satisfaction and representation. However, female influencers' audiences prefer videos that disseminate traditional pictures of women by being stay-at-home individuals, ranked as the most-watched and most-liked on their YouTube channels. Nevertheless, their influence is dwindling on YouTube because of the sponsored videos—containing brand names in titles, including their own, failing to attract considerable engagement. The following chapters will provide insightful data about influencers' discourses and performances.

Note: The data will be presented in two versions in the following two chapters. The original version, in Arabic, Algerian dialect, or French, will be presented 'between apostrophes', and the translated version to English will be [between square brackets]. Inverted commas were not used because they mark external referencing.

It should also be noted that texts in the original language, more precisely the Algerian dialect, may contain numbers in words. These numbers represent sounds from the Algerian dialect and do not refer to numbering. This technique is used in Algeria, as in the Arab world, to represent sounds that do not exist in foreign languages.

CHAPTER 7

PHASE TWO – QUALITATIVE ANALYSIS – MALE INFLUENCERS’ DISCOURSES AND PERFORMANCES

7.1 Introduction

This chapter answers the second research question. It is a follow-up qualitative analysis that provides a detailed description, interpretation, and explanation of male YouTubers’ media discourses of the most-popular videos in their YouTube channels and their performances. The second phase—namely the qualitative analysis of male and female influencers’ content is divided into two chapters, depending on the gender. This is known as block comparison, permitting to present the whole picture of the two sides of comparison. The chapter is organised depending on Fairclough’s model of the dialectical relational approach to critical discourse analysis, after providing a small overview of the main themes of the analysed videos. It means that the analysis is initiated from the micro to the macro levels of analysis of texts from word choice to text structure. Then, it is followed by the paralinguistic features and performance analysis of YouTubers’ videos.

7.2 Socio-cultural Entertainment and Politics

This section provides an overview of the topics of the most-watched videos in every YouTuber’s channel. However, it is worth mentioning that the topics of male YouTubers are more socio-cultural and political that aim to signal oddities, behaviours, and lifestyle of Algerians and the Algerian society in general (See videos’ titles in Appendices A to E). However, they are mainly humoristic. Fairclough (1995, p. 5) highlighted the point of the overlap of information with entertainment: “tension between the objectives of giving information and entertaining is widespread in the contemporary media”. The five most popular videos of male influencers in this research tackle politics, expressing refusal to vote ‘Mansoutich’, Algerian father’s struggles due to social and cultural events and expensive life

expanses, driving in Algeria, commentary on popular street dance in the west of Algeria, and comparison between the present and past to show how the Algerian society changed over time.

7.3 Critical Discourse Analysis

This part focuses on the components of Fairclough's model to do critical discourse analysis. The first level focuses on description of text like word choice, repetitions, and grammar. The second one deals with discourse practice, mainly intertextuality, and the final one discusses the sociocultural practices of texts. However, there was an overlap of dimension one and three in the analysis to provide the context of words and sentences for a better grasp of meanings and understanding of social relations and societal characteristics. This process was done due to the use of Arabic and culturally bounded words in the analysis which hardens the delivery of messages if no context is provided. (See the transcriptions in Appendices K to T).

7.3.1 Textual Analysis – Description

This section is about the textual analysis of male discourses. It presents the first dimension of Fairclough's model of CDA. It consists of multiple subsections like vocabulary, metaphors, grammar, and text structure. It is worth noting that some parts will be descriptive because of the requirements of the first dimension, i.e., description.

7.3.1.1 Vocabulary

This section highlights the use of different types of words by male influencers to create their contents. This includes creation of new words, using umbrella terms, generalisation, and many others. It also illustrates how metaphors have been used to deliver vivid images of the influencers' message. Words are an important component in any communication. They carry the meaning as well as the speaker's standpoint. The words that male YouTubers chose in their spoken texts are highly colloquial. However, there was a highlight of some of the

morphological phenomena and concepts that appeared in the males' transcripts, such as: jargon, formation new word, using umbrella terms and modern versus indigenous language.

7.3.1.1.1 **Jargon**

On the level of vocabulary analysis, the results have shown that male YouTubers use a variety of communicative and linguistic tools that facilitate the perception of texts and persuasion compared to the female YouTubers. They used, for instance, jargon and buzzwords and phrases that are more common in the Algerian society. There are many debates about the use of jargon in communication but since the videos that are published on YouTube do not target formality, the use of these words facilitates the receptions of texts by all-age audiences. Boggs (2013), an associate professor of English and women's gender studies at Dartmouth College, said that "jargon is particularly associated with groups. There are as many different types as there are professional and social groups – at least if we use the term jargon, as some do, in a larger sense that includes slang. The fact that there are so many different jargons might actually be a hallmark of diversity rather than exclusivity". She further summed in her article "In Defense of Jargon" that "jargon condenses meaning and allows us to share information effectively. Jargon is a tweet. In its original use, the word referred to a twittering sound. That does not make jargon trivial: it is deeply meaningful to the people who use it".

7.3.1.1.2 **Creating New Words**

Starting with males' discourses, DZjoker created a new vocabulary, 'Mansoutich' [I won't vote], that is not commonly used in the Algerian society to announce his political viewpoint. Morphologically, this word consists of three morphemes which are a prefix Ma-, a suffix -ch which express negation, and the root/verb 'nsouti' which means 'vote'. It is worth mentioning that if an Algerian wants to say, 'they don't want to vote' in the Algerian dialect, they say 'manvotich' or 'manantakhabch'. Before the video of DZjoker, the verb 'mansoutich' was rarely/never used by Algerians. So, the reason behind the use of this new root/verb 'nsouti' is

the advertisement that the Algerian government launched on mainstream media especially advertising boards in streets and radios which says 'سمع صوتك, sama3 sawtek' which means [let your voice be heard]. The YouTuber has therefore used the same key word used by the government which is 'sawt' [voice] that is altered in Standard Arabic instead of 'vote' to say 'manvotich' which is commonly used by people.

It cannot be discarded that social media has changed the structure of words as well as their meanings to match the online context. It also permitted the young generation to create buzzwords such as 'mansoutich' to form their own communities. As for the production of political discourse, "it is not simply that which translates struggles or systems of domination, but it is the thing for which and by which there is struggle, discourse is the power which is to be seized" (Foucault, 1970 cited in Young, 1981, pp. 52-53). It is the reason for which DZjoker has created his own discourse to be identified with and to initiate his own struggle and the people whom he represented in the video against the government. The word 'Mansoutich' is also considered as a 'jargon' because it is only understood by the YouTuber and his followers, yet the word loses its meaning outside of the context of the video. Jargon is one of the persuasive techniques that speakers use to convince the readers to agree with the facts and values cited in the text.

7.3.1.1.3 Umbrella Terms

YouTubers used a variety of umbrella terms in the speeches. DZjoker's video about the regime has also included some words that invoice the pain of young men and political standpoints. This set of vocabulary refer to the struggle of youth, and refusal of regime and life in the country. However, it also appeals the audiences' emotions and to show solidarity by mentioning their issues. He used words such as: 'botti' [boat] which refers to the illegal immigration of youth to Europe via boats; 'neflouti' [to float] which refers to the sufferance that youth face in their way to the west, which is floating in the sea and, therefore, death. The

YouTuber has also used the word ‘zwawla’ which means the [poor], this word is used to refer to people who are indigent in terms of money and privilege.

Lately, the word is being used to refer to unprivileged individuals who suffer social discrimination but also as an excuse to surpass duties. Finally, ‘ykhalkhlouni’ [imprison me], this word refers to the governments’ imprisonments to those who express their political opinions and criticism against the governmental bodies and policies. Anes Tina, on the other hand, used umbrella terms and expressions such as ‘rass rass’ [head-to-head] and ‘combat’ [fight] to show how these words refer to invocation of conflicts in the streets between young men. The use of words like ‘ykhalkhlouni’ and ‘rass rass’ identifies male YouTubers’ strength and unfear of governments’ imprisonments or conflicts with people. They have explicitly showed up their powers in their language, which convey confidence and control.

7.3.1.1.4 Generalisations

The other morphological phenomenon that YouTubers used in their videos is words of generalisations. Generalization is used as a tool of persuasion because it appeals to people’s general sense of what is true, seems convincing because of its familiarity, and might leave an emotional appeal to people’s agreed prejudices. So, male YouTubers’ use of these communicative tools permits them to be more persuasive and appealing, which attract more viewership due to validation of content. They intended to talk about the whole without a rare highlight of possible exceptions. This was easily captured in Mourad Oudia’s video about driving in Algeria. Some of the phrases were ‘hata wahad mayarbah’ [no one wins], ‘ga3 les ingenieurs’ [all engineers], ‘nssa ga3’ [all women]. The use of generalisation explains the audiences’ acceptance and support to the YouTuber’s text despite some judgemental opinions. However, it also indicates the right of male YouTubers to generalise ideas over larger groups of people. This entails power in the use of language without social considerations.

7.3.1.1.5 Modern vs Indigenous Vocabulary

Next is the use of Algiers' modern and indigenous vocabulary in videos. Anes Tina presented a bunch of words that represent Algiers's dialect such as: 'yakhi' [but/right?], 'wachno' [what], 'ya yemma' [oh mother!] which is an exclamatory phrase that expresses surprise, excitement, or anger, and 't9a3ad bina' [you're kidding me]. However, the words that represent the set of vocabulary that were used by Algiers' indigenous people in the past were introduced in Zanga Crazy's video. This set included 'moul lbata' [a person who sells clothes], 'gargatlo' [cut hair shortly] 'lalmass' [a type of shoes], '9ordaycha' [put someone at the back] 'da9mak' [your mouth]. Both YouTubers are appealing a desire of pride to the region they belong to and nostalgia through the mention of traditional language in the area which is Algiers.

In Zanga Crazy's videos, there were modern words that reflect the effects of globalization and modernity on language transformation. This can be observed in some terms of fashion and behaviours. This has been mentioned in Zanga Crazy's video when they compared between Eid celebrations. The scenes from the 'present' included some words such as 'Air Max' which is one of the preferences of teenagers and youth in terms of fashion. Actors in the video described a sneaker as 'hadi made in china machi 7ora' [this is made in China, it's not original] which entails that they prefer products from the west rather than those which are an imitation or made in China. The vocabulary that was used by other actors in Zanga Crazy's video embody the change that touched the youth's behaviours due to modernity and technology.

In the same video, a young man who was portraying a scene from the 'present' showed how young people prefer sending Eid wishes via phone messages rather than visiting family. He said talking to himself: "saha 3idkom kol 3am wantoma bkhir, aya selectionner tout, envoyer" which means [Happy Eid, may you be good every year, so select all, send]. This extract that contains words such as 'select all' and 'send' which connotes how technology changed the traditions of the Algerian society in the religious celebration which is Eid. This event obliges

people to visit family, friends, and neighbours yet the modern tools and new innovations fluctuated the way societies and cultures used to function. The use of indigenous words by the YouTuber and comparative content between the past and present demonstrates the attachment he has to the indigenous culture of Algeria. This confirms the literature in chapter two and three about sticking to the mother values after the colonial era and resisting to the waves of globalisation despite its considerable effect on youth and societies. This male YouTuber created feelings of nostalgia, which brings audiences to remember their authentic selves and provoke social emotions. Adding this to the content of the video appeal emotions that help them get persuaded.

7.3.1.1.6 Rhythmic Words

The following component that was highlighted in one of the YouTubers' videos is rhythmic words. "Rhythm, flow, and tone are essential components of music, and, therefore, essential components of well-written prose" (Rappaport, 2010). Rhythm maintains the flow of the speech and keep attracting audiences to the sonar effect created by words, it also shows cohesion between words. So, male YouTubers did not exclude this linguistic aesthetic from their texts. Mourad Oudia's said "**cedez le passage, cedez le fromage**". DZjoker, on the other hand, has several examples about rhythmic words because of the nature of his speech which was poetic. Some of the words are: 'souti, nflouti, lbouti', 'dar, matar', 'bainoire, pouvoir', 'matakfinich, matedorbonich, matfiktounich' and 'issmi, drahmi'. Rappaport (2010) aid that "rhythm is recurrence, and recurrence captivates because recurrence is innate ... In text, recurrence is heard in the mind's ear as it serves to move the piece along from word-to-word, sentence-to-sentence, paragraph-to-paragraph, and section-to-section, binding together a comprehensive whole". So, males keenly use rhythm to captivate their audiences' attention and to add coherence between the parts of the text.

7.3.1.1.7 Terminology

Women were constantly mentioned in male YouTubers' videos unlike the females' videos that did not refer to men. However, women were not properly represented in the males' videos on YouTube. It is surely inconvenient to focus on women's representations in males' discourses and discard doing the same in females' discourses. This is mainly because females' videos did not mention men in their passages. It is also worth mentioning that their topics do not entail the inclusion of men in their contexts. However, the topics that were elaborated by males included some women, yet the representation were questionable. In this regard, Fairclough has shed light on what might be foregrounded and backgrounded: "In any representation, you have to decide what to include and what to exclude, and what to 'foreground' and what to 'background'" (1995, p. 4).

Fairclough also pointed in another part that "it is possible to assess the importance of particular representations, relations or identities for relations of domination without getting involved in questions about truth ... critical analysis cannot be indifferent to questions of truth (Dews 1987, Norris 1992), whether it is a matter of how reports falsify by omitting part of what was done or said (Herman and Chomsky 1988), or a matter of false ideological presuppositions. For example, if a text presupposes that women are less intelligent than men or black people than white people, it is an important part of the analysis to point out that the ideological assumption is false" (1995, p. 15).

The male YouTubers used the word 'woman' both implicitly and explicitly. There were also pictorial representations. In DZjoker's video, women were not mentioned in the speech. There were only two references to women; the first one was to the mother who the illegal immigrant was asking forgiveness, he said: "samhili yemma, t9alab bina lbouti" [Forgive me mom, the boat capsized]. And the second one is the reference to the Lebanese singer Elissa. However, none of these represented the Algerian woman and her struggles in society. This is first mainly

due to the belief and ideology in the Algerian society that women have significant rights compared to men. They think that Boteflika's reforms (see chapter 2), the ex-president of Algeria, has given women all the rights they need. Secondly, there is the cultural and social belief that men are more responsible than women so light should be shed on them only.

As an evidence, Anes Tina's video about the Eid's sheep and some social issues focused mainly on the struggle of the father. Furthermore, all the scenes did not include women even family conversations. This is due to what Algerians consider as "el horma", meaning that women should not appear in front of men, especially in public spheres, which is the case of YouTube videos. This is also due to the social belief that women should not interfere in men's issues. Mourad Oudia's video about driving did not include women as well and supports the fact that women should not appear on YouTube videos due to "el horma" because he had to film in public spheres—streets.

It is true that the topic of the video does not necessarily entail the participation of women, especially that the number of women drivers in Algeria is limited compared to men. Yet, the YouTuber did not shed light on any of them. Women were mentioned only in two passages. The first one was when the YouTuber said that there is a general belief between men that women adore cars. It means that women can get in cars with men, even strangers, to have fun or get a ride. This leads to the second passage where women were mentioned. It was a performance between a couple in a car, yet the female was disguised by one of the YouTuber's friends. He did not choose a female character to do the role.

Zanga Crazy's video confirms the fact of "el horma" but accuses modern women of lying and laziness compared to the ancient generation. It also proves the first point that I have mentioned about the belief that women have gained enough rights in Bouteflika's era including the right to work and freedom to live unconditionally. So, the YouTuber did a comparative video

between the past and now. The scenes that represented the past did not include women at all. There were only the father, children and neighbours who are all male unlike the scenes of the present which had a woman as the main character. Women did not appear in the past because there was more “horma” then now. The mother, for instance, has been called by her husband from ‘the past’ in the video as “ya mra” [hey woman] instead of her name to keep it secret and preserve it from men and strangers, but she hasn’t been shown in the video. The reason behind this appearance and disappearance of women on the video is that in the past, there was a moderate appearance of women in public places. They were generally performing their duties only in domestic spheres such as taking care of children, cleaning, cooking and so on. However, people believe now that modern women have broken this belief because they’re working, studying, and mixing with men everywhere. In other words, there is no “horma” like it used to be.

The following scenes from the ‘present’ prove this point. The YouTuber had an unveiled woman wearing a t-shirt and jeans buying clothes to her two male children in male’s stores (in Algeria, there is a significant separate clothing stores for each gender) which is supposedly the father’s job as it was shown in the ‘past’ scenes. The scene also showed that it is the father’s responsibility to pay which proves the point of the belief that I mentioned before that “men hold more responsibility than men”. This passage shows that even if women are holding new duties, they are still not fully responsible for the family and still lean on the father. The woman in question said the store’s man “ok bien, 3tilo wahda 7orra w hada la pointure ta3o sayiw w mba3d babakom yji ykhalass” [okay good, give him an original one and this one his size. Try them and your father will come and pay later].

The video of Zanga Crazy also shows that women lie to their husbands about cooking. This is due to the belief that today’s generation is lazy and avoid doing their duties at home such as cooking. The woman said in a telephone call with her husband: “gateaux ta3 l3id 9talni b la3ya”

[Eid sweets exhausted me], however, she has been shown in a shop buying sweets. On the other hand, children from the scene of the 'past' referred that their mother made the sweets, without showing her. Another point that has been highlighted in this video is the behaviour of the husband. In the 'Past' scenes, the husband has been portrayed as severe who preserve his wife's privacy and observes his children's behaviours. He said after catching his children steal sweets: "ya mra wajdi crafage raho 3andek lfiran lahnaya" [Hey woman, get the ... you have mice in here]. However, the husband of the 'present' was pictured as naïve and easy going. This is because he easily believed his woman's lie, he said: "kolo bnati kol gateaux, mama ta3raf tayab" [eat my girls, eat sweets. Mom knows how to cook].

Zarouta Youcef has shown his disagreement with women's behaviours and their involvement in the street dance "ey ey way way". He started by resembling a female singer with a dinosaur. He has also taken an example of another female singers' lyrics expressing her fatal love to her boyfriend to the point that she accepts getting killed inappropriately. The YouTuber has therefore generalised the fact of liking mistreatment by men and sarcastically concluded that women are the ones who like to be beaten. He said: "Alors matab9awch thablouna b 7o9ou9 lmar-a ... ok?" [So, don't keep disturbing us about women's right...okay?]. Yet, it cannot be discarded that the lyrics that the female singer used are aggressive, but this type of these exaggerations can be used to express extreme feelings of love. For instance, in Algeria people say "nmoot 3lik" to express intense love, its literal equivalent is [I die for you] to say in other words [I love you so much]. This is not the only example about women in Zarouta Youcef's video.

These representations and references of women as a 'stay-at-home' individual, who should take care of husband and children, do not ask for their rights and should not be shown in public, confirms the beliefs that were mentioned in chapter two about women and their statuses after the war of independence where men, the Algerian government, and family code believed that

women should be in domestic spheres only. The males' videos portrayed this fact by hiding women, misrepresenting their characters and their roles in society. This fact helps them get people's validation, especially men because of applying social taboos and ideologies that women should be in private spheres and their appearance ruins the Algerian society's image because of their inability to run their works and homes. It is worth mentioning that males' videos represent multiple characters from society except women. However, in case they were represented, it either ruins their image or underestimate the potentials.

7.3.1.1.8 **Taboo Words**

Finally, the male YouTubers texts were not excluded from words that are considered inappropriate and informal in the Algerian society either. They used words such as 'mayakhrouch' and 'rokhss' from Mourad Oudia's video and 'zbal', 'lk7oula', 'extat', 'yatkayaf chicha' and 'cabaret' retrieved from Zanga Crazy's video. These words are inappropriate and cannot be used by women, in front of children, or in official settings. They are names of cigarettes, drugs, and many others. The use of taboo words demonstrates anger and dissatisfaction. They are produced in speeches because they are perceived as powerful entities of language that easily express meanings. Using taboo words to express anger and dissatisfaction reveals the unfear of male YouTubers to use any type of language to deliver their messages, unlike women.

7.3.1.1.9 **Metaphors**

The male YouTubers used metaphors to clash people who they disagree with or with their behaviours. They used figures of speech to facilitate the transmission of their viewpoints by resembling them to something that it easy to transmit and understand. Metaphors create a vivid image in the minds of recipients to facilitate the understanding process. They are also one of the persuasive techniques because they are considered as a form of reasoning that allow comparisons to easily deliver the resemblance point. However, the male YouTubers did not

use metaphors only to create figures of speech but also to portray their disagreement and how they see people by resembling them to animals or women. In some passages, the metaphors were in a form of a clash. The following examples from the YouTubers' videos illustrate the two conceptions.

DZjoker resembled the government with a doctor. He said “anti ki nemrod madawinich” [you, when I get sick you don't heal me]. This figure of speech helped the YouTuber express his pain by invoking emotions of sadness and sympathy. He has also given another figure of speech by referring to the ex-president of Algeria as the owner of the house. He said “3labiha moul dar ki yemrod yrouh lel matar” [... that's why the houseowner goes to the airport when he gets sick]. This metaphor holds the pain of the YouTuber because he considered the president as a father, yet it also shows his sadness and disappointment towards the president who privileged himself over the citizens of his country who are his children if seen from the metaphor's viewpoint. DZjoker has also appealed the emotions of his audience when he resembled the government with a mother who did not care of her children. he said “mansoutich, rani bardan w maghatitinich” [I won't vote, you didn't cover me when I was cold].

This part illustrates the second conception of metaphors which are used to facilitate the clash. Mourad Oudia used a well-known figure of speech in Algeria that portray the arrogance of people just like driving engineers. The example cannot be included in this passage because of an inappropriate word in the extract. The YouTuber also wanted to show that drivers have misconceptions about themselves as road monsters and described them as road princesses instead to show their fear when they face other drivers. Zarouta Youcef, on the other hand, used metaphors as a way of humiliation and to show how this phenomenon with all its components is devastating people as well as society. He resembled the street dance “ey ey way way” with Ebola virus in terms of spread and its fans as monkeys who live in Madagascar. He

continued explaining that these animals sleep all day and wake up at night just like the fans and eat worms which are drugs, according to him.

The first type of metaphors evoked emotions because it portrayed the government and president as parents and the second type provided a new insight about people who are not necessarily favoured by the YouTubers in question. These metaphors help YouTubers get their audiences approval and help persuading them because of their ability to create reasoning and understanding around matters. The female YouTubers' texts included no metaphors. They were mediocre or did not exist at all. The doll beauty made an analogy about her tea that it is her reason of living. This mainly because their texts are informative and explanatory. However, this lack of persuasive para-linguistic element decreases the perception of texts and, therefore, lowers the acceptance rates and validation of the viewers.

7.3.1.2 Grammar

Grammar is one of the fundamental components of textual analysis of the dialectical approach to CDA. The subsections provide information about pronouns, types of sentences, and cohesion. The features of grammar of both genders differ significantly. For instance, male YouTubers use rhetorical questions more frequently. Male YouTubers used all types of sentences. They all used narratives and dialogues in their videos except of DZjoker who had a political speech. The dialogues contained simple, imperative, interrogative and exclamative sentences. They also used negations, phrases, and single words. There were telephone calls, informal requests, negotiations, and disputes. However, the focus of this section will be given to rhetorical questions because of the effects they create especially in political discourse, pronouns because of the spaces they create, by this I mean, if they are inclusive or exclusive and the cohesive devices because they guide the reader and create harmony between passages.

7.3.1.2.1 Pronouns

Pronouns define the nature of speech whether it is inclusive or exclusive. They also denote either egotism or solidarity and responsibility. The texts of male YouTubers included both types of speech. The speech of Zanga Crazy did not aim to create a speech of inclusion or exclusion using pronouns because it was mainly a direct speech in a form of dialogues. As for DZjoker, the main pronoun in his video is 'I'. However, it refers not only to the YouTuber but also to the characters and people whom he talked on their behalf. This includes the young man who wanted to immigrate, prisoner, disabled person, poor father, policeman, pharmacist and so on. He also used other pronouns such as 'they' to refer to the governmental bodies such as ministers and members of parliament, and 'you' to refer to the regime or government. There is also the pronoun 'there' that refers to the west.

All in all, there was a reference to different categories of society using the pronoun 'I' and to the government who is considered the addressee in the video using 'you'. So, the pronouns that DZjoker used in his video are 'I' vs 'you', however, the 'I' is not exclusive but rather implicitly inclusive because it represents different people from society as I have explained earlier. 'You', on the other hand, excluded the addressee from the representative 'I' because it was 'Algerians/unprivileged people vs 'the other' who represent the regime and its members. It is worth mentioning that inclusive and exclusive language such as the use of 'we' and 'them' are considered as one of the persuasive tools because they create sense of collectivism which help engage audiences and make them feel part of a group. This discourse is also populist. It represents ordinary people and their political opinions on public platforms. This also indicates the power of influencer in talking on behalf of Algerian audiences.

Anes Tina used 'I' in his narrative passages. However, just like DZjoker the 'I' represents a father who is the main character of the video. The father narrates his journey to solve his problems and satisfy his children's needs despite his inability to complete cultural and social

duties because of lack of money. Therefore, despite the individualism in the pronoun 'I', it represents and includes every father who struggles to satisfy their families' needs which makes the pronoun more inclusive than exclusive. However, Mourad Oudia talked using 'I' in his commentaries to prove his own standpoint about driving and tried to argue why he was right that drivers are not as good as they think they are. He continuously referred that the video is based on his own observations about the behaviours of drivers in Algeria which justifies the use of 'I'. The YouTuber used 'you' to address his audiences and screen the situations on them. For example, he said: "nta madart walo f hyatek nta inssan sala7..." [you've done nothing in your life, you're a good human being...]. So, the language that he used is exclusive rather than inclusive despite the constant use of 'I' that reveals the YouTubers' personal opinions.

The main pronoun in Zarouta Youcef's video is 'they'. It refers to the fans, singers, and dancers of all ages of the intruder street style "ey ey way way". The second one is 'us' and 'we' which represents the YouTuber and the audience who share his opinion, but its use was mediocre. He also referred to himself as 'I' to highlight the ambiguities he had about the issue. In this video, the YouTuber played the role of a reporter, which explains the highlight of 'they' in the text. He also considered himself as an adviser who wants to guide this group to stop what they are doing because he thinks that it goes against the values of society and culture. So, the spoken text of Zarouta was exclusive because he targeted the street dance fans without considering himself or his audience as part of the group. Excluding some groups from the content of the video denotes the carelessness of the YouTuber and his power to reveal whatever message he prefers even if it means losing some audiences who are misrepresented in the video. On the other hand, the influencer represented the views of some of his audiences. This denotes the role of influencers in talking on their behalf on YouTube to deliver their unacceptance messages to the opponent group.

7.3.1.2.2 Rhetorical Questions

Rhetorical questions play a vital role in engaging audiences. They are one of the persuasive tools that capture attention and facilitate the acceptance of the answer given by the speaker. DZjoker used several rhetorical questions in his political speech. The YouTuber used one of them as an introductory sentence which served as an effective hook. He said: “3lach? 3lach ghir ki y9arab l vote t7abi tasam3i sout? Nsam3ek souti? Wallah mansouti” [why? Why only when the vote approaches you like to hear the voice? You want to hear my voice? I swear that I won’t vote]. He used another one to show that members of parliament rise their hands only to take money without making differences; “nvoti 3lik tarfad yadik tadili drahmi?” [I vote for you, so you raise your hand and take my money?]. The final example is an issue that Algerians wonder about which is bringing famous singer and spending fortunes instead of helping poor people. DZjoker said: “tjib Elissa w ana tfaraghli jibi?” [you bring Elissa and empty my pocket?] The point is that the YouTuber is against giving money to the Lebanese singer Elissa while citizens are suffering with expensive life expenses.

Zarouta Youcef used rhetorical questions in his video as well. First, he said “w hna f ljazayer wach 3andna?” [what do we have in Algeria?] this question is frequently used by people to show that many domains are lacking potentials and materials. It also refers that we have nothing compared to the west who have everything, as expressed by the YouTuber. This rhetorical question that is commonly used help engage the audience with the YouTuber and help get their agreements by using one of the popular ideologies.

7.3.1.3 Cohesion

Cohesion ties the text together using different techniques such as relevant grammatical and lexical units that create a logical and meaningful flow. Pronouns are one of the cohesive devices that tie a text together. As it has been mentioned before, male YouTubers included pronouns in their texts and have succeeded to form parallelism which is one of the cohesive elements

that show the relatedness of ideas. Rhythm also enhances parallelism because of the repeated sounds throughout the text. However, the lexical features that will be covered in this section are repetitions and transitions because they are one of the main criteria of cohesion. Despite the importance of pronouns and rhythm in forming cohesion, I have excluded them from this section to avoid repetitions. Yet, it is worth mentioning that the pronouns and the previously mentioned linguistic features such as rhythm and umbrella terms all participate in tying texts together to form a meaningful and cohesive block.

So Firstly, I will start with repetitions in male YouTubers' texts. This element was majorly found in DZjoker's political video. The YouTuber repeated the word 'Mansoutich' many times in his video. This key lexical item was mentioned each time the YouTuber starts a new scene or a new argument to defend his standpoint. It was used as a reminder and a confirmation of the YouTuber's decision. It might seem dull repeating a word more than ten times, but it didn't only help the YouTuber reinforce his idea and show his resistance to the system, but it also created a poetic effect and consistency between the passages in the text. The YouTuber represented different people from society whom despite their backgrounds and struggles, the word 'Mansoutich' tied their passages and their standpoints against the regime.

Second, male YouTubers used a set of transitional words in their texts to express additions, sequencing, exemplification, result and qualifying. Mourad Oudia used transitions such as 'et mour' [and after] and 'tout d'abord' [first of all] to sequence, 'mais' [but] to qualify, and 'par exemple' [for example] to exemplify. Zanga Crazy had two main transitive words of time which are 'bakri' [back then] and 'lyoum' [today/now]. He made a point-by-point comparison, so he used these two words to show transition between the ancient time's life and today's life. Zarouta Youcef and Anes Tina used transitions but they were very limited. Because the main elements that they used to create cohesion in their texts is illustration using either performances or media texts. This does not exclude the previously mentioned YouTubers because they have

done this exemplification technique as well. However, the commentary of Zarouta Youcef and the narrative of Anes Tina relied completely on the follow-up semiotic texts for exemplification.

I should highlight how media texts relate to spoken texts in ‘intertextuality and intersemiotic texts’ section but illustration is one of the elements that create cohesion between texts, that is why I should mention how male YouTubers chose media texts to exemplify and create cohesion using semiotic examples. So, all in all, YouTubers did not include only lexical cohesive devices of illustration but also semiotic. The nature of texts under analysis, which is both spoken and visual, entails a focus on how cohesion is created between spoken and visual texts. Anes Tina’s dialogues which were based on performances are connected via sequential narratives. Each dialogue was built up depending on the narratives of the YouTuber which created a harmony between the texts and has given a storyline to the video.

Mourad Oudia has given some generalisations in his video, however, the performances that he added after each sequence of commentary backed up his talks because they seemed more real and logic than the judgements he gave. These transitional videos were not only persuasive but also exemplifying and cohesive with the general theme of the video. Because they included words, sentences and ideas from the YouTuber’s commentary and backed up the opinion of the YouTuber.

Zarouta Youcef, on the other hand, tackled many sub-topics in his video. This was mainly due to the added media texts that were leading his commentaries. His passages were not entirely related to each other because they were led by the content of the inserted videos which explains the lack of referencing using pronouns, for instance. However, the media texts were providing different sorts of illustrations about the main topic of the video which is “ey ey way way” street dance. This included the behaviours of dancers, lyrics, women’s rights, misconception of

singers, the topics of songs, Ebola virus, children's future goals, and drugs. These themes only made sense because of the inserted media texts that provided illustration and relatedness to the main theme otherwise the content would be hard to understand. So, that is how cohesion is achieved in videos using both spoken and media texts with its two distinct forms to illustrate which are performance of YouTubers and pre-existing videos from social media platforms.

7.3.1.4 Text Structure

This section highlights the techniques that the YouTubers used to organise their texts to formulate a logical flow that is inviting and convincing. This also includes the features that they included in their texts such as argumentations and how they were embedded in the flow to better structure their talks. I also included the ideologies that were included in their language and their organisational choices to better understand their logic.

Dzjoker's organisation was lined up depending on the arguments he wanted to deliver. He started with a reminder from a previous video. The section that he used as a recall was expressing the unfairness of the regime and how those in power privileged themselves and their families over citizens. This hook appeals the audiences' emotions of anger, unforgiveness and sympathy. Then, he added a verse about the expensiveness of semolina, which is one of the main ingredients in the Algerian cuisine. This introductory section from DZjoker's video presented the YouTuber's refusal of the regime and his decision of not participating in the parliamentary elections. However, this hook helps the YouTuber gain the viewers' support because they are popular facts that are shared by the 'whole'.

The YouTuber initiated the debate about his political opinion using rhetorical questions. He then proceeded with repetition and negations to show his confirmation of refusal to vote and to provide resistance. Then, he started listing the set of arguments to convince the viewers why he is refusing to vote. The YouTuber has mainly given concrete examples and facts from

society. He concretised these arguments with sad and sympathetic scenes from society. DZjoker blamed and criticised the government for their ruling system that he thinks is bad and causing harm to citizens. The YouTuber, then, finished his video with a counterargument, self-defence statement and a request for the viewers to like and help him share the video on social media platforms. So, the main organisation of DZjoker's video was based on speech and performance simultaneously.

Second, Anes Tina started his video with a monologue to weigh the difficulty and expensiveness of the upcoming events on the father's budget. Then he proceeded with a dialogue that a father shared with his four children who were very demanding despite the father's financial issues. After that, the YouTuber was interrupting the dialogues frequently with narrative sentences to show fluctuations in topics and to provide illustrations. For instance, the second dialogue in the video went from a discussion about scholar tools to celebrating Eid El Adha which is the main topic of the video. The YouTuber added meetings, negotiations, and disputes to portray a typical day of the father. All in all, the major outline contained narratives and performances that included dialogues with one or more participants.

Mourad Oudia's video started with a joke. He introduced the topic of the video in a form of a joke, then he started drawing conclusions and generalisations about the Algerians' behaviours and knowledge about driving. After that, the YouTuber started arguing his point using entertaining acting scenes interrupted by narratives. The entertaining scenes are used as an argument, they seek to concretise the YouTuber's standpoint to seem real. So similarly, Moura Oudia's video was organised like Anes Tina's video; this means it included narratives and performing scenes. Finally, the YouTuber finished his video by inviting his followers to like and subscribe and like his new Facebook page which is a ritual of many YouTubers.

Concerning the video of Zarouta Youcef, the YouTuber started with a small introduction and three videos that he integrated with the narrative. One was about break dance in the west, the second one about ballet dancing and finally the type of dancing that this video is about which is “ey ey way way”. In general, the video was outlined as follow: commentary and/or criticism, performance and/or pre-existing videos from social media. The media texts were added randomly. Sometimes, they were added before the YouTuber’s spoken texts and sometimes after he finishes.

Zanga Crazy, on the other hand, did not add narratives or commentaries in his video. the content depended entirely on the performance that he has done with other participants. These scenes included both monologues and dialogues. The content of the video was organised depending on chronological point-by-point comparison between the past and the present. However, there were short videos as headings between performances entitled ‘Bakri’ [back then] and ‘lyoum’ [today] to notify the viewers.

7.3.2 Discourse Practice – Interpretation

This section presents the second dimension of Fairclough’s model. It is about the intertextuality of texts.

7.3.2.1 Intersexuality and/or Intersemiotic Texts

Intertextuality is an important point in critical discourse analysis. It was initially found in literary texts, but digital discourse and digital practices revealed that it can be found in online discourse as well (Vásquez, 2015). It shows how the speaker/writer merges other texts that have different context, ideas, or story to create a logical link between them and the original text. Dzjoker added some popular verses which were uploaded in his previous video that went viral on social media and TV channels. The video was a movie parody that targeted the regime and football experts, it is entitled “Game of Ballone”. He said:

YouTuber disguised in one of Game of Throne’s characters: “Chkoun li wladhom mayjawzouch l’armee w 7na njawzouha?” [Who are they who their children don’t go to the army, but we do?]

Team: “Houma” [They]

YouTuber: “Chkoun li ytal3o f kolach ghir f smid li mayzidouch?” [Who are they who price rise in everything except in semolina?]

Team: “Houma” [They]

The YouTuber used these verses as a recapitulation and a reminder of the government’s behaviours to prove that he is not misjudging the regime. These quotes from his previous video targeted youth who are obliged to go to the army and poor people who cannot afford to buy semolina. The first verse referred to the bureaucratic behaviours of governmental bodies who privilege their children over citizens, as the YouTuber refers. Then, he mentioned semolina which is a vital component in the Algerian kitchen. This is a captivating hook because semolina reminds people of their basic rights which is availability of food and eating, yet the government is not supporting them with the price.

The YouTuber used another popular quote from society which is “mafhamtch 3lah Gholam makharjhach l tocuhe” which means [I don’t know why Gholam did not put the balloon out]. This quote express confusion, disappointment, and the malpractice of Gholam, who is a player at the Algerian national football team. This quote was overly spread when the player did not put the balloon out to avoid losing the match. The youtuber reflected this behaviour of Gholam on the government and their practices to express ambiguity and incomprehensibility. DZjoker also used a quote from Elissa’s song, who is a Lebanese singer, which is “3abali habibi” which means [It’s on my mind my love]. He used it to tell the government that even Elissa realises the struggles of people to prove that bringing her is an error that is why she says “3abali habibi”.

Another example is cited in Anes Tina's text, he used a proverb from the Algerian society which says "kabch l'jirane m l'widan wala 7aba banane m 3and l3adyan" [neighbour's sheep from the valley better than a banana from the enemies]. This is used to implicitly compare between two matters and favourite one over the other.

It is true that the texts of male YouTubers did not include a significant number of quotes or external passages, but they performed scenes from everyday life. They concretised some behaviours and attitudes which are borrowed from society in order to convince the audiences and to back up their arguments with real facts. The performances of DZjoker about the struggles of society, the realisation of drivers' behaviours by Mourad Oudia, the re-citing of people's sufferance and Eid celebrations by Anes Tina, the comparison between the past and today's life by Zanga Crazy and the criticism of street dance and attitudes of fans by Zarouta Youcef are all concrete examples of how spoken and media texts interconnect to create cohesion and provide persuasion to gain audience's support. They are used as factual ideological anecdotal evidence to prove their knowledge about society and fellow citizens. In addition to this, these videos are providing a parallelism of real-life situations on social media. They are mirroring what is happening in society and portraying behaviours that are related to religion and culture on YouTube using different settings, customs and materials to adapt with every concept. The next section shed light on the YouTuber's paralinguistic and semiotic features to clarify how performances were designed either intentionally (for male YouTubers) or unintentionally (for female YouTubers).

7.3.3 Social Practice – Explanation

The social practice is the third dimension in Fairclough's model. However, it is vital to draw a point here to clarify how this component has been used in analysis. According to Fairclough (1995, p. 62):

Analysis of the sociocultural practice dimension of a communicative event may be at different levels of abstraction from the particular event: it may involve its more immediate situational context, the wider context of institutional practices the event is embedded within, or the yet wider frame of the society and culture. All of these layers may be relevant to understanding the particular event – and indeed particular events cumulatively constitute and reconstitute social and cultural practice at all levels.

This dimension of analysis has been embedded at different levels of analysis of text and discourse practice. The immediate situational context of words and other utterances of language were mentioned simultaneously with the word meanings and translations. The first dimension relies mainly on description of words and forms. However, the provided analysis at the level of the first dimension conveys sociocultural practices, adding contextual meanings to the words. This may broadly include differentiations of economic, political, and cultural aspects, explaining issues like power relations, and value and identity (Fairclough, 1995). In this respect, several exemplifications and clarifications were provided to explain the sociocultural practice. Furthermore, the wider frame of the society and culture were constantly elaborated across the literature review and analysis chapters which provide further explanation to the social and cultural practices of influencers.

However, it is worth noting that the data revealed that male discourses feature power and populism. Male influencers use considerable number of persuasive devices, increasing the conceptualisation of their content, such as vivid illustrations, metaphors, rhetorical questions, and generalisation, confirming Van Dijk's statement about power and persuasion mentioned in chapter four. According to Van Dijk (1993), the effective power is enacted in persuasion, dissimulation, or manipulation. Males use considerable persuasion in their texts, increasing their power of delivery and validation. Moreover, their use of vocabulary like jargon, generalisations and taboo words indicate their power as men in society and their carelessness of any social or cultural guidelines forbidding the use of these utterances to deliver messages.

This idea was elaborated in chapter four. Weatherall (2002) stated that those in power, especially men, ignore conventions and are more likely to break social norms because of their power. The use of taboo words and other similar forms confirms this utterance because males, especially in Muslim communities, believe in their authoritativeness, allowing them to reflect it in speech and performance.

Males support populism in their discourses, representing ordinary people's mediocre lifestyle, political anti-governmental opinions, their refusal of certain social behaviours, and reinforcement of identity, which is highly appreciated, such as using the mother tongue, i.e., the Algerian dialect, and inclusion of Arab Muslim standards and Algerian traditional culture, like food, clothing and indigenous language.

7.4 Paralinguistic Features

In media texts, the visual message is as important as the verbal message. Pitches of voice, music, body language, hand gestures and facial expressions all play vital roles in the delivery of the message and persuasion of audiences. Dzjoker used different pitches of voice in the video depending on the personality he portrayed and the type of utterances. For instance, he used low pitch to ask questions and, talking on behalf of the illegal immigrant, the sick man, and the homeless, denoting tragedy and sympathy. The high pitch, on the other hand, was used by the illiterate young man, sportsman, the prisoner, tradesman, person with special needs, policeman, and the father. After the acting sequences, the YouTuber, portraying himself, talked with a medium pitch and calmness. He destined his speech to the members of parliament, who he thinks don't deserve his vote.

The YouTuber used performance to illustrate his arguments. So, body language is not excluded from acting as it transmits the non-verbal language of the YouTuber, adding meaning and relevance to the verbal language. He used different body postures such as floating in the sea,

lying on the hospital bed, and climbing stairs. His facial expressions illustrated sympathy, disappointment, and sadness. He also used hand gestures depending on the personality he depicted. He continuously looked at the camera with sharp eyes to show anger and dissatisfaction. Sometimes he used smiles to mock and hand gestures to show thumbs down and pointing. In general, DZjoker had a sad, angry, and disappointed face but he was more relaxed, calm and sarcastically smiling at the end of the video.

The pitches in Anes Tina's video were mainly high and low, fitting the type of sentences and their goal, such as initiating a conflict, questioning, panicking, and arguing. Since the video was mainly about acting, non-verbal language was apparent. There was a continuous use of hand gestures in talking, yelling, screaming, cries, laughter, running and walking. No one looked directly at the camera; there were also handshakes and a fight. There were two sounds as background music, one is more action and the other is an Eid Algerian music 'Chaebi', adding several aesthetics to the message.

Mourad Oudia's video contained narratives as well as acting scenes. These scenes included the YouTuber with his friends. There were different features of gaze and non-verbal language in general. The participants laughed, smiled, had different hand gestures and facial expressions to express anger, excitement, sarcasm, and mockery. The pitch varied in the text depending on acting and the portrayed passages. Concerning music, Mourad added instrumental music.

There were some exceptions in Zanga Crazy's video. The scenes from the past focused on modesty and respect. So, hand gestures and body language were different. For instance, children put their heads down when an adult speaks to them, they don't argue with father, they laugh and talk quietly. The pitch went from medium to high.

Like the other YouTubers, Zarouta Youcef used body language such, facial expressions, and hand gestures. High pitch was used in yelling, medium in comment and mocking, and low to

show disappointment. Concerning music in Zarouta Youcef's video, he added several musical pieces such as: American song at the beginning, Algerian Rai songs, sad music, birds sound, instrumental music, and other genres. The paralinguistic features indicated diversity, freedom, and power. Males were not restricted, indicating privilege compared to the females.

7.5 Performance Analysis

This section focuses on the setting, customs, and materials to show the significant difference between male and female YouTubers' performances. Male YouTubers had multiple choices. They filmed in different public spaces, such as the Algerian streets, their rooms, and neighbourhoods. Unlike female YouTubers who had the opportunity to create content only in their private spheres (See the following chaoter). They were also free to wear whatever they want and were disguised to many characters even to women. The illustration in this section will provide evidence about male YouTubers' privilege in content creation.

7.5.1 Setting

Lavigne (2020), head of production at Wistia, a video marketing software, highlighted the importance of background in videos: "Determining the background (a.k.a backdrop) for the scripted on-camera lines of your video will have a huge impact on how your story is told. Plus, strategically choosing where you shoot your video and what's in the background can actually have you a ton of time". Male YouTubers portrayed the Algerian streets in their videos. They take them as a source of inspiration. Anes tina has filmed his video in different settings but the main spots were the streets and neighbourhoods.

The video 'Mansoutich' of Dzjoker was filmed in different places as well. The scenes were all outside in the Algerian streets, market, and other locations. The YouTuber started his video outside with a background of Algier's famous monument, 'Riyadh El Fath', as shown in figure 7-1.



Figure 7-1 Dzjoker's Setting -1- (Dzjoker, 2017)

Then, he proceeded his speech with a scene from the sea to show the struggle of illegal immigrants.



Figure 7-2 Dzjoker's Setting -2- (Dzjoker, 2017)

Then, he portrayed a hospital room with the bed, and switched to night scenes to show the sufferance of homeless people especially in cold nights. The YouTuber has also shed light on sportsmen and the lack of recovery clubs. The YouTuber had to show the adopted alternative in a bathroom tab put outdoors as shown in figure 7-3.



Figure 7-3 Dzjoker's Setting -3- (Dzjoker, 2017)

Dzjoker continued his video with a portrayal of prison, a scene from a pharmacy, an open market, and other spots from the Algerian streets. These locations, including those which are in the pictures cannot be chosen by females to film their videos because they are public and requires audacity.

The settings of Mourad Oudia's video were divided into two parts. The first is inside his room and the second is outside in the streets of Oran, a city in the west of Algeria. The use of his bedroom confirms the transformation of bedrooms elaborated in chapter four as part of youth cultures, switching from private to public spaces. The room reflected the YouTuber's choices and personality reflected in his decoration, including a sign of his name, pictures of London and flag of USA (see figure 7-4). These components represent the European or American dreams discussed in chapter three as part of the effects of globalisation on youth of Arab Muslim countries.



Figure 7-4 Mourad Oudia's Bedroom (Mourad Oudia, 2018)

However, the outside scenes were streets and neighbourhoods. The settings of Zanga Crazy's video were particularly divided into two: home or the neighbourhood shown in figure 7-5.



Figure 7-5 Zanga Crazy's Setting (Zanga Crazy, 2015)

On the other hand, Zarouta Youcef filmed in his room, containing two flags of Algeria and Manchester United, signs of 'England', and stuffy space, in general as shown in figure 7-6. Zarouta's bedroom indicated his carelessness about conventions in content creation and media production, confirming Weatherall's statement (2002) about males breaking standards because of their power. Furthermore, using streets and multi-locational settings confirm Bradley's (2002) statement about males' youth cultures, centring in streets. This analysis demonstrates that males' youth digital cultures are centred in streets as well, confirming the capturing of moments 'on the go' due to the merger of offline and online spaces, as elaborated in chapter four.



Figure 7-6 Zarouta Youcef's Setting (Zarouta Youcef, 2014)

7.5.2 Costumes

Male YouTubers' costumes were various. Louis (2017), an executive-level creative consultant, said that "like it or not, your clothes and presentation communicate volumes about you as a person. The question is not whether you care about fashion, it's more about what you're communicating intentionally or unconsciously through your fashion choices. Just as the actor

in the right costume moves and speaks differently, so does the everyday person”. So, Louis showed that fashion leaves an impression about the person and their ways of communication accordingly. Getting back to the male YouTubers’ costumes, Anes Tina’s fashion was mainly casual. The YouTuber played the role of an Algerian father. He was wearing a burgundy t-shirt and denim pants. The costumes of the cast members were casual as well. They included hats, blue jacket, grey pants, sunglasses, and a traditional outfit called ‘Djelaba’.

DZjoker used different outfits to portray different people from the Algerian society. The clothes differ depending on the profession or income. He wore a casual look with a jacket on top to portray the illegal immigrant, a t-shirt that has some water or medicament drops on to portray a sick person, a local football team t-shirt worn by an illiterate young man, homeless outfit, sleeveless grey t-shirt and black trousers as the sportsman, blue t-shirt of a football team as a prisoner, blue shirt as a tradesman, jacket, black trousers and blue sneakers as a person with special needs, doctor’s apron, a hat to refer to the policeman, casual look to represent a father, and finally black suit with white t-shirt as the official outfit of the YouTuber. So, DZjoker has worn more than 10 outfits to back up his viewpoints and give arguments to his political opinion. The costumes helped the YouTuber portray different people to better transmit his messages. This is advantageous because it influences the viewers’ perceptions and give them a sense of representation and belonging.

The main costume Mourad Oudia is a black hoodie. However, the costumes of the acting scenes differed according to the talker. For instance, a scene depicting the host of ‘Who Wins the Million’, the YouTuber wore a suit. The driving engineer who was portrayed by the YouTuber as well wore a blazer and a t-shirt. So, the costumes varied between classic and casual depending on the context of the speech.

In the video of Zanga Crazy, the costumes were categorised into two main groups. The ancient family wore traditional and decent clothing compared to the modern family, who picked casual European style. The father from the past wore traditional outfits such as: Trabouch, Abaya and Barnousse, making up the Algerian traditional culture, as mentioned in chapter two. This indicates the attachment of male YouTubers to the Algerian traditional culture. Figure 7-7 exhibits the outfits of the past.



Figure 7-7 Zanga Crazy's Costumes (Zanga Crazy, 2015)

However, the actors from the present wore casual looks such as tracksuits, shorts, and sleeveless t-shirts. There were also Nike hat, Air Max and Arini sneakers, confirming globalisation effects that the YouTuber clearly depicted in the comparison between the past and present. Concerning Zarouta Youcef, he wore denim trousers, jacket, hat, and glasses. The YouTuber disguised into a black African and other characters. Performance, namely settings and costumes helped the males represent different categories and constitute multi-thematic videos.

7.5.3 Assisting Materials

Male YouTubers used different materials according to the theme of the video. However, they were generally inspired from the Algerian social and cultural lifestyles. Anes Tina and his cast

used cigarettes to show masculinity, cell phones to show interactions, money, and sheep that identify the theme of the video.



Figure 7-8 Anes Tina's Materials (Anes Tina, 2015)

In Dzjoker's video, there were boat leftovers next to the floating illegal immigrant, a needle, serum, hospital bed, and some medicaments for the scene in the hospital, a paint, guitar, a tab with cold water bottles, chair of people with special needs, and a shopping bag. The main material in Mourad Oudia's video was the car. There were minor tools such as copybook and pencil. His friend used an artificial hair to disguise to a woman as shown in figure 7-9.



Figure 7-9 Mourad Oudia's Materials (Mourad Oudia, 2018)

The materials in Zanga Crazy's video were mainly related to Eid El Fitr. There were clothes, sweets, money, phone, and drum. Zarouta Youcef did not use concrete materials except a pan. The assisting materials were virtual. He integrated a significant number of videos to his content to back up his viewpoints and exemplify his argument. The videos were taken from YouTube and Facebook.

7.6 Conclusion

This chapter presented the second phase of analysis, presenting the first part of qualitative analysis. It summarised the main features of male discourses and performances on YouTube following Fairclough's model of CDA and Goffman's theory of performance. The chapter started with a summary of the main themes elaborated on male YouTubers' channels. Then, it was divided into three main sections: Critical Discourse Analysis, Paralinguistic Features, and Performance. The findings revealed various results, constituting males' videos.

The first key finding is about featuring power in male influencers' content. The use of some words, like taboo words, generalisations, jargon, and creation of new vocabulary reflect the

power of men. Taboo words, for instance, convey messages of carelessness about audiences' perceptions and focus on the message, carrying feelings of anger and dissatisfaction. Therefore, males do not take into consideration social or cultural boundaries in their choice of words when creating their texts. Their primary focus is delivering their opinions and expressing their feelings about different sociocultural matters, using different utterances of language, including the use of inadequate vocabulary in public communication. This confirms literature in chapter four about men not caring about social norms. Weatherall (2002, p. 4) stated that "men, on the whole, are more likely to challenge norms of language and communication because they generally are in more powerful positions than women". This is accurate to male influencers, especially in the Arab world, being male-dominated environments, supporting men's domination and authority (Roald, 2004; Boufeldja, 2014).

Moreover, the persuasive devices embedded in males' content refer to the literature in chapter four. Galbraith's conditioned power (1984) is reflected in persuasion, taking the form of generalisations, rhythmic words, taboo words, jargon, metaphors, and rhetorical questions. These devices help audiences to accept ideas, appeal to their emotions, and create cohesion, helping them to process the influencers' messages and validate them. Rhetorical questions in political content, as in any writing, are considered some of the persuasive tools in speech. Intertextuality and intersemiotic texts exemplify real life situations, helping to mirror and reflect. These tools help audiences grasp the messages and give them a sense of representation due to the illustrated scenes and images.

The second key finding is that male influencers' content represents and supports populism. This approach supports ordinary people's concerns and lifestyles. When content appeals to ordinary people, it encourages the endorsement of males' content. The populist approach is depicted in words, intersemiotic scenes, representation of ordinary people, use of collective 'we' and implicitly representative 'I', and broadcasting of political and social opinions,

especially anti-governmental. This indicates that male YouTubers are supporting ordinary people and dedicate their YouTube channels to talk on people's behalf because of lack of supportive media. This finding confirms literature in chapter three about social media, being alternative platforms for public and private TV channels (Benrazek, 2021). Online spaces are an extension of real social and political life (Zaghlami, 2014). The findings confirmed that "social media are free space for tackling issues that are necessarily not evoked in conventional media for political reasons", indicating that YouTube and male influencers' content can be substitutive discourse of conventional state-owned media. This representation, using populist approach, appeals to people's emotions and conveys devotion and fidelity, explaining the reasons behind the high engagement of audiences compared to females, as mentioned in chapter six.

The third key finding concerns non-verbal communication. Male influencers are unbounded by religion or socio-cultural pressures, meaning that they use non-verbal language freely for message delivery. The paralinguistic features indicate that males can scream, cry, laugh out loud, run, sleep, and sing without any social barriers and people's perceptions. This fact adds value to their content because of freedom of expression using distinct non-verbal features to deliver content.

The final key finding is about male influencers' performances, reflecting their masculinity and expertise of media production, confirming Sunderland and Litosseliti's statement (2002, p. 25) that "gender and be conceptualised as 'performance'". In this case, males' performances reflect their manhood. Males' choices of what Goffman calls the 'front' (1959) shapes their content by creating vivid images in the minds of their viewers, facilitating the reception and validation processes. The settings of male influencers' videos could be wherever and whenever. Males could film in markets, the sea, streets, neighbourhoods, and many other places. The timing is optional—could be day or night. There are no conventions in setting up the background as it

could be organised or messy, illustrating how men break conventions because of their gender (Weatherall, 2002). The costumes could represent anyone from society, even disguised as women, and the materials are various. These findings signify power of males in creating multi-thematic content without social or cultural conditions. It also demonstrates how far they could go to create multi-locational video, containing various costumes and materials to entertain and persuade audiences or talk on their behalf. The following chapter will present female influencers' discourses and performances.

CHAPTER 8

PHASE TWO – QUALITATIVE ANALYSIS –

FEMALE INFLUENCERS' DISCOURSES AND PERFORMANCES

8.1 Introduction

This chapter answers the second research question and presents the second part of the qualitative analysis. It demonstrates female influencers' discourses and performances. It is organised depending on the model of Fairclough of the dialectical approach to CDA. The first part is related to CDA and is divided into different subsections, including vocabulary, grammar, text structure and intertextuality. The second part is about the paralinguistic features of females' discourses and the last one focuses on the performances of YouTubers and the components that constitute their videos: the setting, costumes, and the assisting materials.

8.2 Lifestyle and Beauty Videos

This section provides an overview about the selected popular videos for the qualitative analysis (See transcriptions in Appendices P to T). Most of the most-watched videos of female content creators on YouTube are about their lifestyles, beauty, fashion, and home-based videos. Unlike male YouTubers, females do not create content about society or politics. However, it is worth mentioning that female YouTubers fear to talk about issues that are social and political. Shirine Boutella (2018) highlighted this point in the "Algerian Tag". The following passages prove that the female YouTubers fear to talk about political topics:

Wach khas fi bladek fi balek? Bezaaaaf bezaaaf 3fayass, beaucoup trop de 3fayass. A commencer ... par el i7tiram, el i7tiram tout les jours, tsema ta7taram nass en general. Tafla, tfol, 3jouz, 3jouza en fait ...déjà bezaf 3fayass f nass khasin mamba3d f l'environement tani ...enfin bref hadi normalement video wa7adha, video entiere, une heure.

[What is missing in your country? A lot of things, too many things. To start ... with respect, respect every day, it means you respect people in general. A girl, boy, old man,

old woman ... many things are missing in people already then, the environment too ...
Anyway, this is normally a special video, a whole video, an hour]

Donc j'espere un jour kamal on participera a quelque chose w kamal on fera quelque chose pour rendre ce pays ... pour donner a ce pays ce qu'il merite, bach nraj3ouh wach yastahal ykoun. Voila, c'est trop complique had les sujets man7abch nahdar hakaya, man7abch attention, attention

[So, I hope one day we all participate in something, and we all do something to make this country ... to give to this country what it deserves, to make it what it deserves to be. Here it is, these subjects are too complicated, I don't like to talk like this, I don't like it, be careful, be careful]

Notwithstanding this fact, other components restrict female YouTubers in Algeria from creating a diverse content that might attract viewers and liberate them to be more creative. The following section covers how female YouTubers use language and semiotic features and proves they have fewer opportunities than male YouTubers in terms of performance and content creation on YouTube. Nevertheless, it cannot be discarded that some women apply the politics of 'silence' because of historical and cultural backgrounds, including the Algerian female YouTubers.

Furthermore, the analysis in chapter six revealed that socio-cultural and political topics are associated with men more than women. Therefore, any elaboration of these subjects and changing styles to males' videos—talking about society, and culture, in a humoristic way, or politics, does not boost females' gendering since it confronts social and political standards that women are not supposed to surpass. In addition, Talbot's (2010) viewpoint, elaborated in chapter four, explains that these notions of gender associated with males and females are socially constructed and learnt. In this case, people learnt that these topics are masculine, indicating a monopoly in content creation because engaging in these topics by females would indicate a change in the meaning of male and female and thus changing the gender order, as noted by Eckert and McConnell-Ginet (2013) in chapter four.

8.3 Critical Discourse Analysis

This is the first part of the qualitative analysis of female influencers' videos. It contains three main sections depending on Fairclough's model: description, interpretation, and explanation.

8.3.1 Textual Analysis – Description

This part represents the first dimension of Fairclough's model of the dialectical relational approach to CDA. It consists of subsections like vocabulary, grammar, and text structure. This part is descriptive.

8.3.1.1 Vocabulary

The female YouTubers' words constitute a highly feminine youth language. They picked words from different languages i.e.: between the Algerian dialect, French, and English. This plays a vital role because they have done a continuous code-switching in their utterances. There were also different categories of words like those of beauty and makeup, home, or private spheres, belonging and identity, and affectionate language. The morphological techniques that they used are the use of technical words of beauty and repetitions but there were some features of spontaneity and characteristics of reviewing and advertising of products.

Female YouTubers used adjectives, words to show their belongings and identity, domestic vocabulary like cooking and cleaning, affectionate words, and self-description words. These tools are not highly persuasive but subjective. They spotlight the YouTuber more than the content which might stand in the path of the information flow. It is also worth noting that they use words in French. Despite the excessive use of French in the Algerian dialect, however, the use of technical words of beauty and fashion to review a product might cause misunderstandings. The proof is that Noor was frequently asked to talk in Arabic in her videos to facilitate the grasp and transmission of messages. Also, the overuse of foreign languages might leave an impression of egoism.

8.3.1.1.1 **Industry Words: Make up**

First, the use of French key words in Ryma's video is mainly due to content of the video which is a makeup tutorial. The names of the makeup products that the female YouTuber used are not in Arabic which explains the use of French. This includes names of products such as: 'Dove', 'Note', 'Bourgeois' and 'Ever Beauty'. In her explanation, the YouTuber used French technical verbs such as 'unifier' [unify] and 'estamper' [emboss], French nouns such as 'paupiere' [eyelid], 'teint' [colour], 'eyeliner', 'anti-cerne' [concealer], 'pinceau fluffy' [fluffy brush] and 'beauty blender'. She has also used French adjectives such as 'matifiant' [mattifying], 'sublimatrice' [sublimating], 'liquide matt' and 'bordeaux' [burgundy] (See Appendix S for more examples). It is worth mentioning that it is hard to find the equivalent of these key words of makeup and beauty in Algerian dialect or Arabic especially the adjectives, explaining the makeup tutorial and techniques.

8.3.1.1.2 **Industry Words: Beauty**

Noor, on the other hand, when she decided to talk only in Algerian dialect, depending on her followers' request, she sometimes used phrases in Classical Arabic. So, words that are highlighted in this section includes different sets from different languages because of the nature of the Algerian dialect and use of many languages in the Algeria society (see chapter two). To illustrate the point about words and interchangeability of languages in the female YouTubers' discourses, Noor used phrases in standard Arabic such as: 'tandif 3ami9 l lbachara' [deep cleaning of the skin], '3ala abwab chita-e' [winter is about to come] and 'mokawinat bassita' [simple ingredients] (See Appendix T for more examples). Noor showed her knowledge about beauty products by mentioning a set of vitamins, like 'Potassium', 'Vitamin C', 'Vitamin A', and 'Vitamin E' to show the benefits of some cosmetics. Noor explained what should be done before cleansing one's skin, saying, for instance:

‘Donc, nabdaw, lhaja lawla lazam lbachra dyalna tkoun n9aya. Sema ana manich dayra maquillage mani dayra walo. Lazam tkono na7ito maquillage dyalkom ghsalto b lghasoul dyalkom, ghsalto b gel nettoyant dyalkom, w tkono jawazto 3la wjahkom’

[so, we start, first thing first, our skin should be clean. So, I’m not putting any makeup on or anything else. You should have removed your makeup and washed with your cleanser, washed with your face wash, and wiped you faces]

In this passage Noor is explaining that skin should be clear, without makeup before applying any mask or scrub, using face cleanser (See Appendix T for further examples).

Ryma Beauty Addict gave beauty tips in her hair tutorial using hair straightener to make curly hair, showing her considerable knowledge about beauty. She said: ‘Les boucles taw3i toujours n7ab ndirhom a l’exterieur yatsama ndirhom l lbara b lisseur hakda ca va donner plus de volume l cha3ri ya3ni cha3ri yban m3amar w fih beaucoup plus de volume’ [I like to do my curls exteriorly with a hair straightener so that my hair looks voluminous] (See Appendix S for more examples). These female influencers shared their skin routine and hair tutorial, explaining steps and benefits of ingredients, showing their audiences their knowledge in the field.

8.3.1.1.3 Identity Words

The female YouTubers mentioned some words to mark their belongings and identity. Amira riasa let her audiences know that she is from ‘Setif’ [A city in the East of Algeria] and that her husband is ‘Kabyle’ [Berber ethnic group] but they were both born and grew up in ‘l3assima’ [Algiers, the capital]. These words were introduced in the video to enable the YouTuber to justify her wedding dress collection by putting an emphasis on her origin. Shirine Boutella said that she lived in ‘Oran’ [A city in the west of Algeria] to justify her songs’ choice, which is ‘Rai’ [a popular music genre in Oran], and to relate to the storyline that was mentioned in the video about food (See Appendix Q). She has also mentioned that she is a nationalist and loves

her country like any other Algerian which illustrates the point of belonging. The Doll Beauty referred to her origin as well. She used ‘Musulman’ [Muslim], ‘Arabe’ [Arab], and ‘Algerien’ [Algerian] in her video to describe, respectively, her routine in Ramadan, her lounge dress and the series she was watching. By this, the female YouTubers are showing their identities to their followers, but they also appeal emotions of pride towards their cultures, regions or country which is considered as one of persuasive techniques.

8.3.1.1.4 Domestic Words

Another category of female YouTuber’s vocabulary is related to domestic or private sphere and typical local women’s lifestyle such as cooking, cleaning, tutorials, and clothing. Shirine and the Doll beauty talked about their cooking skills, which is a requirement and one of the main characteristics of the Algerian woman. Furthermore, the type of the videos they were entitled to do, “Algerian Tag” and “Ramadan Routine”, compelled them to show the ‘Algerian’ imprint one way or another (See Appendices Q and R). They have therefore mentioned Algerian traditional dishes such as ‘Rachta’, ‘Bniwan’, ‘Baghrir’, ‘Hrira’, ‘Chroba’, and ‘Brik’. Shirine added more details about recipes and named some ingredients such as: ‘margarine’ [butter] and ‘noix de coco’ [Coconut] to exhibit her cooking knowledge. The Doll beauty notified her followers that she can provide the recipes of the dishes she was cooking in the video. This is a proof that even if she lives in France, she still knows how to cook Algerian dishes which appeals the desire to follow the tradition exercised by the ‘whole’. This YouTuber has also used some phrases to show her cultural belonging and nationalism. For example, ‘robe d’Arabe’ [Arab dress], ‘priere’ [prayer], ‘moi en voile’ [me with veil/hijab], ‘l’heure de cuisiner’ [cooking time] which is a must in Ramadan, ‘ressemblent en famille’ [family gatherings] which is also a requirement in Ramadan evenings, ‘feuilleton Algeriens’ [Algerian series] and ‘saha ramdankom’ [Happy Ramadan]. Some words were in the Algerian dialect that could not be translated into French such as: ‘hrira’ [Algerian traditional soup] and ‘bad3iya’

[Algerian traditional lounge dress]. The use of Algerian dialect also meets with the requirements of the ingredients and type of video. They are all homebased ingredients (See Appendix R). These sets of vocabulary are all related to the domestic sphere.

Most female influencers focus on home-based discourses to denote that they have considerable knowledge about the Algerian culture—cuisine, standards, traditions, and cultural norms to prove their culinary skills and interest in domestic lifestyle. Knowing that cooking is one of the fundamental skills that Algerian women should have before and after marriage. Data in chapter three about YouTube revealed that Oum Walid is one of the most searchable enquiries in Algeria. Oum Walid, is a well-known cook on YouTube, who exceeded 9 million subscribers in 2021. The traditional food mentioned in female influencers' videos confirms the importance of having culinary skills to the Algerian society. However, the overall result is that Algerian influencers are representing the typical Algerian women and their fond of cooking and domestic activities enhancing the home-based or domestic discourse on their YouTube channels. These results also reveal that Algerian influencers' content is shaped by society and culture that encourages women to stay at home, as mentioned in women's section in chapter two, and develop their feminine skills.

However, the use of cultural elements and social norms in videos prove Mooji's point (2009) about the importance of culture and the fact that firms had to appreciate cultural differences by adopting the right people who represent them. Therefore, influencers' content proves why they are better suited for advertising and helping humanising brands depending on eating habits, dress habits, and gender roles. Their content and advertisements suit consumers' needs and wants through strategies that reflect people's values (Mooji, 2009).

8.3.1.1.5 Affection Words

One of the characteristics of female YouTubers' texts is the expression of their feelings and showing their affections towards their outfits or products and themselves in general. As an example, Amira Riaa showed how much she loved her outfits and how her personality influenced her dresses' wedding collection. She described and expressed her feelings towards her outfits using words and phrases such as: 'j'ai trop aime' [I loved it so much], 'jamil' [beautiful], 'nmoot 3la lbranas, nmoot 3la les caps' [I love Barnous and I love capes so much]. Then, she described herself as 'ana bezaf exigeante' [I am so demanding], 'capable maya3jabkomch mais ana c'est mon coup de coeur' [It's possible that you won't like it but me, it's my heart stroke], and 'nhab les fleurs bezaf, li ya3arfouni nhab nmoot 3la les fleurs' [I love flowers so much, those who know me, know that I love flowers so much] (See Appendix P for more examples).

The use of emotions in influencers' content is one of the reasons behind the success of influencing, as mentioned in chapter three. Arroyo (2017) mentioned that the use of emotions and avoiding being invasive are among the reasons why influencing restructured the marketing rulebook. However, it fosters self-centred feelings and -attention.

8.3.1.1.6 Repetitions and Use of Technical Words

It is true that marketing strategies are constantly changing to adapt with customers' needs and the innovative technologies. Chapter three showed how advertising strategies have taken a different direction to persuade people using modern styles. However, there was scarce research about their discourses. This part of analysis shows how female YouTubers chose their words to review products by citing their benefits and criteria using repetitions of adjectives, technical words such as vitamins, pricing to show its accessibility, and finally availability i.e., the address. Noor's video was a skincare tutorial. She introduced to her audience the recipes of homemade scrub and mask using, what she called, simple and cheap products such as 'rice'

and 'coriander'. However, the YouTuber had to persuade her followers of the effectiveness of the products she is using. She has therefore mentioned some technical words such as: 'Potassium', 'Vitamin C', 'Vitamin A', and 'Vitamin E' when reviewing the ingredients.

The YouTubers described materials as well as the boutiques from where they bought them. One of the characteristics of reviews is the use of adjectives and repetitions. Amira Riaa said that one of the boutiques where she bought her dress has magnificent wedding dresses. She said: "des robes blanches yhablo yhablo yhablo yhablo". She repeated the word 'yhablo' [mind blowing] four times to assert the beauty of dresses. She said in another passage: "ga3 kano waw waw waw" [They were all wow wow wow]. The YouTuber used the word 'wow' three times to describe her guests' reactions and the degree of their astonishment. Amira reviewed the products of the boutique saying: "yjibo pyassa pyassa pyassa". She repeated 'pyassa', which means [one piece], to confirm that the store brings original and unique pieces. The repetition of words does not apply only on reviews of products but also on food and expressing oneself. Shirine described one of the sweets of Algeria, she said: "c'est tres tres gras mais c'est trop trop trop trop bon" [It is very very fatty but too too too too good]. The Doll beauty described herself with the veil as 'tres tres tres tres chelou' [very very very very weird].

Lakoff (1975) demonstrated that intensifiers like 'so', 'very', and 'really' are more common in women's rather than men's language, they are used to strengthen feelings and for emphasis. He further referred to emphatic stress as one of the linguistic features of women's language. Female speakers use it more frequently compared to male because of their belief that they are being listened to and to assert that the addressee gets their message (Lakoff 1975). So, they are used as attention catching. Female YouTubers use the emphatic stress in their content especially when they describe something or how effective it is. For instance, Amira used "pyassa" [one piece] three times to strengthen the point and so the viewers grasp the message that the store brings only one piece of each item.

The reviews of the YouTubers contain the address of the stores, the price of the product, and/or the effects they provide. Amira Riaa said: “Alyce Paris ta3 Cheraga ... had la robe nmoot 3liha sans cerceau sans walo, bouffante thabal, je l’ai achete” [Alyce Paris situated in Cheraga ... this dress, I love it so much, without hoops just nothing, it is puffy and mind blowing, I bought it]. So, in this passage Amira mentioned the product which is the dress, the name and address of the boutique and how it looks. However, she mentioned that she bought the dress to avoid audiences’ misconceptions that this an advertisement rather than a review. However, the store is considered a high-rated store which indicate the type of consumption of the YouTubers that do not suit most people. Consumption signifies the class of the buyer or user of product like it was mentioned in chapter four.

Mentioning this store by Amira denotes her expensive consumption compared to the average-income Algerians which hardens validation of her content because it does not depict the reality of most Algerians. Noor reviewed some vitamins that she added to the homemade mask, she said: “hadouk bezaf haylin yatba3o 3and la pharmacie machi ghalyin w c’est un soin on va dire anti-age” [those are so amazing, they are sold at the pharmacy. They are not expensive and it’s an anti-aging treatment]. So, Noor is reviewing here the vitamins. She referred to the address, price, and the effect it gives to the skin which is anti-aging. The address is important because of the rare availability of national online websites. So, the viewers must go to the stores to purchase their items. However, it is also worth noting that Noor emphasised the point of price in her review, which confirms that audiences take consumption into consideration.

However, sometimes, they review the store more than the product. For instance, Ryma started reviewing one of her palettes in the makeup tutorial, but she switched to the store from where she bought it which connotes that she was paid to advertise it. However, there was no sign or mention of ‘AD’ in the video. She spontaneously said:

‘Had la palette khalasstha 750 DA 3and le magazine Planet Mode jaya hnaya fi Ain Benian. Franchement had le magazine il est juste magnifique, il vend plein de produits. 3ando cote de produits ta3 petit prix w 3ando tani cote ta3 les grandes marques.’

[This palette costs 750 DA (equivalent of £4.5) from Planet Mode store which is situated here in Ain Benian. Honestly, the store is just magnificent, they sell many products. They have a side for little price products and another for big brands.]

Another proof that this is an advertisement of the store is her upcoming review of another product in which she referred to the store rather than the product. The product in question is a Blush from Kiko which, as the YouTuber said, is cheaper in planet Mode compared to other stores.

The price or address of the store are vital for the YouTubers to mention because of the lack of online shopping like it has been noted in chapter three. The price is also important so that the YouTuber proves to her viewers that the products are affordable. This is having to do with the mediocre living expanses of most Algerians, as mentioned in chapter three. So, the YouTubers’ videos take into consideration the social situation of their followers to ensure well-delivery and validation of their followers that ‘they are not selling dreams’ like it has been noted by some people and journalists. (See example in chapter four)

8.3.1.1.7 Lexical Hedges

Spontaneity is another feature of the female YouTubers’ texts. There are unintended Repetitions of words such as ‘Alors kayna wahda rani nasma3ha bezaf ta3 **had** l ... **had** l3am ... ok **1 an** maktooba **1 an** ...’ (Shirine Boutella), ‘**bdaw** ... **bdaw** ychikho’ (Amira), fillers such as ‘um’, ‘eh’, ‘ah’ ... such as ‘je vois pas la difference, **eah** alors ca depend en fait’ (Shirine Boutella), ‘**eah** ma3labalich wach tsamouch’ (Amira), ‘... **um** deja’ (Noor & M), unfinished sentences ‘Il est juste magnifique, il est... c’est pas un bronzer’ (Ryma Beauty Addict), ‘il est

vraimen adoucissant w ya3ti ... yratabalna tani lbachra ta3na' (Noor & M). There are also hesitations '7atit fih ... 7atit fiha ...' (Noor & M). There are fewer of these features in voice off videos such as Ryma Beauty Addict's video and The Doll Beauty's video. There are few/no fillers, repetitions, and unfinished sentences. Because they can modify what they say and how they say it. They can also control their intonations to rectify an action or to soften something.

Coates (2013) explained that lexical hedges, including fillers and modal adverbs, have four functions: the expression of doubt and confidence sensitivity to other's feelings, searching for the right word, and avoidance of expert status. In this case, influencers are searching for the right words because of unscripted content. However, they might denote doubt and lack of confidence, which might be why audiences undermine their content and have mediocre audiences' engagement compared to the males. Nevertheless, it is worth noting that males' videos are scripted because they do not contain lexical hedges (See analysis in Chapter Seven) and are direct and smooth, unlike the females.

8.3.1.2 Grammar

Female YouTubers rely on storytelling in their videos which explains the excessive use of verbs. Fairclough highlighted the pointed of diversity of language depending on public and private lives: "Public life and private life involve different ways of using language, and we find this tension realized in a combination, within the extract, of private and public language." (1995, pp. 8-9). Concerning females' grammar, Female YouTubers' texts included simple sentences, imperative ones, and questions. The purpose of the text varied constantly. They tackled reviews, descriptions, answers, advertisements, tutorials, routines, and other purposes. Unlike the male YouTubers' texts, the female ones did not include rhetorical questions. So, this section will focus on some of grammatical properties that are appropriate to the females' texts. This covers verbs because they play a vital role in determining how YouTubers rely on storytelling in their videos. They also provide what actions they highlight in their talks. The

second focus will be on pronouns, similarly like male YouTubers, to see if the speeches are inclusive or exclusive. Finally, I will show the cohesive devices that they used to create a logical flow in their texts.

8.3.1.2.1 **Pronouns**

Pronouns are mainly implicit because they are embedded in the compound verbs like it has been shown previously which is one of the grammatical characteristics of the Algerian dialect. So, concerning the use of pronouns, they varied between the use of 'we' and 'I' deepening on the YouTuber. Amira Riaan and Shirine more exclusive pronouns. The focus of their storytelling was them. However, Noor used 'we' continuously, however, its use in Ryma Beauty Addict's and the Doll beauty's texts was mediocre.

The main pronoun in Amira Riaa's text is 'I'. The whole story of the video was about her choices, wedding dresses and the story behind each one of them. She addressed her followers by 'you'. So, her speech was entirely exclusive. It is true that the storyline was based on the YouTuber, and it is hard to include the followers or audiences in the storytelling, but Amira has shown that she does not aim to create friendships or build relationships, which is one of the reasons of using 'we' instead of 'I', with her followers which explains excluding them from the discourse she created. This point of exclusion can be proved through her talks as well. She said: "kol wahad w kifach" [each one has a choice], "capable maya3jbkomch mais ana c'est mon coup de Coeur" [It's possible that you don't like it, but I adore it] which shows that she doesn't care about their opinions or what they think about her choices.

It cannot be discarded that the goal of the video was about sharing good plans yet the exclusiveness of the viewers from the discourse and her carelessness about what they think deviate from the fact of sharing, advertising, or covering up her followers' wants and needs. It is commonly known that people are not generally interested in personal stories but the reviews,

plans, stores, and good quality products that come with them. Also, one of the reasons of watching these videos is to appeal the audiences' desire to look good, however, the focus on oneself and ignoring the audiences' preferences cause undesirable effects. Furthermore, Amira has used the pronouns 'ana' [I] and in French 'je' more than 42 times which implied egotism in the storyline of the YouTuber. Similarly, the extensive use of 'I' in Arabic or Islamic cultures refers to arrogance of the speaker. These points may explain why the YouTuber has turned off the comments' section.

It is true that audiences are interested in the YouTubers' style, however, the overuse of self-description leaves an impression of egoism which might explain the turning off reactions' sections such as comments to avoid audiences' attacks and remarks. Especially if the person in question tries to distant themselves from the 'whole'. This leads to one of the sentences that the YouTuber used to describe a traditional outfit, she said: "9olt maghadich ndir Karako hadak traditionnel li bon malgre c'est beau ... habit wahad modern' [I said I won't do that traditional Karako which even if it's beautiful ... I wanted a modern one]. The word 'hadak' [that] is used as a determiner to refer to the dress, however semantically, 'hadak traditionnel' means an underestimation of the value of the traditional version of the dress which is a cultural heritage. This might create an unappreciation from audiences because the YouTuber is showing her undesirability to the traditional outfit.

Shirine, for instance, used mainly the pronoun 'I' in her video. However, the video was aimed to get to know the YouTuber better. The questions were interested in her personality, her preferences and how the Algerian culture is imprinted in her choices. This is why she used 'I' to talk about herself and her relation to many cultural components such as Algerian food, clothing, cooking, and favourite cities. The YouTuber was sometimes referring to her followers as 'you' in order to put them in similar situation as hers. She said in one of her answers: "hlowin

bezaf ... ghir une bouchée ta7argak hnaya f la gorge” [they are so sweet ... just a bite burns you here in the throat].

Ryma has used both inclusive and exclusive pronouns depending on the action she wants to focus on. For instance, she used the pronoun ‘I’ to show her way of applying the products. However, she used ‘we’ to refer to general actions and to capture the attention of her audiences when she does a transition. It is worth mentioning that the YouTuber used the pronoun ‘we’ in French which is ‘on’ rather than in Arabic. There is no reason for this switch except that the YouTuber prefers to use French from time to time because of bilingualism. When people speak the same languages, switching languages is done randomly. Several studies revealed that language switching occurs naturally both in conversations and sentences (Milroy and Muysken, 1995).

Like it has been shown in the ‘verbs’ section. Noor mainly used inclusive pronouns such as ‘Us’, ‘our’ and ‘we’ So, the speech was mainly inclusive. The YouTuber showed closeness with her followers and good will by giving them pieces of advice. For instance, she told them: “had lmasque bezaf moghadi labnat” [this mask is very nourishing girls] or “labnat, je vous conseille...” [girls, I advise you ...] which explains the use of ‘we’ instead of ‘I’. The use of ‘we’ entail that the YouTuber wants to create bonding with her followers by treating them as part of her group. The use of ‘I’, however, was occasional that refer to the actions that were happening at that time and place by the YouTuber alone and cannot necessarily be imitated by the group such as wiping and taking some stuff off.

However, the doll beauty used more the impersonal pronoun ‘il’ [it] which is commonly used with the verb ‘falloir’ [have to] in her text because she was narrating general rules of ‘Ramadan’ and how it works. She was also giving some general statements that apply to many people who are the Algerians, Arabs and/or Muslims. However, the personal pronouns that the YouTuber

used are mainly ‘je’ [I], ‘elle’ [she] referring to her mother and ‘on’ [we] that refers to the YouTuber with her family. The doll beauty used ‘tu’ [you] to address her followers. This was mainly when she was giving explanations and clarifications about some behaviours that people do in Ramadan. So, the text of the doll beauty was implicitly inclusive from the “Algerians, Arabs and Muslims” perspective because she represented them either in her report or in her actions such as praying, and avoiding prohibited actions such as smoking, eating, drinking, or insulting. But it was exclusive from the foreigners and non-Muslims’ perspective.

8.3.1.2.2 Verbs: Storytelling

Before starting the display of the words, it is worth mentioning that verbs in the Algerian dialect are not single words but rather a compound word that includes the subject embedded in the verb, and the verb. This is vital to highlight because of translation i.e.: the equivalent of single words in the Algerian dialect is expressed with a sentence of subject and verb in the English language. So, starting with Amira Riaa’s video, the YouTuber is telling the story of her journey from preparations to the day of marriage. She used verbs that took place before the wedding and that explain the process of “getting ready”. First she started with how she brainstormed, therefore she used verbs such as: ‘kont haba’ [I wanted], ‘khamamt’ [I thought], ‘ktabt’ [I wrote], ‘jabto man rassi’ [I created it in my mind], and ‘rssamto f mokhayilat’ [I drew it in my imagination]. Then, she proceeded with taking action to make her dresses, she said: ‘ro7t’ [I went], ‘darto’ [I made it], ‘3titalha’ [I gave her (to the dreemaker)], and ‘9oltalha’ [I told her]. After that, she referred to the actions she made to receive her dresses by focusing on payments to avoid her audiences’ accusations that she received them for free, she said: ‘je l’ai achete’ [I bought it], ‘je l’ai paye’ [I paid for it], ‘kritha’ [I rented it], and ‘tsalaftha’ [I borrowed it]. Finally, she showed the result of the story saying: ‘tsadart’ [I exhibited], ‘nalbass’ [I wear]. So, the verbs were mainly about the YouTuber and how she proceeded with her wedding which

explains the massive use of 'I' in the video which will be further explained in the next section of 'pronouns'.

Shirine's video is called the 'Algerian tag'. It is a Q&A video where the YouTuber was giving answers that were mostly linked to her past which explains the overuse of the past tense in the video. Some of the examples are: 'kont n3ich' [I was living], 'kont n3awad nwali' [I used to come back], 'kont nasma3ha' [I was listening to it], and 'kont nalbass' [I was wearing]. Then, there were some verbs that express the YouTuber's personality and preferences. These verbs included: 'j'adore' [I adore], 'na3raf ntayabha' [I know how to cook it], 'manakolhomch' [I don't eat them], 'je suis sur' [I am sure], 'nestiki' [I style myself]. And other verbs such as: 'j'espere' [I hope] and '9otelkom' [I told you].

Next, Ryma made a "getting ready" video for a wedding party. The verbs that she has included to explain the hair and makeup tutorials were a combination of individual and collective actions, by this I mean that sometimes she used 'I' and others 'we'. The YouTuber expressed some of her feelings and actions during the video, she said: 'n7ab ndirhom' [I like doing them], 'nakhod' [I take], 'namchathom' [I style my hair], 'je commence' [I start], 'naplikih' [I apply it], 'nasta3mal' [I use] and 'nwarilkom' [I show you]. However, she has also some action verbs that refer to both her and her followers, such as: 'on vient fixer' [we come to fix], 'on va passer' [we're going to pass], 'on peut pas' [we can't] and 't aplikiw' [you apply] but some of them express transition such as: 'njouzo' [we go to]. So, the verbs are mainly related to the application of beauty and makeup products.

Noor has done a video about skincare tutorial. She included the steps of the recipes of the homemade mask and scrub depending on the request of her followers which might explain why they have been included in her speech i.e.: she used 'we' more than 'I'. Noor explained how the products are mixed and the way they are applied to get better results. So, she used verbs

such as: ‘nabdaw’ [we start], ‘on y va’ [let’s go], ‘ndiro’ [we do], ‘nasta3mlouh’ [we use it], ‘na9ina’ [we cleaned], ‘nzido’ [we add], ‘nafarkouh’ [we scrub it], and ‘na7ina’ [we took off]. She has also included them (audiences) in the description of some results, she said: ‘ya3tilna’ [it gives us] and ‘ynoudalkom’ [it grows on you]. However, it cannot be discarded that she sometimes directed the action to herself only such as: ‘khdit’ [I took] and ‘namsa7’ [I wipe], or when she wanted to describe her feelings about something such as: ‘nmoot 3lih’ [I love it so much].

The doll beauty has mainly used reporting speech in her video. So, there were more passive forms of verbs than the active voice. So, the verbs that she included (which are all in French) are extracts of some of her activities during Ramadan and preferences such as: ‘je vais preparer’ [I will prepare], ‘je prefere manger’ [I prefer eating], ‘je verse’ [I spoon], ‘je ramasse’ [I pick up], ‘regarder’ [watch], ‘snapper’ [snap], and ‘prier’ [pray]. The YouTuber also added some of the activities she does with her family such as going out: ‘on sort’ [we go out]. So, the female YouTubers used different sets of verbs depending on the topic of the video. However, they were all based on storytelling, using facts and narratives to deliver their messages to their audiences. They relied on mentioning people, focusing on them, the place, the plot, and the purpose of the video, explaining tutorials or informing their viewers about products.

8.3.1.3 Cohesion

The previous section about pronouns identifies the type of speech that the female YouTubers used, however, they also prove that the texts were cohesive because of the continuous appearance of pronouns in question. It is worth mentioning that it was challenging to spot the cohesive devices in videos and to figure out how the content is holding up together. This was mainly observed in the females’ videos.

However, one of the devices of cohesion is transitional words. This includes conjunctions of result such as: ‘donc’ [so], of reason ‘parceque’ [because], of order ‘lhaja lawla’ [first thing], ‘mour’ [after], ‘mba3d’ [after that] and ‘ensuite’ [then]. However, they also used phrasal transitional verbs such as: ‘nanta9il’ [we go to], ‘njouzo’ [we move to].

It is true that, unlike the male YouTubers, the female YouTubers did not include linguistic aesthetics in their texts to create harmony like the use of rhythmic words, intersemiotic texts, or other persuasive components that tie texts together and appeal the audiences’ emotions. But it cannot be discarded either that storytelling features such as re-appearance of people and pronouns, places, and following the general plot of the story played a vital role in linking passages together. The storylines were comprehensive and well-organised, this will be explained in detail in the following section.

8.3.1.4 Text Structure

Briefly speaking, female YouTubers followed the common structure of texts in their videos. By this I mean that their speeches consisted of an introduction, body, and conclusion. The introduction consists of a set of components; they are salutation, checking on audience and introducing the topic of the video. Each one of the YouTubers has a way of greeting that she repeats in every video. Each greeting is an imprint that identifies the YouTuber on social media. Amira Riaa, for instance, starts her videos with:

‘Essalam Alaykom, inchaAllah tkono kamal labass w tkono kamal ghaya wantoma tchofo f had la video’ (Amira Riaa)

[Essalam Alaykom]: Arabic greeting.

[I hope you are all safe and sound while you’re watching this video]: The YouTuber hopes that her viewers are okay.

Next, some of the YouTubers give clarifications about their absence or delay in filming a video. This is vital because it shows that the female YouTubers care about their followers. For

instance, Amira Riaa explained in her video that she found a difficulty filming the video that is why it was delayed. Some YouTubers start with a disclaimer in their videos. The Doll Beauty presented a disclaimer in a form of a definition in her video. The YouTuber is a Franco-Algerian who has a significant number of foreign subscribers. She made a video about the Islamic holy month Ramadan in order to clarify what the month is about especially for her non-Muslim and French followers that is why putting a disclaimer at the beginning was vital. Another example of Noor & M who was receiving remarks from her followers to talk in Algerian dialect rather than French. After greeting her viewers, Noor explained that she will do her best to talk in Algerian dialect to please her audiences who don't understand French.

After that, the female YouTubers proceed with the content of their videos. The body is mainly organised depending on the steps of makeup tutorials and skincare routines. For instance, Noor explained how she takes care of her skin by applying cleanse, scrub, mask, and hydration. Finally, the YouTubers finish their videos by inviting their viewers to like, comment, share and subscribe; hoping to see them in another video.

8.3.2 Discourse Practice – Interpretation

This section presents the second dimension of Fairclough's CDA model. It provides information about intertextuality.

8.3.2.1 Intertextuality

As for the female YouTubers, Amira used a famous French proverb which says that "les goûts et les couleurs ne se discutent pas" [everyone's taste is different] to avoid her followers' comments and disapproval with her taste. Ryma used rather an ideological popular comment that is frequently uttered by women who prefer heavy makeup in weddings, she said:

‘3labali rakom rayhin t9ololi raki rayha l3arss et tu vas te maquiller kima tu te maquille tous les jours, oui je suis pas le genre a trop me maquiller surtout l3inin et tous ca j’aime pas quand c’est trop charge’

[I know you’ll tell me even though you’re going to a wedding you put a makeup that you wear every day?! Yes, I am not that type of women who like heavy makeup especially in the eyes and all that. I don’t like it when it’s heavy”.

Shirine used in her video Rai (popular music genre in the West of Algeria) songs of Kader Japonais and Cheb Bilal to illustrate her taste. She has also mentioned Cheb Khaled, a well-known Rai singer and Yasmina khadra, a famous book writer, as her favourite persons but she did not quote them. However, she used a proverb from the Algerian culture that says “3inek mizaneK”. The literal translation is [Your eyes are your balance] but it means that you can judge and figure out what is good or bad using only your vision.

8.3.3 Social Practice – Explanation

This section represents the final dimension of the dialectical relational approach to CDA. However, it has been noted, especially in chapter seven, that this component was incorporated at different levels of the literature chapters, highlighting the wider context of the events, and in the first two dimensions of Fairclough’s model. The immediate situational context of words and expressions, and the social and cultural frames of context were constantly elaborated across the description and interpretation analyses. Moreover, the description phase did not convey only structures of words and formats of language expressions but also their sociocultural practices to explain how they constitute a comprehensible communicative event. This process was done because of the use of Arabic and French, being the first language of influencers. It is hard to grasp the meaning of some words out of their context which entailed incorporating the sociocultural practice with the textual and discourse practices.

However, it is worth mentioning that female discourses indicated domestic lifestyle, industry expertise, self-centredness, and superiority. First, the use of specific makeup and beauty vocabulary with technical words and descriptive adjectives denoted their expertise in these respective industries. Nevertheless, they rely mainly on storytelling and personal opinions in their reviews which enforces the use of ‘I’ and expressing one’s lifestyle, needs, and opinions. Especially that the use of persuasive devices is infrequent. Moreover, their extensive use of French and mode of consumption indicate superiority compared to people living on an average life expanse. Especially that males’ findings revealed that moderate living and enhancement of mother culture are highly acknowledged by audiences.

The findings in female YouTubers’ discourses reveal what is known as ‘reconstruction of traditional social roles online’, conceptualised by Tagg (2015), describing Herring’s findings about gender roles and identities online. The selected videos for the qualitative analysis have shown that audiences prefer discourses that stress the traditional social roles of females in the Algerian society. These videos all reflect basic females’ domestic life, knowing that their YouTube channels contain various topics, including entrepreneurship, vlogs and meetings. Therefore, the qualitative analysis confirms the literature in chapter two about women and preferences of the Algerian society to entitle them with private spheres instead of watching them assigned to new ones. This is an affirmation to Vivakaran and Maraimalai (2017) statement about entrepreneurship being associated with men due to gendered societal values and roles (see Chapter Two). Therefore, females’ content about entrepreneurship—namely their work as business owners, is segregated on YouTube, confirming Roald’s (2004) statement about segregating females in Muslim communities, as mentioned in chapter four. Female influencers elaborate distinct topics on their YouTube channels (See videos’ titles in Appendices F, G, H, I, and J), representing their new image of modern Arab Algerian woman, which is not favourable by audiences, who support viewing traditional social roles online.

Moving to females' vocabulary, it is worth noting that they use code-switching. The main language that female YouTubers use in their videos is Algerian dialect, but some key words are mainly in French. The Doll Beauty, however, had her video in French because she is a Franco-Algerian YouTuber which explains her choice. But the YouTuber who used more French key words compared to the others is Ryma Beauty Addict. The reasons will be explained in the coming paragraphs. Shirine, Amira and Noor used some key words in French, but they were limited. Amira Riaa, however, included some words and phrases in English in her video such as: 'Hallelujah', 'my', and 'part two'.

So, the YouTubers used French and the Algerian dialect interchangeably because of some technical words and difficulty of finding equivalents in the mother tongue. It cannot be discarded that beauty and makeup concepts were brought to these youth via internet through foreign YouTubers which explains the first acquisition of beauty and multiple concepts in foreign languages such as "Get Ready with Me", "Tag" and the other examples that were given above. Yet, it does not mean that their followers are okay with the mixture of languages in the video because of the comments they receive. Noor's disclaimer at the beginning of her video proves this point, she said: "ana 7a nsayi f had la video manahdarch bezaf le Francais" [I will try not to speak a lot in French in this video]. The use of code-switching or two varieties of spoken language denote prestige and belonging to a certain class as it was mentioned in chapter four.

One of female YouTubers mentioned this issue in her video which indicate the unacceptance of this language use by the wider audience of female influencers. The use of High varieties of language indicates high level social status of females which does not correspond with most Algerian audiences. Literature in chapter two indicated the importance of Arabic in linking religion, i.e., Islam, and nationalism (Benrabah, 2004). Furthermore, Fanon's statement about speaking the coloniser's language—in this case French, denotes assuming a culture and

supporting the weight of a civilisation (1968). These are the characteristics of class associated with female YouTubers. Their constant use of French repels audiences, who mostly favour broadcasting the traditional culture and the use of the mother language because it enhances identity, as shown in analysis chapters six and seven.

However, taking audiences' comments into consideration, like avoiding talking in French, proves Mehta's (2017) key points about the reasons behind humanising brands using influencers and enhancing authenticity. Influencers show their followers that they are listening to their opinions and try to apply their preferences and recommendations, as it is the case of Noor in this section.

8.4 Paralinguistic Features

This section provides information about non-verbal features of females' videos. These paralinguistic characteristics help understanding how YouTubers use hand gestures, body language, voice and other aspects that add meaning to the message. Females' non-verbal communication was limited compared to the males. Their movements are restricted. Amira Riaa, for instance, was sitting all along the video so there was one body posture, however, the hand gestures and facial expressions were used significantly. For example, she raised her hands, sometimes she opened her eyes widely, eyebrows high, direct eye contact on the camera, smiles, shoulders up and other non-verbal features. Concerning the pitch of voice, it was mainly medium and there was no background music. Noor used smiles continuously and hand gestures to apply the creams and prepare the recipes. The pitch was medium as well, however, there was a slow beat as a background music., adding some aesthetics to the video.

Similarly, Ryma used hand gestures in her video to do her hair and makeup tutorials. But the YouTuber used a voice off. She smiled from time to time when she was applying her makeup, with a background music: "Flume – Say it feat. Tove Lo". Shirine used almost the same

nonverbal language as the other YouTubers, but she added singing and few dance movements to the video. The YouTuber was sometimes speaking with excitement, so the pitch went higher from time to time. The doll beauty, on the other hand, used more body posters to pray, sleep, chill, and cook. As for the background music, she used an oriental music, representing the topic of the video, Ramadan.

The females' paralinguistic features did not add considerable value to the content compared to the males. Females must well-behave and be polite because of ideologies that are set around them. For instance, women cannot scream, laugh out loud, or mock. Also, they are introducing a 'feminine' content that should reflect femininity. Furthermore, their style requires them to use few postures and facial expressions to fit the content of the video, unlike the males, who represent different members of society without boundaries. So, they can use different postures, voices and other features of body language, adding more diversity instead of static non-verbal language that might make the viewers loose attention in the video. However, Sunderland and Litosseliti (2002) referred to the fact that gender can be conceptualised as 'performance' in chapter four. This part demonstrated that it can be conceptualised in paralinguistic features as well. Bradley (2013) revealed that females' activities are quieter, explaining the limitedness and tranquillity in their videos.

8.5 Performance Analysis

This section focuses on three parts of performance analysis: the setting, costumes and materials that make up the performance of YouTubers' videos.

8.5.1 Setting

The setting for female YouTuber was domestic—at home. Amira Riaa filmed the video in her living room. There was a blue vase with flowers, a decorative heart, and frame with the title of the video on. Noor filmed her skincare video in her living room as shown in figure 8-1.



Figure 8-1 Noor & M Setting (Noor & M, 2018)

Ryma started filming her video in the shower to style her hair. Then she moved to her room for the makeup tutorial. Shirine filmed her video in her room. There was a decoration in the background, constituted of a white shelf with a frame of a cat, plants and the YouTuber's initial letter 'S'. Finally, the doll beauty filmed her video at home as well. She had some scenes in her room, kitchen, living room and even bathroom. She had only few seconds scenes outside with her family. Figure 8-2 summarises the main scenes of The Doll Beauty's video.



Figure 8-2 The Doll Beauty's YouTube Video Thumbnail (The Doll Beauty, 2015)

The diversity of settings in multimedia texts is an important criterion. Male YouTubers can use different settings either inside or outside unlike the female YouTubers who must film inside due to many reasons like familiarity and comfort inside their bedrooms and possibility of people's disturbance if they move out. Watching a multiple-setting video is more entertaining than single-setting video. The former might also represent societies and people from different angles unlike the females' setting i.e.: home or bedroom which represent the YouTuber's world only. Lavigne (2020) gave a set of suggestion to better choose a background for videos. Outdoors were one of his choices, he said that "scouting a location can be a great way to make your video or photos stand out from the crowd. When done right, location scouting can create experience and look that will fool almost anyone." (Lavigne, 2020). Bradley (2013) illustrated that females' youth cultures were based at home. However, the analysis of females' digital cultures revealed that home is still the basis of their activities even on social media. Domestic spheres are associated with females, limiting their chance to have a multi-locational setting and diversity in their videos. Nevertheless, it cannot be discarded that these videos are the most

popular in their channels, denoting audiences' preferences in associating their females' favourable content with home.

8.5.2 Costumes

Female YouTubers did not have as much customs as the males in their videos. Their outfit style was casual, European, which is the new favourite style nowadays in Algeria, as mentioned in chapter two, except of Amira and Noor who wore modest outfits. Amira Riaa was wearing a pink t-shirt and a red veil as illustrated in figure 8-3.

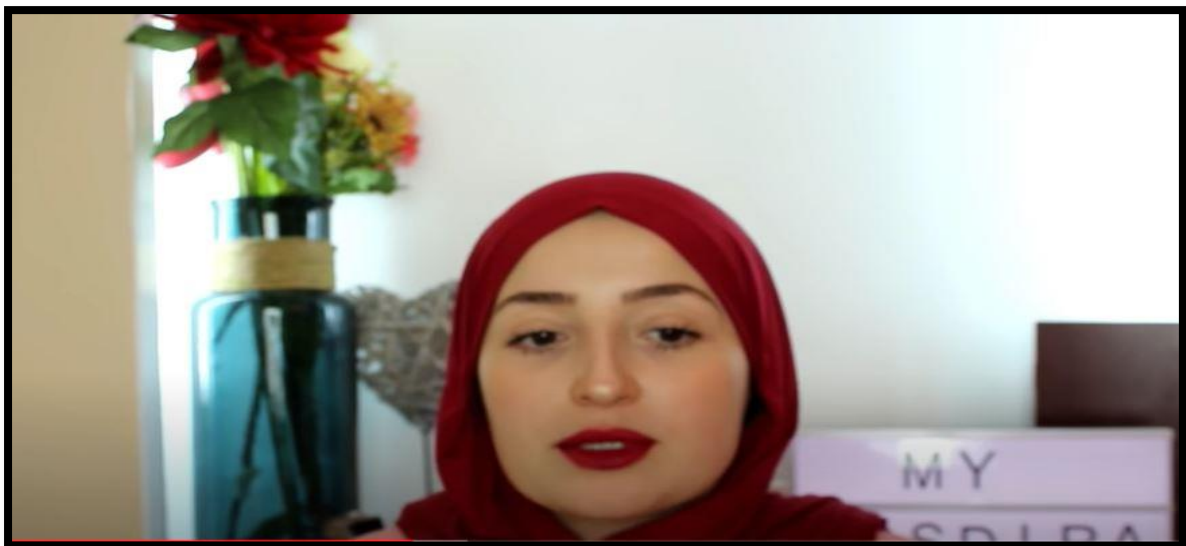


Figure 8-3 Amira Riaa's Costume (Amira Riaa, 2017)

Noor was wearing a black veil, a black t-shirt, and a floral kimono. Ryma wore a kimono for the tutorials. Then she wore a dress and heels at the end of the video, showing her final wedding party look. Shirine wore a black t-shirt, having a sign of Harry Potter's glasses. She has also some accessories on; a necklace, earrings, bracelets, and earrings, as shown in figure 8-4. Finally, the Doll Beauty filmed the whole Ramadan routine in Algerian lounge dresses



Figure 8-4 Shirine's Outfit/ YouTube Video Thumbnail (Shirine Boutella, 2017)

Religiously speaking, like it has been noted in chapter 3, females are compelled to follow a set of guidelines to be able to work. Decent, untransparent, large, and covering clothes are a requirement for Muslim women to be able to work or participate in any outside activity. Male YouTubers, however, have less restrictions in terms of clothing. So, some female YouTubers were fitting social and religious guidelines. Whereas others preferred casual European style. Overall, the costumes were limited which is unvaluable compared to the males, because “costumes help tell the story”, they “help actors get into character, and they immediately tell the audience something about what’s going on” (Hishon, 2017). However, it cannot be discarded that the type of females’ videos does not require multiple costumes.

Costumes, like the other components of performance, facilitate the transmission of messages by giving a clearer idea about the character, then the content. Furthermore, costumes “affect an actor’s performance – for better or worse” continues Hishon (2017) who is a director, actor, writer, and stage combatant. Getting into the shoes of new characters allowed male YouTubers to represent as many people as possible and to constantly ameliorate their performances to reach their audiences’ expectations and to better illustrate the person in question. All these

features enabled male YouTubers to upgrade their videos and develop their acting skills and performances via settings or locations and the choice of different costumes to fit the portrayed personalities.

Female YouTubers face considerable issues. To better illustrate, Amira Riaa mentioned the struggle she faced to show off her wedding outfits in the video because of hijab. The YouTuber wears Hijab. She was unable to film the video because her wedding outfits are sleeveless and mostly uncovering. Here it is worth knowing that most Algerian females, who wear Hijab, celebrate the day of their weddings without the veil because their surroundings would be women and family members—the principle of Hijab to cover up in public. Therefore, some female YouTubers must follow several guidelines, yet they make efforts to deliver messages, respecting social, cultural, and religious standards.

The same YouTuber—Amira Riaa, demonstrated her preferences to the European style, trying to reflect it on her wedding traditional costumes. She stated that Instagram and Zara were her source of inspiration. Amira Riaa emphasised the point of modernity and how traditional outfits can be modernised to fit in with multiple events instead of weddings alone. This point confirms the impact of globalisation on mother cultures mentioned in chapter three. In this matter, the change is reflected in traditional costumes.

8.5.3 Assisting Materials

The materials used by females were inspired from women's skin, hair and makeup tutorials, clothing, and home tools. Amira Riaa used only her wedding collection in her video. She showed the dresses to her followers using a plastic mannequin. They are mainly Algerian traditional outfits with personal modifications. Noor used a set of home products to prepare the homemade mask and scrub. The ingredients and materials fit the demands of her followers.

She used rice water, cotton, coriander, a dish, hot water, rice powder, honey, lemon, cornflower, Yogurt, Vitamin E, ice cube and a hydrating cream.

Ryma has used a set of hair and makeup products to do her tutorials to get ready to a wedding ceremony. They are: Babyliss hair straightener and Dove dry shampoo, Note foundation and beauty blender, Ever Beauty eyeshadow palette, Bourjeois concealer, Yves Richer powder, L'Oréal mascara, blush, bronzer, highlighter, and a lipstick. The YouTuber constantly mentioned the prices of these products to confirm that they are accessible. Figure 8-5 illustrates some of Ryma's products.



Figure 8-5 Ryma Beauty Addict's Materials (Ryma Beauty Addict, 2016)

Shirine did not use materials except her phone. The Doll Beauty used some materials in her Ramadan routine. They were a phone, desktop computer, dishes, and food like Hrira and Brick, Algerian lounge dresses, and Quran. By virtue of location and types of videos, the materials differed tremendously between the males and females. The males' materials were from the streets or, shortly outdoor, but the females' assisting materials were feminine and related to the domestic sphere. So, the materials are highly related to the type of video. This part indicated

that females' materials are feminine and domestic, confirming that gender can be conceptualised in performance (Sunderland and Litosseliti, 2002).

8.6 Conclusion

This chapter presented the second phase of qualitative analysis of female influencers' videos. It summarised the key features of their discourses and performances. The chapter was divided into four key sections: key themes of female influencers' videos, critical discourse analysis, paralinguistic analysis, and performance analysis. The qualitative analysis revealed a set of findings.

The first key finding demonstrated that female influencers' discourses contain multiple sets of words different from those of males, including adjectives, affectious words, domestic vocabulary, and multilingual verbs (See Appendices P, Q, R, S, and T). This has several significations. First, female influencers have shown a significant level of expertise in matters of fashion, beauty, and makeup, becoming beauty and fashion referents on YouTube. They have shown an accurate understanding of makeup techniques using different adjectives and technical words from the designated industries, like it has been noted in the analysis (See Appendices P, Q, R, S, and T for further reference and their respective analysis in this chapter). Therefore, they are devoting their proficiency to their audiences, becoming fashion and beauty referents.

The second key finding is about the limitation of female discourses of the most-watched videos to beauty, fashion, family, and home-based vocabulary, indicating audiences' preferences to gender conventions, associating women with feminine attributes and respecting traditional social norms. This also denotes submissiveness to socio-cultural norms, and declarations of gender set by society, guiding their content and interactions on YouTube. In this regard, Weatherall (2002, p. 105) explained that "declarations of gender work because they set into

motion a series of social norms that guide the behaviour of a person and influence others' interactions with them", as illustrated in the analysis of this chapter. Female influencers' most-preferred content puts into motion societal standards about women, being at home and talking about feminine matters, guiding their discourses and performances on the digital platforms.

The third key finding is about female influencers' content reflecting class preferences and social superiority. Most female influencers use French significantly in their videos. Code-switching and the use of High and Low varieties—namely French and Algerian Arabic, as noted in chapter four, indicate prestige and superiority. According to Auer and Eastman (2010, p. 90), the occurrence of code-switching indicates “social class consciousness, political-ideological or ethnic affiliations”. The use of the high language—in this case French in a multilingual postcolonial community (Wei, 2010), indicates prestige (Ferguson, 1959). It is worth mentioning that despite French being a second language, it is not understood by the whole and is considered as a High variety since Algeria is a French postcolonial society. Female influencers are constantly asked to speak in “al-ammiyyah”, the Algeria dialect, which is considered the Low variety, taking into account Ferguson (1959) and Wei's (2010) sociolinguistic phenomena. This indicates that audiences prefer content, reflecting their lifestyle and identity by sticking to the use of the mother tongue. The use of French by female influencers is not appreciated because, as Fanon (1968, pp. 17-18) notes, “to speak ... means above all to assume a culture, to support the weight of a civilization”. Using the French language revive “The Civilising Mission”, as explained in chapter two, that was set by the French colonialism to diminish the mother language and enhance the use of French. This use of the coloniser's language is mostly disagreeable in postcolonial nations because it allows the emergence of class and cultural discrimination (Fuller, 1996).

Another feature of class and superiority in some females' videos is consumption, exceeding people's mediocre budget. That is why some of females take pricing into consideration in beauty and makeup reviews, entailing its importance and fear of people's perceptions.

The fourth key finding is that female influencers constantly refer to their origins, emotions, behaviours and activities, denoting self-centredness. There is considerable number of words denoting females' origin: Algerian, their religion: Muslims, and their hometowns (See Appendices P, Q, and R). This indicates pride and identity reinforcement on social media platforms because they consistently convey their Algerian Muslim self to others. They foster self-image to the viewers, giving a sense of comfort and security to audiences, sharing the same beliefs and sociocultural backgrounds. However, the use of storytelling in videos requires an extensive use of 'I'. The massive use of this pronoun indicates self-centred activities, thinking, emotions, behaviours, and beliefs. This conveys feelings of arrogance and superiority because of exaggerated self-opinion and self-centred storytelling. Self-centredness means that "the self takes on a central point of reference with regard to many psychological activities (i.e., conation, motivation, attention, cognition, affect/emotion, and behaviour)" (Dambrun and Ricard, 2011, p. 140), which is the case of most female influencers. Nevertheless, Noor, one of the selected female influencers, tried to use 'we' in her video—explaining a beauty tutorial, to avoid the extensive use of 'I', confirming how it is perceived by audiences.

The fifth key finding indicates unscripted content and spontaneity of female influencers. Females' videos contain language fillers, spontaneity, and repetitions. It is worth noting that some of these linguistic features like fillers and repetitions of adjectives are generally featured in females' languages (Lakoff, 1975). However, females constantly reinforce their opinions in their YouTube videos, using repetitions of adjectives, adverbs, and nouns. Furthermore, the continuous use of language fillers like 'euh' and 'hmm', denotes that the content is unscripted and spontaneous. Even though spontaneity is one of the main characteristics of influencers'

content, as mentioned in chapter three, it may also indicate unpreparedness and uncertainty because of repetitions and incomplete sentences, especially compared to males who create smooth scripted texts, as shown in chapter seven, reflecting their expertise in media production (Ould-Khettab, 2017, my translation).

The final key finding is about the boundedness in the paralinguistic features and performances of female influencers. Most of females used one body posture, low intonation, few laughter, and considerable use of hand gestures. The same remarks are applicable to performance. Female influencers used one setting, home. Literature in chapter four discussed gender and youth cultures. Bradley (2013, p. 174) stated that males dominated youth cultures in the past. Unlike females' activities being "quieter, based on homes and shopping". The findings of the qualitative analysis of the most-popular videos on female influencers' YouTube channels revealed that audiences prefer traditional activities of females, being at domestic private spaces and quiet instead of publicly filmed vlogs or work videos, like travelling and entrepreneurship. Most of them used one costume, a casual outfit, and feminine materials, like makeup, hair straightener, dresses, and catering equipment. Restrictions in body movement and non-verbal language affect expression and delivery of message. However, in the case of Arab Muslim females, it indicates calmness, and respect because they act in accordance with social boundaries, feminine guidelines, and religious rules, preventing women from showing off, scream, or act inappropriately, as mentioned in chapter two about Arab Muslim women. Deeb's statement (1994, p. 101) supports this finding and explains the reasons behind paralinguistic and performance restrictions: "in Algeria, as in the rest of the Middle East, women are traditionally regarded as weaker than men in mind, body, and spirit. The honor of the family depends largely on the conduct of its women; consequently, women are expected to be decorous, modest, and discreet".

As for the performances, the selected most-watched videos for this analysis were all created at home, indicating that audiences prefer domestic spheres and modest clothing for females. This confirms literature in chapter two and four about gender, language, and performance, demonstrating how women are guided by society and religion, especially in Arab Muslim postcolonial countries, where their statuses and profiles are still growing. Despite modernity, audiences are encouraging the ‘reconstruction of traditional social roles online’, as formulated by Tagg (2015) through considerable engagement with ‘private sphere’ videos. The following chapter will summarise the key findings and conclude this research.

CHAPTER 9

DISCUSSION

9.1 Introduction

This research is based on a sequential explanatory mixed method approach. It is divided into two main phases. The first phase is quantitative based on descriptive analysis of key social media data of audiences' engagement on male and female Algerian influencers' YouTube channels. The second phase is qualitative based on critical discourse analysis, performance theory and social constructivist view of gender to interpret data. The data revealed rich mixed method data from the YouTube channels and analyses of videos.

This chapter presents a cross-method discussion of the research. It starts with a summary of the main differences in the digital activities of Algerian male and female influencers and characteristics of their discourses and performances on YouTube. The findings are presented in in a form of dichotomies comparing males' results to females. The last section presents a mixed-method discussion, gathering quantitative and qualitative results and their significance to the literature and theories and concepts developed in chapter one, two, three and four.

9.2 Addressing the Research Questions: The Dichotomies

This section summarises the answers to the two research questions of the study. In this part, the differences between male and female influencers' digital activities, audiences' engagement, discourses, and performance are presented in a set of dichotomies. There were significant differences in content creation depending on the gender of influencers. This variation covers topics, indicators of audience engagement and digital activities, such as frequency of publishing and duration of videos. This means that there were considerable similarities between the content of the same group, i.e., male's digital activities are almost the same and females' content as well. It is worth noting that further details are in the analysis chapters and key

findings in this chapter. These dichotomies present a summarised phrase in a form of ‘male vs female’ to deliver the differences in an accurate manner.

RQ.1 What are the differences between the digital activities of Algerian male and female influencers, regarding content creation and audiences’ engagement on YouTube channels?

The question is about the digital activities of influencers, meaning the topics they elaborate, frequency of publishing, and indicators of audiences’ engagement on YouTube. The quantitative methods used to answer this research question which is mainly descriptive statistics provided the main difference between males’ and females’ digital activities on YouTube, regarding the number of views, likes, dislikes and comments. The total sums of views provided further insights about the main differences of audience engagement to male and female influencers’ videos. Descriptive statistics is the key step to find out the differences in the digital activities of Algerian male and female influencers. The sums, averages and percentages allowed me to describe how males and females’ content differ and summarised audiences’ engagements. Below are the dichotomic findings retrieved from the first quantitative phase of analysis to answer the first research question:

9.2.1 Main Differences between the Digital Activities of Algerian male and female Influencers

9.2.1.1 Topic of Videos

This section summarises the topic of videos of male and female influencers on their YouTube channels.

- **Entertainment and Political vs Lifestyle and Beauty Videos:** first, the quantitative phase of analysis using descriptive statics has shown that the videos attracting high engagement of audiences on males’ YouTube channels are political and entertainment videos. The sums of the number of views of males’ videos have shown that audiences

prefer entertainment and politics over other categories. On the other hand, the most-watched, -liked, and -commented videos of female influencer are a variety of tags, routines, beauty, fashion, vlogs, challenges with family members and lifestyle, in general.

9.2.1.2 Posting

This section describes the frequency of publishing videos by male and female influencers, as observed on their YouTube channels during the first quantitative phase of analysis.

- **Dilatory vs Sequential Posting:** Male YouTubers do not have a clear posting plan, knowing that Lincoln (2019), Clark (n.d.), and Cox (2021) stated that having a strategic plan on YouTube is important to attract viewership and keep audiences' engagement. Despite the impersistent posting of males, they constantly attract high engagement compared to the females, who schedule their posting and try to have a strategic plan, weekly or monthly, but never yearly as it is the case of males.

9.2.1.3 Audience Engagement

This section describes the audience engagement to male and female influencers' YouTube videos, taking into consideration the number of views, likes, dislikes, and comments.

- **High vs Mediocre Audiences' Engagement:** Male influencers have higher audience engagement compared to the females' mediocre engagement. This entails the popularity of entertainment and political content on YouTube. Notwithstanding the popularity and most-watched beauty and fashion content on YouTube worldwide (Influencer Marketing Hub, 2020; Meyer-Delius, 2017), it did not succeed to attract high audience engagement compared to the males' content.

9.2.1.4 Viewership

This section gives more details about viewership compared to the first one that describes the audience engagement in general. It distinguishes the viewership on males' YouTube channels than those of females'

- **Permanent vs Momentous Viewership:** Male influencers' Engagement indicators of audiences increased remarkably in the six months of observation compared to the females' slowly growing engagement throughout the years. The increase of viewership on male YouTubers' channels is permanent, meaning that it keeps growing despite the outdatedness of some videos. Unlike those of females, having momentous viewership. The videos of males were able to attract views even after several years of their posting. For instance, DZjoker's video posted in 2013 about Eid Al Adha increased by 22.24% between May and November 2019. Appendices A, B, C, D, and E provide further information about viewership increase between May and November 2019, displayed in bar graphs.

9.2.1.5 Length of Videos

This section summarises the length of videos of male and female influencers. The conclusion is also based on comparing the total broadcast time of all male and female videos.

- **Shorter vs Longer Videos:** the quantitative analysis revealed that male influencers upload short videos compared to the females. The total broadcast time of all female influencers is three times more than the full broadcast time of male influencers. However, this is in favour of males because shorter videos are preferable on YouTube and tend to attract more viewership (Mansoor, 2018). This result confirms audiences' preferences and engagement with shorter videos.

RQ. 2 How do Algerian male and female influencers create their discourses and performances on YouTube, referring to the socio-cultural background shaping their multimedia texts?

The question is about the characteristics of discourses and performances of male and female influencers' YouTube videos. The chosen videos are the most watched on every influencer's YouTube channel. The second phase of analysis was handled using Critical Discourse Analysis and Performance analysis of influencers' videos, considering the social constructivist view of gender. The two theories provided significant information about how male and female influencers' discourses and performances differ on YouTube, highlighting the role of gender in shaping these discourses and performances and how the sociocultural background dictates gender roles. Fairclough's model of CDA focuses on language entities that help identify how the discourse was created and what influenced it, which is one of the fundamental purposes of this research.

This research aims to show how societal behaviours dictated by society and religion of males and females shape the content creation on YouTube and influence audiences' engagement accordingly. As Bradley's theory stated (2013), gender is socially and culturally shaped and this can be reflected in living and performance. Goffman's performance theory shed light on many components like dressing, setting and used materials that help interpret how gender roles are shaped by society and culture, making women the inferior submissive individuals and men the dominant ones. Below is a summary of the key findings in the two genders' videos, organised in a set of dichotomies (male vs female), classified depending on the themes, discourses' structure, and performances.

9.2.2 Characteristics of Algerian Male and Female Influencers' Discourses and Performances on YouTube

This part presents the characteristics of Algerian male and female influencers' discourses and performances, presented in a set of subtitles to highlight the features of comparison.

9.2.2.1 Content Creation

This section describes the media production of males and females based on the qualitative analysis using CDA and performance analysis.

- **Expertise vs Beginners:** Male influencers are experts in media production, unlike females. Their participation in mainstream media as actors, scriptwriters, TV directors and producers (Ould-Khettab, 2017), enabled them to learn the basics of media production. The broadcast of their series on TV has also helped them become more familiar with audiences' needs and preferences, unlike the female YouTubers with limited production skills.

9.2.2.2 Vocabulary

This section describes the type of vocabulary used by males and females to create content on YouTube, using Fairclough's model of analysis.

- **Populist vs Self-Centred Vocabulary:** Male YouTubers had a rich range of morphological utterances in their contents, including new words, jargon and buzzwords, umbrella terms, generalizations, exaggerations, modern and indigenous words, rhythmic words, and metaphors. On the other hand, females used words from different languages, i.e., diglossia and code-switching, adjectives, words of belonging, home-related or domestic vocabulary, affection words, and technical words of beauty and fashion. So, male YouTubers' vocabulary is variant and populist against females' vocabulary, which is limited and domiciliary.

9.2.2.3 Type of Content

This section gives a general overview about the content of males and females. It is based on Fairclough's model of analysis, focusing on some elements like coherence, persuasion, and intertextuality.

- **Persuasive vs Informative Content:** Male YouTubers' discourses are compelling, whereas female' discourses are informational. The formers' content contains rhetorical questions, cohesive devices, intertextual and intersemiotic texts for illustrations, metaphors, and rhythmic words. Females, however, used repetitions to emphasise ideas or the transmission of information, excessive use of verbs for storytelling.

9.2.2.4 Type of Text

This section describes the type of text used by male and female influencers in their videos on YouTube. This point was retrieved from discourse analysis, using Fairclough's model, and taking into account different elements like vocabulary, and grammar.

- **Scripted vs Spontaneous Text:** Males' texts are fluent, especially in dialogues and how turn-taking was smooth within the video. The narratives between acting sequences had few/no fillers or unfinished sentences, denoting YouTubers' thinking about their scripts. Females, however, are more likely to use fillers and lexical hedges, unfinished sentences, periodic pauses to think about something or remember an idea. This means that male influencers rely on scripts to create their content, whereas females are spontaneous. This latter characteristic is supposed to attract audiences because it denotes natural feelings without implicit attentions or premeditation. Nevertheless, it does not increase audiences' engagement compared to males.

9.2.2.5 Type of Speech

This section is deduced based on the use of pronouns by males and females. The grammatical analysis, using Fairclough's model, gives information about pronouns that help drawing conclusion about the type of speech.

- **Implicit inclusive speech vs Exclusive and/or partially inclusive Speeches:** Male YouTubers do not directly use inclusive pronouns like 'we' or 'us'. They use 'I' instead, referring to a portrayed character from society like a father, illegal immigrant, policeman, African, indigenous people, etc. Nevertheless, the females talk only about themselves and how they see matters. But there are some rare exceptions, like the use of 'we' by Noor from time to time, or The Doll Beauty.

9.2.2.6 Text Organisation

This section is one of the main points of Fairclough's model. Text organisations differ between males and females and is concluded through textual analysis.

- **Textual and Intersemiotic vs Sequential Storytelling Organisation:** Males use commentaries or narratives with acting or popular videos from social media platforms, whereas females use sequential organisation depending on storytelling, like step-by-step tutorials, vlogs, and reviews associated with stories.

9.2.2.7 Paralinguistic Features

This section provides information about what shapes the paralinguistic features, also known as the non-verbal communication, of males and females. This is part of Fairclough's analysis that takes the non-verbal language into consideration and how it affects message delivery. Goffman's theory of 'Front' also speaks about the 'personal front', highlighting the non-verbal features of the speaker.

- **Unbounded vs Bounded Paralinguistic Features:** Males used yelling, laughter, crying, different body postures, facial expressions, and voice pitches. Females used minimal paralinguistic features. They used smiles, one posture, mediocre pitches of voice, and some hand gestures and facial expressions.

9.2.2.8 Settings

This section is retrieved from Goffman's theory. Setting is part of the front that makes up the performance of the performer.

- **Multi-Locational vs Home Settings:** Males used different settings for their videos. They used homes, markets, neighbourhoods, streets, and different locations to film their videos. Unlike females who used one location, namely their bedrooms or home.

9.2.2.9 Costumes

This section is also retrieved from Goffman's theory. It summarises the number of costumes used by the performers, who are male and female influencers, depending on the characters they represented.

- **Costumes vs One Costume:** The costumes were variant for the males depending on the scene, the message they wanted to transmit, and the character they wanted to depict. However, the females' costumes were bounded.

9.2.2.10 Materials

Materials are part of the 'front' that the performer uses to deliver messages. The materials used by males and females are summarised depending on the themes.

- **Thematic vs beauty and fashion Materials:** Males' materials were distinct depending on the theme of the video. Some of them used sheep, wheelchair, and cars. The

materials of females were various, yet they all fall under one category: beauty, makeup, and home.

9.2.2.11 Type of Performance

This section gives details about the performances of males and females, using Goffman's theory of performance.

- **Acting vs Natural Videos:** Male YouTubers prefer acting to illustrate their points, facilitating acceptance and validation because they depict a real-life situation. However, female YouTubers depict their lifestyles only in natural circumstances.

9.2.2.12 Type of Representation

This section is also retrieved from performance analysis of males and female YouTube videos.

It gives details about the performed characters and whether it is a self-representation or not.

- **Portrayed People from Society vs Self-Centred Representation:** Male YouTubers produce different videos about people and society. Their acting and the references they adopt in their videos help people reflect and make them feel targeted and represented on a public platform. Unlike female YouTubers representing themselves, making it hard for audiences to reflect on.

9.2.2.13 Style

This section is deduced from the analysis of the paralinguistic features used by males and females either to represent themselves or people from society.

- **Informal vs partially formal Style:** The male YouTubers' videos are populist compared to the ones of females. This populism makes them choose an informal style that appeals to many ordinary people that feel, in a way or another, that their issues are disregarded on mainstream media. Whereas the female YouTubers entail to a proper

representation of themselves to reflect ‘femininity’ and that they are well-mannered, respecting socio-cultural standards (Deeb, 1994). This can be reflected in how they talk and their body languages, such as hand gestures and body postures, which are more modest and refined than males.

9.3 General Discussion

This section presents the general discussion of this research. It is based on discussion of the findings of the explanatory sequential mixed method analysis and the theoretical framework as outlined in chapter four. This chapter discusses gender differences between male and female influencers’ digital activities and content creation, as embedded in their discourses and performances. It also discusses important concepts and their relationship to influencers’ texts such as the languages they use, and other related sociolinguistic phenomena like codeswitching. It also looks at the sociocultural practices embedded in texts like power and class, and their relationship to influencers and gender. It also looks at concepts and parts of the literature review to explain their role in interpreting the results and show their significance to the study.

Before starting to discuss the data, it is worth referring to the elements that contributed to explicating the results and understanding of certain practices. For instance, the context of research, Algeria, provided significant information about the social, cultural, historical, and political background of Algerian influencers. The details provided in chapter two and three helped interpret data about gender roles, and differences in the discourses and performances of males and females. This under researched context contributed to the understanding of how gender is constructed in an Arab Muslim and postcolonial society and how it shapes the daily activities of males and females on digital public spaces, especially YouTube. It has also guided the process of critical discourse analysis by providing the social and cultural practices of texts and shedding lights on the conditions governing text production.

Entrepreneurship is one of the preferred activities of female influencers. The literature provided in chapter two helped explicate the minor audience engagement to some videos talking about the brands of female influencers. This finding confirms Bradley's (2013) social constructivist view of gender that it is determined and defined according to different times, places, and cultures. The Arab Muslim community, as a male-dominated environment (Roald, 2004), discourages women's independence because it creates a disequilibrium with the ideology of women being at home and taking care of their household and children, as mentioned in chapter two. Therefore, the engagement with this type of content is minor because of the societal belief that women should be 'stay-at-home' individuals rather than independent entrepreneurs on public platforms.

The mixed method analysis revealed that male's content reflects experience and quasi-professionalism in video production, whereas females' content reflects amateurship. Yet, it is worth mentioning that most male influencers participated in media production on public and private TV channels, that they promote on their YouTube channels. Males' content is scripted, studied, and carefully designed. For example, males use intersemiotics extensively, unlike females who rely only on intertextuality, based on texts in a form of quotations, proverbs or songs' lyrics. This proves males' quasi professionalism and their familiarity with media production because this technique helps them present vivid illustrations and real-life situations to audiences to strengthen their impressions and standpoints.

Following the point of the main differences between males and females' contents. The findings revealed that males' content reflect power, which almost does not exist on females' videos. Males' discourses and performances are unbounded and unrestricted, and their use of terminology and materials reflect carelessness of sociocultural conventions, confirming literature about men who are more likely not to follow conventions as perceived by Bradley (2013) and others like Weatherall (2002). However, females' content is unscripted,

spontaneous and most of their discourses and performances are bounded and restricted. This proves that they take sociocultural stereotypes into consideration, preventing them from fully expressing themselves.

Most of females' content relies on promoting the self rather than shedding light on members or stories from society, as it is the case of male influencers. Males represent as much audiences as possible on their YouTube channels. This could be observed in the type of speech used by both genders, where males rely on implicit inclusive speech, depicting different characters from society, females use an exclusive and/or partially inclusive speech, as reflected in the use of pronouns and representation of characters in their YouTube videos. Even the marketing strategies of females, when promoting a product, rely on personal anecdotes, storytelling, and personal experiences, making their content less inclusive than males who integrate populism and take society into consideration.

The analysed components of discourse and performance of influencers provided significant information about their digital cultures. Culture in this context is defined as: “‘a way of life’ characterised by the relationship between all the different elements of society” (Garratt, 2004. P 146). This includes lifestyle, language, fashion, beliefs, and many other elements of society. “Youth culture is often understood as an alternative, meaningful route for young people who, when going through their turbulent teenage years, are able to find cultural outlets that help them express how they feel and give them a sense of meaning and purpose when they cannot necessarily find this in other social structures such as schools, the home, or family” (Lincoln, 2012, p. 5). The qualitative analysis of male and female influencers, who are young people, revealed that they are using YouTube to express themselves, talk about what they think regarding sociocultural and political matters, and ensure their representation because of the inability to use mainstream media to make their voices heard. The findings provided significant details about the characteristics of these cultures, including what languages they use and how

they talk, how they elaborate on different topics, how they dress and behave, what they believe in, and their preferred spaces.

Concerning languages, this research shed light on different dimensions of the Algerian society that impact influencers' text and contribute to explicate the results, including postcoloniality. Postcoloniality influences audience engagement and content creation of Algerian influencers. Chapter two discussed postcoloniality referring to its traits on many elements like language use. The qualitative analysis revealed that female influencers remarkably use the French language in their videos. They frequently code switch between "al-ammiyyah", the Algerian Arabic, which is considered the low variety according to Ferguson's (1959) and Wei's (2010) sociolinguistic views and French, the coloniser's language, perceived as the high variety. This codeswitching between the two languages or varieties makes a language conflict as referred to by Benrabah (2004) and shows that online platforms are an extension of real-life issues. The use of Arabic and French by female influencers is not fully appreciated by audiences, as shown in the audience engagement and discourse analysis, where female influencers confirmed receiving comments about language choice, especially the use of French. This confirms that cultural strains still exist in the Algerian society due to language conflict caused by the Arabization policy and French-speaking communities.

According to Fuller: "the Arabization campaign opened up new cultural strains in the country as a fault line developed between French-speaking (francophone) and Arab-speaking (arabophone) communities" (1996, p. 12). The use of French that is considered the High variety compared to Arabic that is the Low variety (Wei, 2010), creates class issues and cultural discrimination (Fuller, 1996). Therefore, content creation has shown the persistence of language policy issues that started in the past and extends today to online platforms. Class issues is the result of using Arabic and French in real life, as well as on YouTube that is unfavourable among audiences. However, it cannot be discarded that French is part of the

Algerian identity, but it is also one of the characteristics of attachment to the West and admiration of French language as well as its culture because “to speak ... means above all to assume a culture, to support the weight of a civilization” (Fanon, 1968, pp. 17-18). Therefore, it is rather a sign of westernisation or modernisation.

This fact confirms that globalisation is seen as westernisation among youth in the Algerian society. Even though it is not particularly related to Americanisation, it also covers France, as a postcolonial Western country. Because the use of French and value of the French civilisation is part of globalization that is understood as “colonization, Americanization and (in the vocabulary of the Iranian intellectual, Ale Ahmad) ‘westoxification’” (Scholte, 2000, p. 58). According to Scholte, globalization as westernisation/modernisation is “regarded as a particular type of universalization, one in which social structures of modernity (capitalism, industrialism, rationalism, urbanism, individualism, etc.) are spread across all of humanity, in the process destroying pre-existent cultures and local autonomy” (2000, p. 58).

To elaborate more on globalisation as westernisation, it is true that influencers’ representation is held on digital platforms. However, physical private spaces, especially the bedroom, are used as a setting to help influencers disseminate ideas and standpoints. The analysis of performance of influencers on YouTube, especially elements of the ‘front’, revealed that the bedroom plays a vital role in helping youth express themselves. Even though the bedrooms are considered a private space, the result of this research confirms that they are ‘on the move’, going from private to public spaces, helping young adults broadcast what they think and construct their online identities. The bedroom was first a private space. However, with the coming of the internet and communication technologies, the bedroom became a public space or, as Goffman conceptualises it as ‘front stage’. It transformed from a private space to front stage where performers put elements together to impress audiences. So, Algerian male and female young influencers are using it to reveal their identities, thoughts, and interests about society, politics

and other multi-thematic topics to hundreds of thousands, and millions of followers, transforming it into an identity space shared publicly.

This conclusion confirms Livingstone's statement that the bedroom is providing "a convenient location in which personal goods can be gathered and maintained. It provides a means of escape from the interruptions and gaze of others, and it facilitates the routine (re)enactment of a desired identity" (2007, p. 8). However, finding the bedroom in different settings of male and female influencers' videos is also a sign that youth are getting influenced by globalisation as westernisation and modernisation (Scholte, 2000). This is mainly because the bedroom culture, according to Livingstone (2007, p. 9), is "very much a Western phenomenon, being dependent on a high degree of modernisation, individualisation and wealth". This confirms that globalisation traits can be observed in youth's choices and behaviours.

However, this fact does not mean that the mother culture is totally neglected. Algeria, as the context of this research, played a vital role in shaping male and female influencers' videos. The background of Algeria as an Arab, Muslim, and postcolonial society shapes how young people interact and create content on YouTube and dictates gender roles in terms of discourse and performance. The Arab, Muslim, and Algerian cultures are featured in many videos on male and female influencers' YouTube channels, but they are extensively highlighted on males' channels. Most of their videos are about Algeria, religious events, social issues, and political problems in the country. This is due to restrictions on mainstream media, disabling people to freely manifest and express themselves. Therefore, the males have adopted a populist and social style to attract as much audiences as possible due to lack of representation and enhance the promotion of the mother Algerian culture on public platforms.

However, this requirement to enhance the mother culture on digital spaces affects the way audiences engage with male and female influencers' content. The findings, especially the

quantitative ones regarding the audience engagement, have shown that the concept of male-dominated environments is existent online and reflected in the number of views of videos, likes, dislikes, and comments. The audience engagement to female influencers' videos revealed that women's potentials are segregated despite their efforts because of males' domination in most Arab and Muslim communities (Boufeldja, 2014; Roald, 2004). This fact disvalues the efforts of women, especially if they do not reflect traditional roles online. While women have continuous posting and dedication on YouTube compared to males, and despite the popularity of the topics they tackle worldwide, as elaborated in the thesis, their audience engagement is mediocre compared to males. For instance, the disregard of females' entrepreneurship videos entails a strong attachment to the sociocultural stereotypes in the Arab world, encouraging 'say-at-home' women. Any reveal of females' independence, especially financially, and any claim of gender equality on public spaces is less appreciated by audiences, as observed in their engagement in chapter six.

This confirms Bradley's theory of gender and supports the fact that gender is something 'dynamic' and changes according to "time, place, and culture" (Bradley, 2013, p. 4), as it is the case of gender in Algeria, as in many Arab countries. Being a male or a female "impacts on the experience of each one of us as individuals", as stated by Bradley (2013, p. 6). Being a female in the Arab world, as in Algeria, "affects every aspect" of their personal lives, including content creation. Women must take many social cultural and religious guidelines into consideration and must follow society's conventions of 'how to be a female' to shape their own personal experiences. The paralinguistic features of females, restricted on few non-verbal features, and their performances, limited on home and based on traditional roles of women in society, confirms Bradley's (2013, p. 16) definition of gender that it is "at one and the same time, a set of social arrangements determining how women and men live". That is why this research

supports the perception of Bradley that gender is “culturally defined and socially constructed” (2013, p. 17).

The Arab and Muslim elements of the Algerian society defined how to be a male and a female, and influenced every aspect of their lives, including how they represent themselves online. For instance, males are more likely not to follow social norms and are more likely to break conventions, as illustrated in chapter seven. Males used taboo words and created new words to deliver their messages. They are unbounded by guidelines or socio-cultural pressures. This has been observed in their paralinguistic features and performances where most of them were free to scream, run, disguise to women and more, without any barriers. Unlike females who needed to follow sociocultural conventions. This also confirms Bradley’s perception of men being the superior group who are free to live as they prefer (2013). “Men are the dominant gender. Women are those (inferior) people who are ‘not men’” (Bradley, 2013, p. 16). This is particularly true, especially in the Arab world that are considered male-dominated environments.

So, Bradley’s conceptualisation that gender “affects every aspect of our personal lives” (2013, p. 6) is proven to be true after using the explanatory sequential mixed method approach. The analysis revealed that gender shapes influencers’ content reflected in their language, behaviours, lifestyles and more. Bradley (2013, p. 6) said that “Whether we identify as a man or as woman determines how we look, how we talk, what we eat and drink, what we wear, our leisure activities, what jobs we do, how our time is deployed, how other people relate to us”.

In this regard, the data showed that male and female influencers’ content and digital activities are gender oriented, depending on the sociocultural standards of the Algerian society, and its conceptualisation of the term. This was first observable in the choice of elaborated topics on YouTube. Females reflect their femininity by choosing and focusing on feminine topics and

women's-oriented videos. Males engage in multi-thematic discussions of society, culture, and politics that does not necessarily reflect only masculinity but also imitate femininity to deliver messages and depict the characters they desire. This confirms how the Algerian society views man and women, as mentioned in chapter two, where males have more freedom than females to do and say whatever they want.

If Bradley's (2013) conceptualisation of gender is divided into two parts depending on this study's analytical framework, it would be gender determines (1) 'how we talk', reflected in critical discourse analysis, and (2) 'how we look', 'what we eat and drink', 'what we wear', reflected in performance theory. CDA has shown how male and female influencers talk. It gave details about their language preferences and revealed the main differences between the use of linguistic devices to create the content they desire. For instance, when males varied their choices of vocabulary, using jargon, creation of new words, taboo words and metaphors, females were restricted to domestic words, affectious and industry language of makeup and beauty. Males' language helped them persuade audiences as these utterances add value to speech, especially argumentative one that aims to make a standpoint, and to increase validation of a viewpoint. The analysis also showed boundedness in the non-verbal features of females because of societal guidelines, imposing women to reflect femininity and decency, especially in the Arab world, as mentioned in chapter two.

Performance theory provided useful information about how males and females behave, wear, and perform, in general. Analytical elements of the 'front' as part of performance theory of Goffman proved that gender can be conceptualised as 'performance' (Sunderland and Litosseliti, 2002, p. 25). For instance, females' chosen settings and materials to perform their YouTube content was limited to the domestic sphere and feminine matters, affirming societal standards that support stay-at-home women. Therefore, they have "set into motion a series of social norms that guide the behaviour of a person" (Weatherall, 2002, p. 105). It is true that

female influencers' YouTube videos differ in setting. However, the higher audience engagement on some videos has shown that audiences prefer home- or domestic-oriented videos to enhance gender roles as shaped by society, and encourage traditional roles online (Tagg, 2015).

Following the discussion of performance analysis, the data revealed that male and female young influencers are considered as performers on YouTube. Their use of multiple settings, costumes, and materials to meet the requirements of the topics they elaborate on YouTube helped them manage their impressions and fostered the fact of the character they depicted in their videos. Male influencers presented significant acting in their videos to represent people from society, using multilocation, different costumes, and materials to deliver their messages. This finding proved that they are performers because they were “convinced that the impression of reality” that they staged in their YouTube videos “is the real reality” (Goffman, 1959, p. 17). This does not discard the performances of women because they presented through the elements of the front i.e.: setting, costume, and materials their character of the Algerian Arab Muslim woman.

The analysis of discourse revealed significant useful information about how male and female influencers create content because of the focus on “linguistic categories” that contribute to the understanding of this digital youth culture, encapsulating language, performance, and representation. The discourse and social practices revealed some sorts of power, influence, and/or inequality embedded in influencers' texts. These pieces of information help understanding how young male and female influencers are using social media to deliver any perceptions that cannot be observed explicitly within the utterances of language. For instance, influencers use their skills to communicate information and build confidence and loyalty with their audience. They try to give concrete examples, appeal to the audience's emotions, use

storytelling, and many other persuasive techniques to influence and, therefore, create powerful content that changes the followers' beliefs and social actions.

Galbraith's conditioned power (1984), as developed in chapter four, is relevant to influencers' content because it helps us explain how influencers might implicitly and subjectively formulate a well-structured persuasive text that might have several effects on the audience. The text might be explicit, too, in the case of advertisements. Concerning how power is embedded in influencers' content, there is particularly no threatening content that obliges the audience to do an action. Galbraith's (1984) definition of condign power and French and Raven's (2014) as coercive power, are relevant to this study and the case of influencers on social media. However, the results do not support Van Dijk's (2008) standpoint of power as a form of abuse or control that may cause injustice.

Finally, this section provided a cross-method discussion of the explanatory sequential mixed method analysis to investigate influencers' use of social media platforms and how gender and society dictates their digital practices. The first phase of analysis based on descriptive analysis of key social media data informed us of the main differences in digital activities and audience engagement between male and female influencers' YouTube channels. However, the second phase based on qualitative analysis of content, using Fairclough's dialectical relational approach to CDA, Bradley's social constructivist view of gender, and Goffman's theory of performance revealed significant and insightful information about influencers' videos in one of the MENA region countries, and the role of gender and the sociocultural background of Arab and Muslim communities in shaping youth's media texts on YouTube.

9.4 Conclusion

This chapter presented the discussion of results of this research. The first section addressed the research question in a form of dichotomies to facilitate grasping the main differences between

male and female influencers. The second section introduced a cross-method discussion based on the theoretical framework of this research, with a reference to the literature review that brings an understanding of the findings.

The chapter have therefore introduced the data retrieved from the mixed method analysis, providing answers about the main differences between the digital activities of male and female influencers. This point contributes to the understanding of how Algerian influencers, as Arabs and Muslims, integrate on the creation of content on YouTube in a postcolonial country and how audience engagement differ between males and females in this community that highly supports traditions and sociocultural ideologies, and that have colonial roots and strict religious beliefs.

The explanatory sequential mixed method analysis has provided significant information about how gender affects content creation of young influencers, especially in terms of discourse and performance, referring to the sociocultural background governing these texts and youth's behaviours. This section contributed with useful and significant information about how the postcolonial background affects language use and mentalities of young people, as observed in influencers' texts, and the role of society and culture in shaping their non-verbal communication as well as their performances on YouTube, the primary social media platform of this research.

The general discussion highlighted several points. The data were discussed in relation to the theoretical framework and brought significant literature to the discussion to explicate the results and explain how pieces of information interrelate like the relationship between the gender of influencers, who are young people, and language use, structure of the 'front' as one of the main concepts constituting their performances and how discourse is formulated.

Therefore, this chapter summarised the main findings of the mixed method analysis. It also highlighted the significance of the literature review, and how the chosen theories, and fundamental and secondary concepts of the research, shaped the study to investigate digital youth cultures, namely the content creation of young influencers and the constituents of their cultures, like their use of language, fashion, behaviours, ways of communication and lifestyles in general. The following chapter will summarise the most important findings of this research, referring to the theories, concepts, and literature review to explicate the results. The contribution of the study will be highlighted afterwards, followed by the limitations of the study, and suggestions for future research.

CHAPTER 10

CONCLUSION

10.1 Introduction

This research focuses on youth digital cultures and how gender intervenes in online digital practices of influencers in Algeria. It used an explanatory sequential comparative mixed-method approach between two genders of Algerian influencers. The first quantitative phase provided a quantitative synopsis of these youth digital cultures on YouTube. However, the second qualitative phase had in-depth analysis of the content of YouTubers, namely performances and discourses. The thesis was divided into nine chapters. The first one introduced the topic and explained the aim of the research with clarification of the thesis is structured. The literature review was developed in three chapters; the first provided background information about the context of the study, which is Algeria, the second explained the role of social media in the Arab world and how globalisation fluctuated behaviours of youth and functioning of societies, the third one examined three central notions of the research: youth, gender, and power of media.

Then, they were followed with a methodology chapter explaining how the study is undertaken and three analysis chapters. Finally, this chapter recapitulates the topic of the research and how it was tackled. It summarises the main statistical results and critical characteristics of females and males' discourses and performances in point-by-point dichotomies organised from the micro to macro units of text, following Fairclough's three-dimensional model to CDA and Goffman's components of performance theory. This format facilitates the comparison and comprehension of how both genders differ in YouTube analytics, discourses, and performances and reveal insights about how gender influences components of content creation on YouTube. So, the chapter introduces the findings by answering the two main research questions, the contribution of the study, limitations, and suggestions for future research.

10.2 Key Findings

This section provides fifteen main findings retrieved from the mixed-method analysis of male and female influencers' YouTube videos, going from general points to specific details.

First, the theoretical framework adopted in this research is a focal starting point to the main findings of the study. To the best of the research's knowledge and review of previous research, no study examined influencers' content on YouTube from a social and cultural perspective, using Critical Discourse Analysis, Performance theory and the social constructivist view of gender to investigate how society and culture dictates gender roles and highlight the differences in the use of language, behaviours, and preferences between male and female influencers to create content on YouTube.

The obtained data proved that the theoretical framework used in this research is a useful tool to investigate gender roles on digital media and to analyse social media content, especially videos containing verbal and non-verbal communications and performances to impress audiences. Fairclough's approach to CDA informed us of the sociocultural change witnessed in societies via the analysis of the linguistic features of media texts that carry meaning and reflect the speaker's thinking and ideologies. It also provided significant information about the discourse practices and social, historical, and cultural practices of influencers' texts, which informed the analysis with useful insights that contribute to showing the dialectical relationship between text and society and reflecting how change is embedded in media texts. Goffman's performance analysis, especially elements of the 'front', revealed how influencers are perceived as performers on YouTube and the components they use to manage their impressions and the messages they want to deliver on their YouTube channels.

Elements of the 'front' provided significant information about influencers' performances, namely the settings, costumes, and the used materials and how they are put together to depict

the characters that the influencers believe they reflect ‘the real reality’. The theory has also informed this research about discussions of the ‘front’ and ‘back’ stages and how influencers’ private bedrooms are ‘on the move’, going from private to public spheres to disseminate information on social media platforms. However, Bradley’s social constructivist view helped this research adopt the adequate standpoint about gender and how it is perceived in the Arab world.

This view informed the research with relevant conceptualisations of gender that helped explicate the results and explain the main differences between Algerian male and female influencers’ YouTube videos in terms of construction of discourse and formulation of performance. It also shed light on how society and culture define gender, which is the case of the Arab and Muslim sociocultural background that dictate gender roles and shape ‘lived experiences’ of both genders, especially females. Therefore, this theoretical framework might be applied to other contexts as it has proven to provide significant knowledge about the use of social media by youth in an Arab, Muslim, and postcolonial context. It explained how they create content on YouTube and the elements that shape their discourses and performances, including gender and society.

Second, content on social media offers alternative platforms of expression of political views and this does not seem to be persecuting influencers. Unlike Ghannam (2011) and Freedom House’s findings (2018a), revealing that freedom of expression on social media is risky and restricted. This may apply to some countries like Morocco and Tunisia, as mentioned in chapter three. In Algeria, influencers including Dsjoker Chemsou and Anes Tina were not sentenced to prison for expressing their political opinions, such as abstention of participation in parliamentary elections in 2017 and rejection of president’s candidacy in 2014. In this matter, Anes Tina (2014) uploaded his first political opinion against the former president Bouteflika who decided to run for the 4th term in 2014, with no prosecutions.

Third, this non persecution enhanced the power of influencers as youth representatives and pleasure providers on social media and their content became a substantial message carrier. Because despite their criticism, especially of governmental bodies in some videos, by adopting ordinary people's approach, they were not accused, and people acknowledged their contents by liking, commenting, and sharing their content, showing their conditioned power embedded in persuasive devices, like rhetorical questions, generalisations, jargon and intersemiotic texts. This confirms literature in chapter four about the power of influencers and Galbraith's conditioned power (1984). Furthermore, they use populist discourse in their videos, as illustrated in chapter seven, supporting ordinary people by broadcasting their anti-governmental opinions, and their lifestyles, using their language repertoire and culturally bounded expressions. Furthermore, qualitative, and quantitative analysis revealed that politics is preferable to Algerian audiences, confirming the importance of politics on social media in the Arab world, having state-owned media, especially in Algeria, as mentioned in chapter three. This also confirms Zaghلامي's statement about virtual world being an extension of real social and political life (2014), and Hadj-Moussa's finding about young people doing politics in Algeria (2019). This means that freedom of expression is accepted but should be explicit and embedded in a form of indirect speech as noted in chapter seven (See Džjoker's appendix A and its respective analysis in chapter seven), confirming Hadj-Moussa's conclusion (2019, p. 330) about YouTubers, being "emblematic of innovative approaches to political mobilisation".

Fourth, entertainment is one of the key reasons behind the popularity of male influencers compared to females on YouTube, confirming Aran-Ramspott, Fedele, and Tarragó's findings about YouTubers being referents for entertainment (2018) because they provide pleasure and delights, especially that entertainment media production is restricted to Ramadan only, on public and private TV channels in Algeria, and the Arab world (Fahim, 2020). Furthermore, entertainment videos are more favourable than information videos which correspond more to

male's content, especially that internet is considered a "multidisciplinary tool enabling individuals to create content, communicate with one another, and even escape reality" (Kaplan, 2018), as mentioned in chapter three. Research conducted by Lokithasan, et al (2019, pp. 28-29) using focus group interviews with male and female social media users, who were asked to answer some questions after viewing social influencers on Instagram or YouTube, revealed that "while male and female respondents have preferences towards their own corresponding genders, they are all in agreement that content made by these influencers need to be entertaining as well as informative in order to attract their attention". However, it was also worth noting that "female respondents prefer more information along with entertainment as opposed to male respondents who prefer more entertainment than information" Lokithasan, et al (2019, pp. 28-29). In this matter, Algerian females' content does not include entertainment, preventing audiences from enjoying and liking their videos. This finding explains the lower audience engagement indicators, especially of likeability, of female YouTubers compared to males.

Fifth, female influencers are more restricted and bounded by social, cultural and religious boundaries compared to male counterparts both in terms of content and performances. The qualitative analysis revealed that males' content is multi locational, includes acting, different costumes, disguise, screaming, yelling, laughing outside and distinct materials. Arab Muslim Algerian females cannot go out in streets and neighbourhoods, for instance, to film a video about an Algerian concept because of social, cultural, and religious guidelines as mentioned in chapter two. Women in the Arab world cannot act inappropriately, including yelling and laughing or acting outside, as mentioned in chapter two. This confirms Deeb's statement about women in Algeria, as in the Middle East, must protect their family's honor (1994). Therefore, they are expected to be decorous, modes, and discreet (Deeb, 1994). Because "the slightest implication of impropriety, especially if publicly acknowledged, can damage family's honor" (Deeb, 1994, p. 101).

Furthermore, females cannot create this kind of content because, as it has been highlighted in chapter four, “gender affects every aspect of our lives. Whether we identify as a man or woman determines how we look, how we talk, what we eat and drink, what we wear, our leisure activities, what jobs we do” and so on (Bradley, 2013, p. 6). Therefore, adopting the style of males on females’ channels will change the gender order of being a male and female as highlighted by Eckert and McConnell-Ginet (2013, p. 36). Acting in public in front of strangers in streets and markets, using different paralinguistic features as screaming and laughing out loud, elaborating topics about society, and talking about politics threatens the order of being a ‘female’ in Algeria, as in the MENA region. Thus, creating content like males, which is favourable on YouTube in Algeria, to gain significant engagement of audiences and reach males’ popularity on the platform cannot be produced by females due to social, cultural, and religious barriers, meaning that males in the Arab world are more privileged in terms of media production because of their ability to depict whatever they want into a YouTube video.

Sixth, the continuous success of male YouTubers despite the irregular frequency of uploading and long constant absences on the platforms indicate that audiences are interested to see their content. This should be against the platform’s algorithm, but the preference to watch their content explains the persistent high number of views despite inconsistent upload and outdatedness of some videos, as noted in chapter six. The growth of viewership of males’ videos demonstrated that some videos continuously grew despite several years from posting them. This confirms that the Algerian culture and identity, elaborated by males, are among the most engaging topics on YouTube in Algeria, especially Eid Al-Adha. Videos about this Islamic event grew between May and November 2019 by 22.24% to Dzjoker, 25.72% to Anes Tina, and 19.17% to Zarouta Youcef, posted in 2013, 2015 and 2017, respectively. Eid Al-Adha is one of the most-popular topics on males’ YouTube channels, contributing to permanent viewership despite anciency. It is why male influencers, who produce these topics gain more

views than females, especially with the use of entertainment. Another proof that Algeria-related videos receive more views and success is the top-watched videos on females' YouTube channels. Most of the top videos tackle aspects of the Algerian culture, such as Algerian wedding outfits, Algerian tag elaborating topics about Algerian food, music, and Ramadan routines. However, it should not be discarded that females' work and identities are neglected in the Arab world. Females' content and despite its popularity worldwide as mentioned in chapter six, it does not receive considerable engagement compared to males' content. This is due to segregation in communities favouring men over women, as mentioned in chapter two and four. Roald (2004) stated that the idea of segregation is inhabited in Muslim communities. Boufeldja (2014) also confirmed that Algerian women faced socio-cultural pressures from their traditional Arab Muslim male-dominated environments after their engagement in the workplace, explaining the ignorance of females' content in contrast to their opponents and restrictions in their performances, having to deal with socio-cultural and familial pressures.

Seventh, the analysis revealed that Algeria is heavily featured in males' videos, showing a significant attachment to the mother culture despite concerns about the Western influence, as mentioned in chapter three because of the widespread of the Western popular culture among youth in Algeria (Belkacemi and Meziane, 2012, my translation). Algeria is featured in most YouTube videos due to lack of expression on mainstream media about political and sociocultural issues, which pushed influencers, especially males, to adopt YouTube to express themselves and their thoughts. However, this does not discard the fact that few traits of globalisation were found in both genders' videos. The use of the bedroom by male and female influencers as a setting to create content is a sign of Westernisation or modernisation, as revealed by Livingstone (2007), that the bedroom culture is typically Western. The mediocre cost of living of most Algerians does not allow families to provide private bedrooms to their children. However, with the coming of communication technologies and openness to the

world's cultures, youth are growing the thought of having their own bedrooms, as noticed in most male and female influencers' videos. Consumption, like some beauty and fashion items, on females' videos and the use of the Western coloniser's language, French, are some other traits of globalisation as westernisation or modernisation that are found in influencers' videos and that show some of the effects of globalisation on Arab Muslim and postcolonial nations and their youth.

Concerning the featuring of Algeria in most male influencers' videos, it is worth highlighting that YouTube content of influencers, especially males, remains preoccupied by indigenous concerns and contexts. Males engage with multi-sectoral content about society, culture, religion, people's behaviours, and many other Algeria-related topics. For instance, they comment on lifestyles, how Algerians celebrate religious events, like Ramadan and Eid and different social issues, all using the Algerian dialect. Furthermore, they highlighted "*El Horma*" in their videos, by minimally representing to misrepresenting women in their videos, reflecting how they are seen by society—they were depicted as irresponsible, and in most videos, they were ignored in the making of content because of public spheres, entailing women to stay-at-home, as mentioned in chapter two. Males occasionally wear traditional clothing in their videos, like "Barnous" and "Tarbouch", promoting Algerian traditional outfits, as mentioned in chapter two. This relates to the literature in chapter two, highlighting the importance of Islam, nationalism, and the Algerian dialect (Benrabah, 2004). After colonisation, the Algerian government enhanced the Arabization policy and used Islam as a "basic political creed and national identity" (Benrabah, 2004, p. xii). The use of these three important elements in the Algerian society—Islam, nationalism, and Algerian dialect, reinforces the national identity and foster audiences' socio-cultural and religious pride on social media platforms because of reflection and representation. These components correspond audiences' needs, like it has been

referred to in chapter seven's findings. Audiences prefer content, featuring the Algerian dialect, mediocre consumption, and a highlight of identity, which is the case of males' videos.

Eighth, the quantitative and qualitative analyses confirm that male influencers talk about up-to-date national matters and momentous celebrations. The videos that talk about the latest events are the most viewed compared to those about general topics. To better illustrate, most video titles in males' appendices (See Appendices A, B, C, D, and E), co-occur with different social and cultural events in Algeria, as in the other Arab countries, or the world, like Anes Tina's video about 'Summer in Algeria' uploaded on the 26th of June 2012. Another example is Dzjoker's video about snow in Algeria, published in February 2012. The video coincided with the fall of snow for the first time after eight years in the capital Algiers (Youm7, 2012). It had more than half a million views, which was high yielding, especially that the video is outdated. Moreover, the most viewed video in 2013 is about Eid El-Adha. It was published on the evening of this Islamic celebration. The most-watched video on his channel, 'I won't vote', coincided with a political event which is the 2017 parliament elections. These results also apply to most male YouTubers' videos (See Appendices A, B, C, D, and E). It proves that audiences prefer influencers' points of view of current events.

Therefore, audiences prefer up-to-date topics about Algeria, making them alternative tools of mainstream media because they report what is happening using their followers' favourite style, entertainment. The quantitative analysis revealed that audiences prefer Algeria-related entertainment videos. This denotes the inability of mainstream media for providing this kind of media productions all along the year, except in Ramadan "the biggest and most lucrative TV season of the year in the Arab world and the Middle East" (Fahim, 2020), making YouTube a substitutive platform of pleasure and delight all year round. Moreover, audiences spend most of their time on social media, as mentioned in chapter three. Smith (2018) explained that audiences devote 13% on the online press on music streaming, and 22% on other websites, in

addition, over two-thirds of the digital time is spent on smartphones and other devices, and according to statisticians, it is improbable that it is going to decrease anytime sooner. These data confirm the interest of audiences in social media content and up-to-date news embedded in males YouTube content.

Nineth, the qualitative analysis revealed that female influencers are submissive to the societal standards about women and declare gender roles by focusing on feminine and home-based topics. Females represent themselves as beauty and fashion referents, Algerian women's delegates, broadcasting the picture of Arab Muslim women, and domestic lifestyle. The most-popular content is restricted to beauty, fashion, lifestyles, challenges, vlogs, family, and other feminine-related topics, despite elaborating entrepreneurial and travelling themes on the channel. However, they are minimal. Their audiences' preferences reflected in the most-watched videos, selected for the qualitative analysis, indicate that audiences prefer a 'reconstruction of traditional social roles online' (Tagg, 2015) by implicating feminine gender roles associated to the domestic sphere and quiet activities. Females' gender is rooted in every aspect of their lives as well as their videos, reflecting their lifestyle. Eckert and McConnell-Ginet (2013, p. 21) stated that gender is "embedded in the family, the neighbourhood, church, school, the media, walking down the street, eating in a restaurant, going to the restroom". This statement explains why fashion, beauty and domestic lifestyle is embedded in females' discourses and performances. Gender is interpreted in every aspect of females' content from topic selection to decency in their performances and language, reflecting societal behaviours of women. In this regard, Weatherall (2002, p. 105) explained that "declarations of gender work because they set into motion a series of social norms that guide the behaviour of a person and influence others' interactions with them". It is also worth noting that the quantitative analysis confirms that lifestyle and family evolve lifestyles bloggers (Mediakix, 2015). However, they still could not reach males' development.

Tenth, these statements about gender order and societal guidelines explain the meagreness of audiences' engagement indicators about females' entrepreneurship content on their YouTube channels. Despite their success to have income independency and promotion of new business traditions in the Arab world, audiences neglect these young women' entrepreneurial content because they show resistance of traditional pressures and imitate men by developing their cultural and consumption styles, as mentioned in chapter four. However, Bradley (2002, pp. 174-175) explained that this change can be either positive or negative: "this development can be viewed positively as a breaking down of taboos that constrained young women's behaviour, or negatively as a mistaken view that sexual permissiveness equates to gender equality".

According to the quantitative analysis, revealing audiences' reaction to females' content, incorporating entrepreneurship is viewed negatively by audiences because it denotes gender equality in Algeria, and the Arab world alike, threatening the socio-cultural norms and gender order in these societies. Furthermore, despite Islam considering work as worship for both genders (Ullah, Mahmud and Yousuf, 2013; Gümüşay, 2014; Anggadwita, Ramadani and Mulyaningsih 2015), the importance of female entrepreneurship in economic and social life (Ramadani, Hisrich and Rashiti, 2015), and social media providing flexible working conditions for women because of work and personal life balance (Genç and Öksüz, 2015), as elaborated in chapter four, "entrepreneurship continues to be associated with masculine attributes due to gendered societal values and roles making women an excluded group" (Vivakaran and Maraimalai, 2017, p. 871). Furthermore, entrepreneurship was highly dominated by men in Algeria (Menad and Seghiri, 2017, my translation), as noted in chapter two, causing stereotypical reactions towards female entrepreneurs. Therefore, females' entrepreneurship on YouTube is not highly acknowledged due to male-dominated environments and perception that sexual permissiveness equates gender equality, disequilibrating societal standards in the Arab world.

Another point about the meagre engagement of audiences to female influencers' content, especially some sponsored videos, is mis-entitlement. Females' videos containing a brand's name in the title were among the least-watched videos on the influencers' channels. This indicates inauthenticity and explicitness of advertising and sponsorship, which goes against influencer marketing regulations, known for authenticity, spontaneity, honesty, and implicitness, as mentioned in chapter three. In this vein, Tasiopoulos's research (2020) revealed that "if online personalities are perceived inauthentic then recommendations from those in one's own personal circle wield the ultimate authenticity". Therefore, prioritising sponsorships over authentic reviews misrepresent the influencer because of causing scepticism among audiences.

Eleventh, male influencers have more knowledge and expertise in media production. Despite their short broadcast time and the low number of videos compared to females, their videos attract a massive number of viewership and likability, as shown in chapter six (See Appendices A, B, C, D, E, F, G, H, I, and J for further results). Nevertheless, having roles on TV is one of the reasons, helping male YouTubers gain significant viewership and expertise in scriptwriting because of their familiarity with audiences' preferences. For instance, Djoker participate in writing several series including *Dar El Bahja*, *Achour El Acher*, and *Imaginiw* broadcasted on several TV channels (Ould-Khettab, 2017, my translation).

Most of male influencers' videos posted on YouTube were broadcasted on private TV channels in Ramadan, which is a crucial feature—TV production and viewership increases significantly during this holy month, as mentioned in chapter six. Some of the YouTubers appeared even more than three years in a row on TV. People who missed episodes on TV found an alternative on YouTube to recap, increasing viewership and engagement indicators, such as likes and comments. Thus, they became "stars beyond the internet" (Ould-Khettab, 2017, my translation). Unlike, female YouTubers, who rarely/never appeared on TV, especially in

Ramadan, until 2019 when Amira Riaa was given a role of a TV host in one of the Algerian programmes.

Twelfth, this finding leads to the unscripted content of females because of their unfamiliarity with scriptwriting. Notwithstanding the fact that spontaneity and authenticity are among the characteristics of successful influencer' s content, as mentioned in chapter three, having language deficiencies due to spontaneity, such as repetitions, language fillers, incomplete sentences, and intensifiers diminish the power of discourses because they might indicate imposition, uncertainty, and unpreparedness. Especially that males developed expertise in creating smooth scripted content (Ould-Khettab, 2017, my translation). The qualitative analysis of males' discourses did not reveal the existence of language fillers and incomplete sentences in their texts, promoting an unusual influencers' content on YouTube. However, it cannot be discarded that some of these linguistic characteristics are generally featured in females' language (Lakoff, 1975).

Thirteenth, consumption and remarkable use of French, especially by females, indicate class and superiority. There is a remarkable difference between the use of languages between male and female influencers, confirming Fuller's (1996) statement about emergence of class and cultural discrimination between Arabic and French-speaking communities. While male use mainly the Algerian Arabic, female influencers constantly use French, explaining the reasons behind the reception of remarks from audiences, as noted in chapter eight. This indicates females supporting class and acknowledging the weight of the French civilisation because of the use of the coloniser's language. In this regard, Fanon (1968, pp. 17-18) confirmed that "to speak...means above all to assume a culture, to support the weight of a civilization". Therefore, the use of the coloniser's language is unsupported on YouTube in postcolonial countries because it denotes class and cultural discrimination and negligence of the principles of the mother culture. Another reason behind the refusal of speaking French in YouTube videos is

that it revives ‘The Civilising Mission’ set by France to eradicate the national identity, starting by teaching, and spreading the French language in the Algerian society. The use of the coloniser’s language resuscitates the history of colonialism in Algeria and implicitly confess the success of ‘The Civilising Mission’. Furthermore, females’ consumption denotes class issues for audiences as well, especially that most of them are seeking representation and accurate depiction of the Algerian lifestyle, as mentioned in chapter seven and eight. The reasons behind favouring males’ content confirms this implication. Therefore, these two components of language and consumption, featuring superiority and cultural discrimination in female influencers’ content, hold audiences off because of the lack of authentic representation of people’s indigenous identity. Nevertheless, French is the second language in Algeria and is believed to be “the stepmother” in relation to the mother language, Arabic, as mentioned by Assia Djebar in chapter two (Baume, 2015). However, this language conflict confirms Benrabah (2004) and Fuller’s (1996) statements about creating class due to the unsuccessful and paradoxical implementations of French and Arabic in education and the workplace, creating a cultural sensitivity in the country. The YouTube videos of male and female influencers are a concrete example of this language conflict.

Fourteenth, power is featured in male discourses, and self-centred in females’ discourses. Males’ discourses contain persuasive devices like appeal to emotions, illustrations, jargon, intersemiotic texts, and rhetorical questions. They also use taboo words and generalisations to show their anger and dissatisfaction. The use of these utterances reflects the authoritative status of males, who tend to communicate without considering socio-cultural boundaries. In this vein, Weatherall (2002, p. 4) stated that “men, on the whole, are more likely to challenge norms of language and communication because they generally in more powerful positions than women”, especially that Arab countries are male-dominated environments, supporting males’ domination (Roald, 2004; Boufeldja, 2014).

Weatherall (2002, p. 4) further illustrated that “men are more likely to break a social norm of inattention between strangers by making street remarks or wolf whistling, because they have more power”. In the same regard, male influencers discard social norms of using taboos and generalising opinions in public spaces—YouTube, because of their power, featured accordingly in their discourses and performances. On the other hand, females’ discourses of storytelling, narrating their personal experiences and beliefs fosters the use of ‘I’, transforming their content into self-centred discourse, promoting the influencer’s image. According to Dambrun and Ricard (2011, p. 140), self-centredness means that “the self takes on a central point of reference with regard to many psychological activities”. Female influencers refer to themselves extensively to express an opinion, emotion, behaviour, or a belief, showing an increased degree of self-interest and -importance.

Fifteenth, Sunderland and Litosseliti (2002, p. 25) said that “gender can be conceptualised as ‘performance’”, meaning that people display their genders through performance. The qualitative analysis of male and female performances confirms this statement. The paralinguistic features and performances of males are rich, variant, and unrestricted compared to females. This helps with messages delivery. Males’ ability to perform without socio-cultural pressures or religious guidelines allow them to create pleasant settings and enjoyable views for audiences due to multilocation, portrays of different personalities from society, and various paralinguistic features. However, females’ non-verbal language and performances are restricted due to societal boundaries, as elaborated in chapter two, making their content invariant and bounded by social, cultural and religious standards. Therefore, this means that young men are privileged in content creation and setting youth digital cultures compared to their opponents. Bradley (2013, p. 174) stated that young men dominated youth cultures in the past, “setting the cultural styles (skinheads, mods and rockers, punks, goths) and women playing a supportive role as hangers-on (Hebdige 1979; Brake 1980)”. Similarly, male

influencers are setting digital cultures freely, while females are bounded and dependent on society.

These findings confirm that gender “affects every aspect of our personal lives” (Bradley, 2013, p. 22). The Algerian society has a significant impact in dictating gender roles. Therefore, the societal and cultural guidelines of the Arab world affect people’s lives and activities, including how they manifest and represent themselves on social media platforms. The behaviours and performances of females, bounded by the Algerian society and culture, also proved that “gender is culturally defined and socially constructed” (Bradley, 2013, p. 17). The findings of CDA and performance analysis also proved that “whether we identify as a man or as woman determines how we look, how we talk, what we eat and drink, what we wear, our leisure activities, what jobs we do, how our time is deployed” (Bradley, 2013, p. 22).

10.3 Contribution of The Study

The research contributes with significant information to the fields of (1) Media and Cultural Studies, and Internet studies in the MENA region (3) Influencers, and Youth Digital Cultures, and (3) Gender Studies, Critical Discourse Analysis, and Performance.

First, this research contributes to the fields of media and cultural studies, and internet studies in the MENA region, enhancing our understanding of how internet and social media platforms are used by youth, especially influencers, for content creation, and as means of manifestation of ideas and personalities, and in some cases, as alternative platforms of expression of political and sociocultural issues in one of the Arab world’s countries. This multifunctionality of internet and social media platforms by young influencers entailed an emphasis on the historical, social, cultural, and political dimensions that contribute to our understanding of how they shape youth’s digital activities and the circumstances governing their multimedia texts.

This research is conducted on an Arab Muslim and postcolonial context, Algeria, that is still an under researched area, regarding communication technologies, use of social media, and role and importance of the internet. Most studies about these fields of research are centred on Western countries and almost neglect developing countries like Algeria, as other parts of the MENA region. Furthermore, most research about influencers is focused on the West. Almost few/no research is conducted in one of the Arab world nations or the MENA region, in general, as it has been referred to in the ‘orientation to previous research’ in chapter one. It is true that there is considerable research about social media in the Arab world, but it is centred around their role in the Arab spring and how it helped people change political decisions in these nations, as it has been referred to in chapter three. However, this study investigates how communication is undertaken on YouTube, contributing to our understanding of how multimedia texts and communication are held on digital spaces in this area, especially by young people who are influencers and content creators on YouTube.

The study also investigates one of the aspects of digital media production which is content creation. It provides an understanding of digital technologies, including the functioning of social media platforms and how they influence societies like Algeria that experienced colonialism, and is governed by significant societal beliefs and cultural guidelines. It also explains how communication is structured in these contexts, and how it is changing digital environments and their impact on societies’ social, cultural, and political spheres. Moreover, it offers an interdisciplinary approach between media and other aspects, like society, gender, and class, showing how they are reflected in YouTube videos and how they influence text production.

It is worth highlighting that the Arab Muslim and postcolonial context shaped the study. These circumstances were proven to guide youth’s topics on YouTube and assign them with new responsibilities, like representation and talking on audiences’ behalf, especially in political

events. The findings contribute to the understanding of how the context of research i.e., the Arab Muslim and postcolonial context, determines how males and females talk, perform, and think on social media platforms and females' struggle to self-express compared to males. However, it also draws on the fact of globalisation and the impact it has on youth, as observed in youth's content. Using Western language of previous colonialism, i.e., French, spread of bedroom culture among young influencers, and Western consumption are all among the effects of globalisation that touched Arab and Muslim nations, which this research illustrates and adds a contribution about, as reflected on social media content of Algerian youth.

Second, this research makes a significant contribution to the fields of influencers and youth digital cultures because it presents a critical lens on young influencers and their use of the internet, attributed in distinct digital practices on social media platforms apart from marketing. To the best of the research's knowledge, most research about influencers is centred in the field of *Influencer Marketing* that examines the imperative role of influencers in brands' campaigns, and advertisements of products. However, this study introduces another angle about influencers, which is the sociocultural dimension. This research enlarges our understanding of influencers and the roles they play in different contexts, like in the Arab world, where restrictions on mainstream media, and lack of self-expression and representation forced young people to adopt alternative platforms of expression like YouTube to manifest, impress, express and represent themselves and others on digital public spaces.

Furthermore, the thesis elaborates on different points about youth such as their use of language, details about their gender, age, religion, professions as 'content creators' and 'representatives', the languages they use, communication strategies, aspects of lifestyles, behaviours, values, beliefs, and many other components, contributing to our understanding of how Arab and Muslim youth from a postcolonial country construct their digital cultures to deliver messages and impress audiences. This investigation of content informed us of the linguistic,

sociolinguistic, cultural, and social features of these youth, as well as their content on YouTube. The findings provided a comprehensive comparative analysis of content creation between males and females to enhance our understanding of how gender shapes youth's lived experiences on social media and its impact on youth cultures held online, considering how society and culture dictate gender roles that affect every aspect of individuals' lives. So, the investigation is socially and culturally oriented, given the case of the context of research that obliged influencers to create multi-thematic content on YouTube, instead of focusing on only marketing.

So, the findings contribute to the understanding of how youth, especially influencers who are content creators, construct their online identities, seek representation, and reveal their youth cultures, using technology and social networks. They demonstrated how social media platforms facilitated the creation of digital youth cultures and their roles in encouraging business, self-expression, representation and participation in sociocultural change and political discussions, with a reference to gender differences and how the sociocultural background shapes it.

Finally, regarding the contribution to gender studies, critical discourse analysis and performance, the research provided an interconnected study between these fields to analyse social media texts and investigate the role of gender in shaping them. The research informed us how discourses and performances are constructed by young Arab and Muslim influencers on their YouTube videos, and how gender shapes their linguistic choices, behaviours, and lifestyles in general. There was a lack of research in Algeria, as in the Arab world, about influencers' discourses and performances and how they structure their compelling content to impress and attract audiences. The use of Fairclough's Dialectical-Relational Approach to CDA explained and clarified the linguistic characteristics of their discourses.

The approach to CDA identified many text components by highlighting the morphological, syntactic, cohesive, and persuasive features of male and female influencers' texts and how they formulate engaging discourses, considering the context of research, which is one of the focal points of the study. Therefore, the research revealed the linguistic and communicative components of most-popular videos of male and female influencers, contributing to our understanding of differences between the two genders in content creation and how online content is produced to reach popularity, impression, and influence.

Furthermore, the findings determined the styles used by both genders, such as humour and storytelling and illustrated the various strategies used by influencers like intertextuality and intersemiotics to attract audiences. On the other hand, Goffman's theory revealed how influencers act in 'front' of their audiences or observers by giving meaning to people through their videos. This analysis provided an insightful understanding of settings, costumes, and the use of distinct materials. It also illustrated how influencers, as performers on YouTube, use gestures and body language to understand how they impress their viewers and represent themselves or the characters they depict to others, and how they want to be perceived accordingly. So, these findings add knowledge to both research fields of Critical Discourse Studies and performance from a comparative gendered perspective.

Furthermore, the study enhances our knowledge about how gender is socially and culturally constructed, not on society only but on social media platforms as well, by providing contemporary illustrations of how gender impact text and behaviours. The thesis provides useful information about how gender structures the media discourses and performances of males and females in an Arab Muslim society and how culture shapes females' content on social media platforms and supports males' power and freedom, all reflected in their use of language, paralinguistic features, and performances. This study also contributes to our understanding of how females are bounded by socio-cultural pressures and religion, making

their discourses limited and domestic, paralinguistic features restricted, and performances invariant. Unlike males' discourses featuring populism, power, and diversity, unrestricted paralinguistic features, and privileged performances.

The mixed method analysis of influencers' content and YouTube channels added to our knowledge of how audiences engage to male and female videos. To better illustrate, the quantitative analysis, for instance, informed us that audiences do not engage with females' content about entrepreneurship because of its association with males and fear of threatening order of gender in society. However, the qualitative analysis informed us that the use of coloniser's language—in this case French, and Western consumptions are unappreciated because they denote class and cultural discrimination. In addition, the findings informed us that audiences in this Arab postcolonial region prefer content promoting their mother culture and mediocre lifestyle compatible with average income of individuals, as featured in most males' videos.

10.4 Limitations of the Study

This study addressed its aims. However, it is vital to mention the limitations. The first limitation of this research is not expanding the research to cover other countries from the MENA region. Adding some countries like Morocco, Tunisia, or Egypt would have added insightful data and different angles to the research. Enlarging the context would add significant illustrations from the Arab world about the use of social media, and YouTube in particular. The cultures and societies share the same religious guidelines and providing examples of how gender shapes content of influencers accordingly would have added more insightful information to the context of social media and gender in the Arab world.

The second limitation is working on a single social media platform. Adding other platforms like Instagram would have provided new comparative understanding of the use of social media

in Algeria. It is true that the collected data, related to male and female Algerian influencers, are mainly related to YouTube. YouTube is the primary platform of study. The conclusions cannot be generalised to other social media platforms because of their dynamism, changes of algorithm and the focus of every platform attracts different audiences, interaction, and engagement. That is why the introductory chapter and literature review chapters focused on YouTube and the reasons behind choosing YouTube as the prominent platform of this research. Therefore, the conclusions are true to YouTube alone. However, focusing on one platform provided high quality results because of deep examination of the digital activities and content. However, comparing youth digital cultures and the role of gender on two platforms would have provided differential points.

The third limitation is the inability to expand the standard period designated for observing the growth of the number of views. The period was only between May and November 2019. However, it revealed significant findings and identified considerable differences between the growth of the number of views of males and females. Expanding it would have provided more insightful findings to help distinguish how males and females content is perceived by audiences according to their viewership and how contextual circumstances, like religious and cultural events affect viewership.

The fourth limitation is that the study did not explore influencers' perceptions about their roles in society and the importance of their content on social media platforms. The mixed-method analysis provided insightful data about influencers' YouTube analytics and their linguistic and communicative strategies. However, interviewing them would have provided another angle of how influencers are seen in society and would have enriched the data with external exemplifications of their influence outside social media platforms. Furthermore, female influencers would have provided accurate insights into society's perception of them and how they consider their gender and socio-cultural pressures when creating content.

This limitation leads to the fifth one. Interviewing audiences would have been beneficial in understanding how influencers' content is perceived. This method would have also provided considerable information about the role of influencers in youth's lives and their preferences of male and female content and the reasons behind their respective choices. This method would have enriched the findings. However, it would have been hard managing all the data.

The last limitation of this research is limiting the sample of study to 10 influencers and 10 main videos to be analysed qualitatively. Determining sample size in qualitative research can be quite challenging. This research is conducted using a mixed-method approach to data collection and analysis. However, the qualitative phase is more important than the quantitative phase that introduced the phenomenon of content creation on YouTube and the main differences in audience engagement to male and female influencers. The qualitative phase is the explanatory phase. It gave explanations and more details about discourses and performance of influencers' videos and how gender shapes them according to the social and cultural background of influencers. Shetty (n.d.) suggested that some important points should be taken into consideration when thinking about sample size in qualitative research, including quality over quantity, choosing an appropriate design, and keeping in mind the principle of saturation.

In the quantitative phase, the focus was on audience engagement to male and female influencers' YouTube channels. So, the number of views, likes, dislikes and comments covered more than thousand videos, which was significantly high and provided statistically meaningful results. The data answered the first research question and revealed the main differences in audience engagement between male and female influencers and have set the ground for more explanations using the qualitative phase.

The collected data from 10 male and female influencers' most watched videos answered the second research question and achieved the aim of this research. The qualitative analysis of 10

influencers' videos using CDA, performance and gender theories provided rich and significant data about how the most followed young influencers represent themselves on social media, using different utterances of language, non-verbal communication, and performance. They also revealed how gender and the sociocultural background shape and dictate their content.

Adding more influencers to the sample size was an option during the data collection and data analysis processes. However, expanding the sample size would have not obtained additional information or results, and would risked having repetitive data because the five male influencers have almost the same discourses and performances and the same is applicable to females. The data analysis revealed that males use almost the same style and female influencers as well. The second research question was therefore answered and reached saturation of data.

It is true that it might be insufficient to enlarge the data of 10 young influencers on a larger group and name it a 'youth culture'. However, the term 'youth culture', according to Lincoln (2012, pp. 5-6), "is necessarily tangible, fluid and dynamic, which, on the one hand, helps us understand some of the common patterns in young people's lives and the ways they make the world around them meaningful, while, on the other, helps us explore the highly individual ways in which youth cultures are navigated and experienced by young people themselves; how they drift and flow as they transit towards their adult years". The sample of this study is an illustrative sample of the most followed influencers, who share the same cultural practices and belong to the same group of young people who decided to adopt YouTube and other social media platforms to express their identities and represent themselves online.

The dynamism of the term 'youth culture' and its purpose, focusing on how young people make the world around them, help us focalise on what they do and how they do it. Therefore, the focus might be on the phenomenon rather than the quantity. Influencers are young people who adapted YouTube and other social media platforms to manifest themselves as they transit to

adulthood, making sure to be represented and heard through the worlds they create online. It should also be noted that this youth culture investigated in this research is about young people who are followed and supported by hundreds of thousands and millions of audiences, as illustrated in chapter six through subscriptions and audience engagement. The large size of their following on social media platforms and the significant numbers of views, likes, and comments on YouTube, provides useful and significant insights into Algerian youth culture on social media. There are different characteristics of validation or invalidation of these cultures depicted in audience engagement. The audience engagement shown in the quantitative analysis showed a massive support to the content of these influencers, validating what they represent and accepting the performed identities.

10.5 Suggestions for Further Research

Starting from Algeria, several research studies are needed in different domains regarding women and gender differences. It cannot be discarded that there are numerous research papers about women in Algeria. However, most of them examine their profiles in society during or just after the war of independence. It would be beneficial researching contemporary women in the Algerian society, workplace, and media. Comparative studies can also be undertaken between women in urban and rural areas to document the prosper of the former and how world evolution and globalisation shaped this change.

Youth are using social media platforms for many reasons. However, this study considered YouTube only as a case study. Therefore, future research about youth cultures and participation in the digital sphere and gender roles can extend to other platforms such as Facebook, Instagram, and Tik Tok. It is vital to enlarge the literature about the use of multiple social media platforms in the Arab world and how users are adopting them to achieve their goals like fame and sociocultural change. So, there is a need for further investigation of other forms of youth digital cultures and their constituents.

Gender is a prevailing notion in this research. However, further studies are needed in gender studies in Algeria and the Arab world, especially its relation to media and the socio-cultural change that Arabic societies are witnessing. For instance, it would be worthwhile investigating how males and females participated in the online mobilisation of Algeria's recent protests starting in February 2019, including both gender nano, micro, macro, and mega influencers. Furthermore, there is scarce research about audiences' perceptions of male and female content on social media platforms and gender representations on mainstream media and digital spaces. In this respect, multiple comparative studies can be conducted in gender and media between the Arabic countries or Western countries versus the Arab world.

Since this research is about the discourse of one of the forms of public communication, i.e., influencers' YouTube videos, it is fundamental to highlight the importance of analysing the discourses of different forms of public communication. This research mainly investigated how discourses are structured and identified the linguistic features responsible for creating compelling content for millions of audiences. However, analysing discourses of public communication contribute to conventional and digital media, raising audiences' awareness, highlighting the producers' instrumental goals, and identifying how they affect individuals and societies. Knowing that public communication "can be broadly defined as any communication in any form directed at the general public and specific social groups for a variety of purposes" and "many different types of discourse transmitted by the media, both conventional and digital (television, radio, newspapers, etc.) or produced in public spaces (talks, lectures, speeches, songs, etc.) fall under the scope of public communication" (Crespo-Fernández, 2021, p. 1). So, much research can be conducted in public communication and discourse analysis of TV shows, social media posts, podcasts, and many others in the Algerian setting. This analysis can also identify power relations in media texts, representations, and ideologies.

Finally, the conducted research has shown the importance of influencers in changing the marketing rulebook. However, further studies are required in the field of marketing and influencers in Algeria. The advertising strategies have changed significantly. However, mainstream media advertisements are still popular and effective, significantly that most people's traditional lifestyle and average income reduce the use of technologies to explore online commercials and complete online purchases. So, research in this area may reveal how influencer marketing differs from mainstream advertisements in Algeria by interviewing brand owners and marketers about their efficiency or doing surveys with audiences to examine these processes profoundly. Nevertheless, interviews with influencers about their influencer and power of their videos is also needed to provide a multi-faceted approach and illustration of the phenomenon.

10.6 Final Remarks

This research investigated digital cultures of Algerian youth on YouTube and how gender affects media text production, using a sequential explanatory mixed-method approach. The study was conducted, depending on two phases of data collection and analysis. The data were analysed quantitatively, using descriptive statistics, and qualitatively, using the social constructivist view of gender, Critical Discourse Analysis and Goffman's performance theory. This thesis provided an in-depth understanding of influencers' content and digital activities on YouTube and the role of gender and socio-cultural background in shaping them. It also presented an assessment of YouTube analytics to understand audiences' engagement indicators in one of the Arab postcolonial world countries, Algeria, and their preferences, regarding gender, elaborated themes, and discourses.

REFERENCES

- Abelin, A. (n.d.) *Native Advertising Institute: 5 Global Advertising Trends 2018*. Available at: <https://nativeadvertisinginstitute.com/blog/5-global-native-advertising-trends-2018/> (Accessed: 30 October 2018)
- Africa.com, (n.d.) *here's What You Need to Know about Algeria*. Available at: <https://www.africa.com/heres-what-you-need-to-know-about-algeria/> (Accessed: 21 Nov 2018)
- Albert, C. S. and Salam, A. F. (2013) 'Critical Discourse Analysis: Toward Theories in Social Media'. *Proceedings of the Nineteenth Americas Conference on Information Systems*. Chicago, Illinois, August 15-17, 2013. PP. 1-8. Available at: https://www.researchgate.net/publication/287015202_Critical_discourse_analysis_Toward_theories_in_social_media (Accessed: January 2019)
- Alexa (2020) *Top Sites in Algeria*. Available at: <https://www.alexa.com/topsites/countries/DZ> (Accessed: 24 February 2020)
- Aljazeera, (2017) *Algeria ruling coalition wins parliamentary elections*. Available at: <https://www.aljazeera.com/news/2017/5/5/algeria-ruling-coalition-wins-parliamentary-elections> (Accessed: 19th March 2021)
- Aljazeera, (2017b) *Assia Djebar: Algeria's 'Immortal' Literary Hero*. Available at: <https://www.aljazeera.com/news/2017/06/assia-djebar-algeria-immortal-literary-hero-170630073650868.html> (Accessed on: 30 Jan 2019)
- Almaany (n.d.) *تعريف و معنى مؤثر في معجم المعاني الجامع - معجم عربي عربي* (Definition and meaning of 'Influencer' in Al-Maani Dictionary - Arabic-Arabic Dictionary). Available at: <https://www.almaany.com/ar/dict/ar-ar/%D9%85%D8%A4%D8%AB%D8%B1/> (Accessed: 07 Feb 2020)

- Amara, M. (2012) 'Football Sub-Culture and Youth Politics in Algeria'. *Mediterranean Politics*. 17 (1). PP. 41-58). DOI: <https://doi.org/10.1080/13629395.2012.655045>
- Amira Riaa (2017a) *بداية جديدة / NEW BEGINNING / AMIRA RIAA*. [Online Video]. Available at: <https://www.youtube.com/watch?v=pW59nfkOq9A> (Accessed: 25 October 2020)
- Amira Riaa (2017b) *تجهيزات العرس / تصديرتي / AMIRA RIAA* (Wedding Preparations). [Online Video] Available at: <https://www.youtube.com/watch?v=CRq7E76r7Rw&t=138s> (Accessed: April 2019)
- Andrews. R. (2003) *Research Questions*. London and New York: Continuum.
- Androutsopoulos, J. (2013) Participatory Culture and Metalinguistic Discourse: Performing and Negotiating German Dialects on YouTube, in Tannen, D. and Trester, A. M. (ed.) *Discourse 2.0: Language and New Media*. Washington: Georgetown University Press, pp. 47-71
- Anes Tina (2014) *Message au president* (Message to the President). [Online Video] Available at: <https://www.youtube.com/watch?v=irME00-FQIE> (Accessed: November 2019)
- Anes Tina (2015a) *Bande annonce Anes Tina ramadan 2015 sur Echourouk* (Trailer Anes Tina Ramadan 2015 on Echorouk) [Online Video]. Available at: <https://www.youtube.com/watch?v=7uwZbbked3M> (Accessed: May 2019)
- Anes Tina (2015b) *Kebch el 3id. عيد الاضحى في الجزائر*. (Eid Al-Adha in Algeria). [Online Video] Available at: <https://www.youtube.com/watch?v=joUMTixeWFk&t=2s> (Accessed: April 2019)
- Anes Tina (2017) *Rani Za3fan*. (I am Angry) [Online Video]. Available at: <https://www.youtube.com/watch?v=UvE73kS7LG8> (Accessed: April 2019)
- Anggadwita, G., Ramadani, V. and Mulyaningsih, H. D., (2015) 'Women Entrepreneurship in Islamic Perspective: Driver for Social Change'. *International Journal of Business and Globalization*. DOI: 10.1504/IJBG.2015.071914

- Aran-Ramspott, S., Fedele, M. and Tarragó, A. (2018) 'Youtubers' Social Functions and their Influence on Pre-adolescence'. *Media Education Research Journal*. XXVI (57), pp. 71-79. DOI: <https://doi.org/10.3916/C57-2018-07>
- Arens, W. F., Schaefer, D. H. and Weigold, M. F. (2009) *Essentials of Contemporary Advertising*. Boston: McGraw-Hill Irwins.
- Arezki, R. (2019) *4 Lessons in Economics from Algeria's victory in the African Cup of Nations*. Available at: <https://www.weforum.org/agenda/2019/08/algerian-soccer-can-teach-us-economics/> (Accessed: 09 Mar 2021)
- Arroyo, L. (2017) *Digital Revolution and Cultural Trends: The Influencer Phenomenon*. Available at: <http://lab.cccb.org/en/digital-revolution-and-cultural-trends-the-influencer-phenomenon/> (Accessed: 20 Jul 2019)
- Auer, P. and Eastman, C. M. (2010) 'Code Switching', in Jaspers, J., Verschueren, J., and Östman, J. (ed.) *Society and Language Use: Vol. 7*. Amsterdam, Philadelphia: John Benjamins Pub. Co. pp. 84-112.
- Baffoun, A. (1994) 'Feminism and Muslim Fundamentalism: The Tunisian and Algerian Cases'. *Africa Development*. 19(2), pp. 5-20. Available at: <https://www.jstor.org/stable/43658335> (Accessed: 03 February 2019)
- Baron, L. (2017) *Elections législatives en Algérie: les Youtubeurs font leur campagne*. (Legislative Elections in Algeria: YouTubers participating in Campaigns). Available at: <https://information.tv5monde.com/afrique/elections-legislatives-en-algerie-les-youtubeurs-font-leur-campagne-167532> (Accessed: 15th March 2021)
- Baume, M. D. (2015) *The New York Times: Assia Djebar, Novelist Who Wrote about Oppression of Arab Women, Dies at 78*. Available at: <https://www.nytimes.com/2015/02/14/books/assia-djebar-novelist-who-wrote-about-oppression-of-arab-women-dies-at-78.html> (Accessed: 04 Dec 2018)

- BBC News عربي (2019) رجاء مزيان: صوت يغني ثورة (Rajaa Meziane: A Voice Singing the Revolution). Available at: https://www.youtube.com/watch?v=BTg-5Zygg_k (Accessed: 05 Nov 2019)
- BBC news, (2017) *Algeria Country Profile*. Available at: <https://www.bbc.co.uk/news/world-africa-14118852> (Accessed on: 21 Nov 2018)
- Becker, T. (2020) *Blog Vs. Vlog: Why Your Business Should Begin Vlogging*. Available at: <https://stevens-tate.com/articles/blog-vs-vlog-why-your-business-should-begin-vlogging/> (Accessed: 09 Mar 2021)
- Belkacemi, A. Y. and Meziane, M. (2012) 'العولمة الثقافية و تأثيرها على هوية الشباب و المراهقين' (Cultural Globalization and its Impact on Identity of Youth and Adolescents). *Journal of Humanities and Social Sciences*. 4(8), pp. 39-58. Available at: <https://www.asjp.cerist.dz/en/article/20474> (Accessed: 22 January 2019)
- Belton, B. (2017) *Colonised Youth*. Available at: <https://www.youthandpolicy.org/articles/colonised-youth/> (Accessed: Jan 2021)
- Bendimerad, R. (2020) *Algerian Women Embrace a Spirit of Resilience and Revolution*. Available at: <https://www.aljazeera.com/features/2020/3/12/algerian-women-embrace-a-spirit-of-resilience-and-revolution> (Accessed: 06 October 2021)
- Bennoune, M. (1988) *The Making of Contemporary Algeria 1830-1987*. Cambridge: Cambridge University Press.
- Benrabah, M. (2004) 'Language and Politics in Algeria'. *Nationalism and Ethnic Politics*, 10(1), pp. 59-78. DOI: 10.1080/13537110490450773
- Benrazek, Y. (2021) 'The Role of Social Media as a Public Sphere in the Algerian Protests: An Analytical Study'. *Journal of Intercultural Communication*. DOI: 10.1080/17475759.2021.1955223

- Benson, P. (2015) *YouTube as Text*, in Jones, R. H., Chik, A. and Hafner C. A. *Discourse and Digital Practices*. London: Routledge, pp. 81-96
- Biaudet, S. (2017) *Influencer Marketing as a Marketing Tool - The Process of Creating an Influencer Marketing Campaign on Instagram*, Degree Thesis International Business. ARCADA
- Bishop, S. (2021) 'Influencer Management Tools : Algorithmic Cultures, Brand Safety, and Bias'. *Social Media + Society*. 7 (1), pp. 1-13. DOI : <https://doi.org/10.1177/20563051211003066>
- Black, T. R. (1993) *Evaluating Social Science Research an Introduction*. London, California and New Delhi: Sage Publications.
- Black, T. R. (1999) *Doing Quantitative Research in the Social Sciences*. London: Sage.
- Blaikie, N. (2007) *Approaches to Social Enquiry*. 2nd edition. Cambridge: Polity Press.
- Blaikie, N. (2010) *Designing Social Research*. 2nd edition. Cambridge: Polity Press.
- Blary, M. (2018) *Algérie, les youtubeuses « beauté » vendent du rêve*. (Algeria, "Beauty" YouTubers Selling Dreams). Available at: <https://mondafrique.com/algerie-les-youtubeuses-beaute-vendent-du-reve/> (Accessed: 02 November 2018)
- Bloglovin (2021) *Bloglovin Home Page*. Available at: <https://www.bloglovin.com/about> (Accessed: September 2021)
- Boggs (2013) *In Defense of Jargon*. Available at: https://www.huffpost.com/entry/jargon_b_2200413 (Accessed: 13 Mar 2021)
- Bouatta, C. (1997) 'Evolution of the Women's Movement in Contemporary Algeria: Organization, Objections, and Prospects'. *The United Nations University*. 124 (02). Available at: <https://www.wider.unu.edu/sites/default/files/WP124.pdf> (Accessed: 28 January 2019)

- Boudhen, Y. (2018) *بيوتيوبرز جزائريات.. بين كسر المحظورات وقولية المرأة* (Algerian Female “YouTubers” ... Between Breaking Taboos and Stereotyping Women). Available at: dw.com/ar/a-45497647 (Accessed: 18 January 2019)
- Boufeldja, G. (2014) ‘Social Change and Women Entrepreneurship in Algeria’. *Journal of Women’s Entrepreneurship and Education*. 1 (2), pp. 119-131. Available at: https://www.researchgate.net/publication/314402981_Social_Change_and_Women_Entrepreneurship_in_Algeria (Accessed: 28 January 2019)
- Bourdieu, P. (1977) *Outline of a Theory of Practice*. Cambridge, New York: Cambridge University Press.
- Boyd, D. (2009) “*Social Media is Here to Stay...Now What?*” Available at: <https://www.danah.org/papers/talks/MSRTechFest2009.html> (Accessed: 04 Oct 2019)
- Bozonnet, C. and Akef, A. (2017) *En Algérie, des youtubeurs drôles et subversifs appellent au boycottage des élections*. (Funny and Subversive YouTubers calling for Boycotting Elections in Algeria). Available at: https://www.lemonde.fr/afrique/article/2017/05/03/en-algerie-des-youtubeurs-droles-et-subversifs-appellent-au-boycottage-des-elections_5121526_3212.html (Accessed: 15th March 2021) (Funny and Subversive YouTubers calling for Boycotting Elections in Algeria)
- Bradley, H. (2013) *Gender*. 2nd ed. Cambridge: Polity Press.
- Broman, K. W. and Woo, K. H. (2018) ‘Data Organization in Spreadsheets’. *The American Statistician*, 72 (1), pp. 2-10, DOI: 10.1080/00031305.2017.1375989
- Brown, L. (2021) *How to Optimize YouTube Tags/Title/Description for More Views*. Available at: <https://filmora.wondershare.com/youtube-video-editing/edit-youtube-video-title-description-tags.html> (Accessed: 12 Mar 2021)

- Buckingham, D. (ed.) (2008) *Youth, Identity, and Digital Media*. Cambridge, Mass: The MIT Press.
- Burgess, J. and Green, J. (2018) *YouTube*. Second edition. Cambridge and Medford: Polity Press.
- Buzzanova (2021) *Buzzanova Home Page*. Available at: <https://buzzanova.com/> (Accessed: September 2021)
- Cambridge Dictionary (n.d.) *Influencer*. Available at: <https://dictionary.cambridge.org/dictionary/english/influencer> (Accessed: 07 February 2020)
- Carr C. T. and Hayes R. A. (2015) 'Social Media: Defining, Developing, and Divining'. *Atlantic Journal of Communication*, 23 (1). PP. 46-65, DOI: 10.1080/15456870.2015.972282
- Cesaroni, F. M., Dematrini, P. and Paoloni P. (2017) 'Women in Business and Social Media: Implications for Female Entrepreneurship in Emerging Countries'. *African Journal of Business Management*. 11 (14). PP. 316-326. DOI: 10.5897/AJBM2017.8281
- Chahal, M. (2014) *Marketing Week: How to be a 'human era' brand*. Available at: <https://www.marketingweek.com/2014/01/27/how-to-be-a-human-era-brand/> (Accessed: 29 October 2018)
- Cheurfa, H. (2020) *Controversial Humour in Algerian TV: Ramadan Comedies and the Limits of Laughter*. Available at: <https://www.jadaliyya.com/Details/41099> (Accessed: 12 Mar 2021)
- Chion, M. (1947) *Audio-vision: Sound on Screen*. New York, Chichester, West Sussex: Columbia University Press.
- Chun, C. W. (2019) 'Language, Discourse, and Class: What's next for Sociolinguistics?' *Journal of Sociolinguistics*. 2019 (23). PP. 332-345. DOI: 10.1111/josl.12359

- Clark, D. (n.d.) *How to grow on YouTube – 12 Ways to Destroy your Channel*. Available at: <https://www.socialvideoplaza.com/en/articles/how-to-grow-your-youtube-channel-what-not-to-do> (Accessed: 10 Mar 2021)
- Coates, J. (2013) *Women, Men and Everyday Talk*. London: Palgrave Macmillan.
- Cook, G. (2001) *The Discourse of Advertising*. London: Routledge.
- Corby, B. (2004) *The Mistreatment of Young People*, in Roche, J. et al. (eds) *Youth in Society*. 2nd ed. London: Sage, pp. 207-217.
- Cox, S. (2021) *How often should You upload Videos to YouTube to get more views*. Available at: <https://filmora.wondershare.com/youtube/how-often-upload-youtube-videos.html> (Accessed: 10 Mar 2021)
- Crespo-Fernández, E. (2021) *Discourse Studies in Public Communication* (92 Vols). Amsterdam: John Benjamins.
- Creswell J. W. and Clark V. L. (2018) *Designing and Conducting Mixed Methods Research*. 3rd edition. Los Angeles: Sage.
- Creswell, J. W. and Creswell J. D. (2018) *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. 5th edition. Los Angeles: Sage.
- Crosby, L. A., and Johnson, S. L. (2002) ‘The Globalization of Relationship Marketing’. *Building CRM Strategies*. Pp. 10. Available at: https://www.researchgate.net/publication/293532118_The_Globalization_of_Relationship_Marketing/references (Accessed: 19 January 2019)
- Dambrun, M. and Ricard, M. (2011) ‘Self-Centredness and Selflessness: A Theory of Self-Based Psychological Functioning and Its Consequences for Happiness’. *Review of General Psychology*. 15 (2), pp. 138-157. DOI: 10.1037/a0023059

- Dargaville, S. (2019) *Why Instagram is The Best Platform for Influencer Marketing*. Available at: <https://www.digitaldoughnut.com/articles/2019/may/why-instagram-is-the-best-platform-for-influencers> (Accessed: 18th Sep 2021)
- Deeb, M. J. (1994) *The Society and Its Environment*, in Metz, H. C. (ed.) *Algeria*. 5th edition. Washington: Library of Congress, pp. 67-126.
- DeFrancisco, V. (1997) *Gender, Power and Practice*, in Wodak, R. (ed.) *Gender and Discourse*. London: Sage Publications, pp. 37-56
- Dentzel, Z. (2013) *How the Internet has changed Everyday Life*. Available at: <https://www.bbvaopenmind.com/en/articles/internet-changed-everyday-life/> (Accessed: 24 January 2019)
- Derradji, I. A. and Gherbi, A. (2021) *Algeria's Hirak: When a Social Movement Puts Citizenship Under the Microscope*. Available at: <https://metropolitics.org/Algeria-s-Hirak-When-a-Social-Movement-Puts-Citizenship-Under-the-Microscope.html> (Accessed: 06 October 2021)
- Dolen, J. (2015) *3 Reasons You Should Care About politics and Government*. Available at: <https://www.grantham.edu/blog/3-reasons-you-should-care-about-politics-and-government/> (Accessed: 18th September 2021)
- Dontigney, E. (n.d.) *the Causes of Globalization in Marketing*. Available at: <https://smallbusiness.chron.com/causes-globalization-marketing-70664.html> (Accessed: 24 January 2019)
- Duffy, B. and Pierce, A. (2007) 'Socio-political Influencers'. *Ipsos MORI Participation Unit*. Available at: https://www.ipsos.com/sites/default/files/publication/1970-01/sri_socio-political_influencers_062007.pdf (Accessed: 15 Nov 2019)
- Dzjoker Chemsou (2017) *DZjoker MANSOTICH مانسوطيش (I will not Vote)*. [Online Video]. Available at: <https://www.youtube.com/watch?v=tcqvHqbQV94> (Accessed: 2019)

- Eckert, P. and McConnell-Ginet, S. (2013) *Language and Gender*. 2nd edition. Cambridge: Cambridge University Press.
- Eddleston, K. A., and Powell, G. N. (2012) 'Nurturing Entrepreneurs' Work-Family Balance: A Gendered Perspective'. *Entrepreneurship Theory and Practice*. 36 (3). PP. 513-541. DOI: 10.1111/j.1540-6520.2012.00506.x
- El Djazairia One (2019) شاهد أول ظهور لليوتوبوز "أميرة ريا" كمنشطة في "سوق النسا" (Watch the First Appearance of the YouTuber Amira Riaa as a Host in "Souq Nssa") [Online Video]. Available at: <https://www.youtube.com/watch?v=TmlP9KrUHII> (Accessed: 18 June 2020)
- El-Issawi, F., (2017) 'Algerian National Media: Freedom at a Cost'. *LSE Middle East Centre Report*, Available at: <http://eprints.lse.ac.uk/69567/1/AlgerianNationalMedia.pdf> (Accessed: 04 Dec 2018)
- Entelis, J. P. and Arone, L. (1994) *Government and Politics*, in Metz, H. C. (ed.) *Algeria*. 5th edition. Washington: Library of Congress, pp. 173-234.
- Etling, B., et.al. (2009) *Mapping the Arabic Blogosphere: Politics, Culture, and Dissent*. Berkman Center Research Publication. 2009-06. Available at: https://www.academia.edu/26449041/Mapping_the_Arabic_Blogosphere_Politics_Culture_and_Dissent (Accessed: 04 Nov 2019)
- Fahim, J, (2020) *Ramadan TV: The shows that beat the Coronavirus Lockdown*. Available at: <https://www.middleeasteye.net/discover/coronavirus-ramadan-new-tv-series-coronavirus-egypt-lebanon-saudi-arabia> (Accessed: 12 Mar 2021)
- Fairclough, N. (1995) *Media Discourse*. London and New York: Hodder Education.
- Fairclough, N. (2001) *Language and Power*. 2nd ed. London: Longman.

- Fanack, (2016) *Algeria's Media Landscape: An Overview*. Available at: <https://fanack.com/algeria/society-media-culture/algeria-media/> (Accessed on: 05 Dec 2018)
- Fanon, F. (1968) *Black Skin, White Masks*. London: Pluto Press.
- Fanon, F., (1959) 'Dying Colonialism'. Translated from (French) by (Chevalier, H.). *Grove Press*. English translation copyright by Monthly Review Press. Online. Available at: <http://abahlali.org/wp-content/uploads/2011/04/Frantz-Fanon-A-Dying-Colonialism.pdf> (Accessed on 26 Nov 2018)
- Farah Yasmine (2018) *انس تينا -ANES TINA*. (In the Web with Farah Yasmine. Anes Tina). [Online Video]. Available at: https://www.youtube.com/watch?v=y_AeMVwPrfM (Accessed: 20th May 2018)
- Fastenau, J. (2018) *Under the Influence: The Power of Social Media Influencers*. Available at: <https://medium.com/crobox/under-the-influence-the-power-of-social-media-influencers-5192571083c3> (Accessed: 25th February 2020)
- Ferguson, C. A. (1959) 'Diglossia'. *Word*. 15 (2), pp. 325-340. DOI: 10.1080/00437956.1959.11659702
- Field, M. (n.d.) *Top Social Media Platforms for Influencer Marketing*. Available at: <https://brandchamp.io/blog/top-social-platforms-influencer-marketing/> (Accessed: 18th Sep 2021)
- Flood, M., (2017) *France, Algeria and the Moving Image : Screening Histories of Violence 1963-2010*. Cambridge : Legenda
- France24 (2019) *Social Media breaks 'Wall of Fear' for Algeria Protesters*. Available at: <https://www.france24.com/en/20190306-social-media-breaks-wall-fear-algeria-protesters> (Accessed: 05 Nov 2019)

- Freberg, K. et al. (2010) 'Who are the Social Media Influencers? A Study of Public Perceptions of Personality'. *Public Relations Review*. 37 (1), pp. 90-92. DOI: 10.1016/j.pubrev.2010.11.001
- Freedom House (2010) *Freedom of the Press 2010*. Available at: https://freedomhouse.org/sites/default/files/FOTP2010--Final%20Booklet_5May.pdf (Accessed: 03 Nov 2019)
- Freedom House (2011) *Freedom in the House: Algeria*. Available at: <https://freedomhouse.org/report/freedom-world/2011/algeria> (Accessed: 03 Nov 2019)
- Freedom House (2018a) *Freedom on the Net 2018: Morocco*. Available at: <https://freedomhouse.org/report/freedom-net/2018/morocco> (Accessed: 03 Nov 2019)
- Freedom House (2018b) *Freedom on the Net 2018: Tunisia*. Available at: <https://freedomhouse.org/report/freedom-net/2018/tunisia> (Accessed: 03 Nov 2019)
- Freedom House (2019) *Freedom in the World: Algeria*. Available at: <https://freedomhouse.org/report/freedom-world/2019/algeria> (Accessed: 03 Nov 2019)
- French, J. R. P. and Raven, B. (1959) 'The bases of Social Power'. *Studies in Social Power*. 06 (01). PP. 151-164. Available at: https://www.researchgate.net/publication/215915730_The_bases_of_social_power (Accessed: 17 Oct 2019)
- Frontiers (n.d.) *The Role of Social Media Influencers in the Lives of Children and Adolescents*. Available at: <https://www.frontiersin.org/research-topics/9295/the-role-of-social-media-influencers-in-the-lives-of-children-and-adolescents> (Accessed: 28th November 2018)
- Fuchs, C. (2014) *Social Media a Critical Introduction*. Los Angeles: Sage.
- Fuller, G. E. (1996) *Algeria*. Santa Monica: Rand.
- Galbraith, J. K. (1984) *The Anatomy of Power*. Great Britain: Hamish Hamilton Ltd.

- Garratt, D. (2004) *Youth Cultures and Sub-Cultures*, in Roche, J. et al. (eds) *Youth in Society*. 2nd ed. London: Sage, pp. 145-152
- Genç, M., and Öksüz, B, (2015) 'A Fact or an Illusion: Effective Social Media Usage of Female Entrepreneurs'. *Social and Behavioural Sciences*. 195 (2015). PP. 293-300. DOI: 10.1016/j.sbspro.2015.06.345
- Ghannam, J. (2011) 'Social Media in the Arab World: Leading up to the Uprisings of 2011'. A *Report to the Center for International Media Assistance*, Available at: https://www.academia.edu/3749984/Digital_Media_in_the_Arab_World_One_Year_After_the_Revolutions (Accessed: 31 October 2019)
- Gill, R (2007) *Gender and The Media*. Cambridge: Polity Press.
- Goffman, E. (1959) *The Presentation of Self in Everyday Life*. Harmondsworth: Penguin Group.
- Griffin, C. (2004) *Representation of the Youth*, in Roche, J. et al. (eds) *Youth in Society*. 2nd ed. London: Sage, pp. 10-18
- Gümüşay, A. A. (2014) 'Entrepreneurship from an Islamic Perspective'. *Journal of Business Ethics*. 130, PP. 199-208. DOI: <https://doi.org/10.1007/s10551-014-2223-7>
- Gustavsson, A. S., Sulman Nasir, A. and Ishonova, S. (2018) *Towards a world of influencers: Exploring the relationship building dimensions of influencer marketing*. Jonkoping university, Jonkoping international, business school.
- Haddour, A. (2006) *The Fanon Reader: Frantz Fanon*. London: Pluto Press.
- Hadj-Moussa, R. (2019) 'Youth and Activism in Algeria'. *The Question of Political Generations. The Journal of North African Studies*. 26 (2), pp. 311-336. DOI: <https://doi.org/10.1080/13629387.2019.1665289>
- Hamadouch, R. (2013) 'مفهوم الشباب و عملية بناء الرباط الاجتماعي: عناصر للنقاش مع محاولة بناء نمطية للشباب' (The Concept of Youth and the Process of Building the Social in the Contemporary Algerian Society). *في المجتمع الجزائري المعاصر*

- Bond: Elements for Discussion with an Attempt to build a Stereotype of Youth in Contemporary Algerian Society). *Journal of Sciences of Human and Society*. 2 (1), PP. 221-248, Available at: <https://www.asjp.cerist.dz/en/article/47500> (Accessed: February 2020)
- Harding, A. and Blokland, T. (2014) *Urban Theory: A Critical Introduction to Power, Cities and Urbanism in the 21st Century*. Los Angeles, California: Sage.
- Hayes, R. A., and Carr, C.T. (2015) 'Does Being Social Matter? Effects of Enabled Commenting on Credibility and brand Attitude in Social Media'. *Journal of Promotion Management*. 21 (3) pp. 371-390. DOI: <https://doi.org/10.1080/10496491.2015.1039178>
- Hennessy, B. (2018) *Why Women Dominate Influencer Marketing and Why It May Be the Right Career for You*. Available at: <https://www.entrepreneur.com/article/317450> (Accessed: 18th February 2021)
- Herrera, B. (2016) *Social Media and Young People's Mental Health*. Available at: <https://www.mentalhealth.org.uk/blog/social-media-and-young-peoples-mental-health> (Accessed: 13th Jan 2021)
- Hills, M. (2009) *Participatory Culture: Mobility, Interactivity and Identity*, in Creeber, G. and Martin, R. (eds). *Digital Cultures: Understanding New Media*. Maidenhead: Open University Press, pp. 107-121.
- Hishon, K. (2017) *How Costumes Affect your Character*. Available at: <https://www.theatrefolk.com/blog/how-costumes-affect-your-character/> (Accessed: 14 Mar 2021)
- Holmes, J. (2005) *Power and Discourse at Work*, in Lazar, M. M. (ed.) *Feminist Critical Discourse Analysis*. Basingstoke: Palgrave Macmillan, pp. 31-60

- Hoos, B. (2019) *The Psychology of Influencer Marketing*. Available at: <https://www.forbes.com/sites/forbesagencycouncil/2019/08/22/the-psychology-of-influencer-marketing/?sh=31c03cc2e1be> (Accessed: 2nd March 2021)
- Hootsuite, (2018) *Digital in Algeria 2018*. Available at: <https://www.slideshare.net/EveryLeader/digital-in-algeria> (Accessed on 05 Dec 2018)
- Hossain, M. and Rahman, M. F. (2018) 'Social Media and the Creation of Entrepreneurial Opportunity for Women'. *Management*. 8 (4). PP. 99-108. DOI: 10.5923/j.mm.20180804.02
- Hussey, A., (2013) *The Guardian: Algiers: a City Where France Is the Promised Land – and Still the Enemy*. Available at: <https://www.theguardian.com/world/2013/jan/27/algeria-france-colonial-past-islam> (Accessed on 21 Nov 2018)
- Influencer Marketing Hub (2020) *12 Best Types of YouTube Content*. Available at: <https://influencermarketinghub.com/types-of-youtube-content/> (Accessed: 12 Mar 2021)
- Influencer Marketing Hub (2021) *50 YouTube Video Ideas for Creators to Get Inspired*. Available at: <https://influencermarketinghub.com/youtube-video-ideas/> (Accessed: 11 Mar 2021)
- Influencer Marketing Hub (n.d.) *What is an Influencer*. Available at: <https://influencermarketinghub.com/what-is-an-influencer/> Accessed: 20 Jul 2019
- Ipsos Public Affairs (2019) *Internet Security & Trust: Social Media, Fake News & Algorithms*. Centre for International Governance Innovation. 3 (2019). Available at: <https://www.cigionline.org/sites/default/files/documents/2019%20CIGI-Ipsos%20Global%20Survey%20-%20Part%203%20Social%20Media%2C%20Fake%20News%20%26%20Algorithms.pdf> (Accessed: 15 Nov 2019)

- Ivankova, N. V., Creswell, J. W. and Stick, S. L. (2006) 'Using Mixed-Methods Sequential Explanatory Design: From Theory to Practice'. *Field Methods*, 18(1), pp. 3–20. DOI: 10.1177/1525822X05282260.
- Jones, R. H., Chik, A. and Hafner C. A. (2015) *Discourse and Digital Practices*. London: Routledge
- Kafka, P., and Molla, R. (2017) *2017 was the year digital ad spending finally beat TV*. Available at: <https://www.recode.net/2017/12/4/16733460/2017-digital-ad-spend-advertising-beat-tv> (Accessed on: 30 October 2018)
- Kaplan, M. (2018) *An Emerging Ecommerce Market with Many Challenges*. Available at: <https://www.practicalecommerce.com/africa-emerging-ecommerce-market-many-challenges> (Accessed: 24 January 2019)
- Karjo, C. H., and Wijaya, S. (2020) 'The Language Features of Male and Female Beauty Influencers in YouTube Videos'. *English Review: Journal of English Education*. 8 (2), pp. 203-210. DOI: 10.25134/erjee.v8i2.2593
- Karlekar, K. D. (2009) *Broad Setbacks to Global Media Freedom*. Available at: <https://freedomhouse.org/report/freedom-press-2010/overview-essay> (Accessed: 03 Nov 2019)
- Kemp, S. (2018) *Digital 2018: Algeria*. Available at: <https://datareportal.com/reports/digital-2018-algeria> (Accessed: 18 March 2018)
- Kemp, S. (2019) *Digital 2019 Algeria*. Available at: <https://datareportal.com/reports/digital-2019-algeria> (Accessed: 06 Nov 2019)
- Kemp, S. (2020) *Digital 2020: Algeria*. Available at: <https://datareportal.com/reports/digital-2020-algeria> (Accessed on: 24 Feb 2020)
- Kemp, S. (2021) *Digital 2021: Algeria*. Available at: <https://datareportal.com/reports/digital-2021-algeria> (Accessed: 07 October 2021)

- Khanna, R. (2008) *Algeria Cuts: Women and Representation, 1830 to Present*. Stanford, California: Stanford University Press.
- Khattab, M. (n.d.) *Surat An-Nisaa verse 32*. Available at: <https://quran.com/4/32> (Accessed: 19 Feb 2021)
- Kherbache, F. (2017) *A Sociolinguistic Study of Dialect Contact and Accommodation in Beni Snous*. Doctorate Thesis. University of Abou Bekr Belkaid, Tlemcen.
- King, U. (2004) *General Introduction: Gender-Critical Turns in the Study of Religion*, in King, U and Beattie, T (eds). *Gender, Religion and Diversity: Cross-cultural Perspectives*. London: Continuum, pp. 1-12.
- Klenner, J. (n.d.) *What is an Influencer?* Available at: <https://academy.blogfoster.com/en/definition-influencer/> Accessed 04 Sep 2019
- Lakoff, R. T. (1975) *Language and Women's Place*. New York: Harper & Row
- Lakoff, R. T. (2010) *Gender*, in Jaspers, J., Verschueren, J., and Östman, J. (ed.) *Society and Language Use: Vol. 7*. Amsterdam, Philadelphia: John Benjamins Pub. Co. pp. 152-168.
- Lavigne, C. (2020) *Choosing a Background for your Video*. Available at: <https://wistia.com/learn/production/choosing-a-background> (Accessed: 13 Mar 2021)
- Lincoln, J. E. (2019) *How I almost destroyed my YouTube Channel*. Available at: <https://ignitevisibility.com/how-i-almost-destroyed-my-youtube-channel/> (Accessed: 10 Mar 2021)
- Lincoln, S. (2012) *Youth Culture and Private Space*. Basingstoke: Palgrave Macmillan.
- Livingstone, S. (2007) 'From Family Television to Bedroom Culture: Young People's Media at Home'. LSE Research Online. Available at: [https://eprints.lse.ac.uk/2772/1/From_family_television_to_bedroom_culture_\(LSERO\).pdf](https://eprints.lse.ac.uk/2772/1/From_family_television_to_bedroom_culture_(LSERO).pdf) (Accessed: June 2022)

- Lobmeier J. H. (2012) 'Nonexperimental Designs'. *Encyclopaedia of Research Design*. DOI: <https://dx.doi.org/10.4135/9781412961288>
- Lokithasan, K. et al. (2019) 'Male and Female Social Media Influencers: The Impact of Gender on Emerging Adults'. *International Journal of Modern trends in Social Sciences*. 2 (9). PP. 21-30. DOI: 10.35631/IJMTSS.29003
- Louis, M. S. (2017) *Research shows that the Clothes you wear actually change the way you perform*. Available at: <https://www.inc.com/molly-reynolds/research-shows-that-the-clothes-you-wear-actually-change-the-way-you-perform.html> (Accessed: 13 Mar 2021)
- Lugova, A. (2017) *Marketing & Growth Hacking: Top Digital Advertising Trends Coming in 2018*. Available at: <https://blog.markgrowth.com/top-digital-advertising-trends-coming-in-2018-175e542d6752> (Accessed on: 30 October 2018)
- Macharia, J. (2014) *Internet Access is no Longer a Luxury*. Available at: <https://www.un.org/africarenewal/magazine/april-2014/internet-access-no-longer-luxury> (Accessed: 24 January 2019)
- Manni, S. (2018) *The Influence of beauty Vloggers on "Gen Zers"*. Available at: <https://www.diggitmagazine.com/articles/beauty-vloggin-influence-beauty-vloggers-gen-zers> (Accessed: 11 Mar 2021)
- Mansoor, H. (2018) *7 Simple Hacks to Effectively Engage your YouTube Audience*. Available at: <https://customerthink.com/7-simple-hacks-to-effectively-engage-your-youtube-audience/> (Accessed: 10 Mar 2021)
- Marshall, J. and Glynn, S. (2018) *Welcome to the Human Era*. Available at: <https://lippincott.com/insight/welcome-to-the-human-era/> (Accessed: 29 October 2018)

- Martin, F. (2011) *Screens and Veils. Maghrebi Women's Cinema*. Bloomington: Indiana University Press.
- Mathew, A. (2013) *Why advertising is important in the current era*. Available at: <https://www.b2bmarketing.net/en-gb/resources/blog/why-advertising-important-current-era> (Accessed 30 October 2018)
- Mautner, G. (2005) 'Time to get wired: Using web-based corpora in critical discourse analysis'. *Discourse & Society*, 16 (6), 809–828. DOI:10.1177/0957926505056661
- Mayard, A. (2015) *Meet the Entrepreneur Who Created Algeria's Online Advertising Sector*. Available at: <https://www.wamda.com/2015/01/nassim-lounes-entrepreneur-created-online-advertising-algeria> (Accessed: 18th November 2019)
- Mcdonald, N. (2018) *Digital in 2018: World's Internet Users Pass the 4 Billion Mark*. Available at: <https://wearesocial.com/us/blog/2018/01/global-digital-report-2018> (Accessed: 24 January 2019)
- McIntosh, J. C. and Islam, S. (2010) 'Beyond the Veil: the Influence of Islam on Female Entrepreneurship in a Conservative Muslim Context'. *International Management Review*. 6(1). PP. 103-109. Available at: <https://www.semanticscholar.org/paper/Beyond-the-Veil%3A-The-Influence-of-Islam-on-Female-a-McIntosh-Islam/e00d825a9aa0ac6da72f32a1864239de55c33f49>
- Mebarki, B., and Mokdad, M. (2018) 'Promoting Psychology in Algeria: Difficulties of a Culturally-embedded Discipline'. *International Journal of Psychology*. 47 (09), pp. 463-473. Available at: https://www.researchgate.net/publication/327513298_promoting_psychology_in_Algeria_Difficulties_of_a_culturally-embedded_discipline (Accessed: 23 Nov 2018)

- Mechem, B. (2018) *20 Influencer Marketing Quotes of 2018*. Available at: <https://www.grin.co/blog/20-influencer-marketing-quotes-of-2018> (Accessed: 02 November 2018)
- Mediakix (2015) *What is a Lifestyle Blogger*. Available at: <https://mediakix.com/blog/what-is-a-lifestyle-blogger/> (Accessed: 12 Mar 2021)
- Mediakix (2019) *Social Media Influencers drive Trends-But How? And Why?* Available at: <https://mediakix.com/blog/power-of-social-media-influencers-trendsetters/> Accessed: 20 Jul 2019
- Mediakix (n.d.), *What Constitutes an Influencer?* Available at: <https://mediakix.com/blog/influencer-definition-marketing/> (Accessed: 20 Jul 2019)
- Mediakix, (2016) *What is Blogging? Definition, History, & More*. Available at: <https://mediakix.com/blog/what-is-vlogging-definition-examples-history/> (Accessed: 09 Mar 2021)
- Mediakix, (2017) *The 20 Most Popular Types of YouTubers*. Available at: <https://mediakix.com/blog/most-popular-types-of-youtubers/> (Accessed: 11 Mar 2021)
- Mehta, D. (2017) *How to Create a More Human & Authentic Brand*. Available at: <https://www.startups.co/articles/human-authentic-branding> (Accessed: 29 October 2018)
- Melissa, E., Hamidati, A., and Saraswati, M. S. (2013) 'Social Media Empowerment: How Social Media Helps to Boost Women Entrepreneurship In Indonesian Urban Areas'. *The IAFOR Journal of Media, Communication and Film*. 1 (1). PP. 77-90. DOI: 10.22492/ijmcf.1.1.06
- Menad, L. and Seghiri, F. (2017) 'واقع العمل النسوي في الجزائر' (The reality of Women's Work in Algeria). *Journal Article of Humanities and Social Sciences*. 9 (29) pp. 257-264. Available at: <https://www.asjp.cerist.dz/en/article/46648> (Accessed: 28 January 2019)

- Merabet, A., Benhabib, A., and Merabet, A., (2016) 'Impact of Mobile Advertising on Consumer Attitudes in Algeria: Case Study of Ooredoo', *Management Science Letters, Growing Science Ltd.* 7(2017), pp. 205-212. Available at: https://www.researchgate.net/publication/312957493_Impact_of_Mobile_advertising_on_consumer_attitudes_in_Algeria_case_study_of_Ooredoo (Accessed on: 04 Dec 2018)
- Meyer, M. (2001) *Between Theory, Method, and Politics: Positioning of the Approaches of CDA*, in Wodak, R. and Meyer, M. (Eds.), *Methods of Critical Discourse Analysis*. London: Sage Publications, pp. 14-32
- Meyer-Delius (2017) *The 20 Types of Videos that get the Most Views on YouTube*. Available at: <https://blog.printsome.com/top-20-types-of-videos-with-most-views-on-youtube/> (Accessed: 12 Mar 2021)
- Milroy, L. and Muysken, P. (1995) *One Speaker, Two Languages*. Cambridge University Press.
- Moghadam, V. M. (2001) 'Organizing Women: The New Women's Movement in Algeria'. *Cultural Dynamics*. 13(2), pp. 131-154. Available at: <https://journals.sagepub.com/doi/abs/10.1177/092137400101300201> (Accessed: 29 January 2019)
- Moghadam, V. M. (2015) 'Women's and Feminist Activism in Northern Africa'. *The Wiley Blackwell Encyclopaedia of Gender and Sexuality Studies*. DOI: <https://doi.org/10.1002/9781118663219.wbegss317>
- Möller, A. M., et al. (2019) 'Exploring User Responses to Entertainment and Political Videos: An Automated Content Analysis of YouTube'. *Social Science Computer Review*. 37 (4). PP. 510-528. DOI: <https://doi.org/10.1177/0894439318779336>
- Mooij, M. K. (2009) *Global Marketing and Advertising: Understanding Cultural Paradoxes*. London: Sage.

- Moore, D. S. and McCabe, G. P. (1989) *Introduction to the Practice of Statistics*. New York, Oxford: W.H.Freeman.
- Moore, P. (2018) *How Human is your Brand? Here are 13 characteristics of Human Brands*. Available at: <http://www.pammarketingnut.com/2018/03/how-human-is-your-brand-here-are-13-characteristics-of-human-brands/> (Accessed: 29 October 2018)
- Mourad Oudia (2018) *Sawga (la conduit)* [Online Video]. Available at: https://www.youtube.com/watch?v=DQqD_VeM6-A (Accessed: 2019) [Driving]
- Moyo, L. (2009) *Digital Democracy: Enhancing the Public Sphere*, in Creeber, G. and Martin, R. (eds). *Digital Cultures: Understanding New Media*. Maidenhead: Open University Press, pp. 139-156.
- Mueller, W. (2007) *Youth Culture 101*. Grand Rapids: Zondervan Books.
- Nayak, A. and Kehily, M. J. (2008) *Gender, Youth and Culture*. Basingstoke: Palgrave
- Neate, A. (2019) *How Influencers Take Branding to a Whole New Level*. Available at: <https://talkinginfluence.com/2019/12/16/influencers-branding-new-level/> (Accessed: 23rd Feb 2021)
- Nedjar, N. (2004) *ثقافة العولمة لمواجهة عولمة الثقافة* (Culture of Globalization to Confront the Globalization of Culture). Available at: <https://www.diwanalarab.com/spip.php?article852> (Accessed: 22 January 2019)
- Newberry, C. (2021) *25 YouTube Statistics that May Surprise You: 2021 Edition*. Available at: <https://blog.hootsuite.com/youtube-stats-marketers/> (Accessed: 11 Mar 2021)
- Noor & M (2018) *Nettoyer sa peau en profondeur//NOOR&M//تنظيف عميق للبشرة في البيت* (Deep Sking Cleansing at Home) [Online Video]. Available at: <https://www.youtube.com/watch?v=T3zO39V1y4g&t=162s> (Accessed: April 2019)
- Nouala, M., El Kebir, N. D., and Kerroucha, I. (2016) 'Social Media as a New Emerging Tool of Marketing : Effect of E-Reputation in Algerian Market'. *Maghreb Review of*

- Economic and Management*. 08(02), pp. 81-95 Available at: <http://www.univ-mascara.dz/pme/VOL03N02FR06.pdf> (Accessed on: 06 Dec 2018)
- O'Hare, S. (2020) *7 Reasons why having a Multi-language Site benefits your Business*. Available at: <https://blog.weglot.com/reasons-why-a-multi-language-site-benefits-your-business/> (Accessed: 09 Mar 2021)
- O'Reilly, T. (2005) *Not 2.0?* Available at: <http://radar.oreilly.com/2005/08/not-20.html> (Accessed: 04 Oct 2019)
- O'Reilly, T. (2005) *Web 2.0: Compact Definition?* Available at: <http://radar.oreilly.com/2005/10/web-20-compact-definition.html> (Accessed: 04 Oct 2019)
- O'Reilly, T. (2005) *What is Web 2.0*. Available at: <https://www.oreilly.com/pub/a/web2/archive/what-is-web-20.html> (Accessed: 04 Oct 2019)
- Ould Khattab, D. (2017) *Algeria votes amid expected low turnout*. Available at: <https://www.aljazeera.com/features/2017/5/4/algeria-votes-amid-expected-low-turnout> (Accessed: March 2021)
- Ould-Khattab, D. (2017) *Ces YouTubers Algériens, Stars au-delà d'Internet*. (These Algerian YouTubers, Stars Beyond the Internet). Available at: <https://intymag.com/youtubeurs-algeriens-stars-dela-dinternet/> (Accessed: 30th September 2021)
- Page, R. E. (2012) *Stories and Social Media*. New York: Routledge.
- Pang, A., et al. (2016) 'Building Effective Relations with Social Media Influencer in Singapore'. *Media Asia*. 43 (1), PP. 56-68. DOI: <https://doi.org/10.1080/01296612.2016.1177962>

- Parekh, R. (2013) *The Newest Marketing Buzzword? Human*. Available at: <https://adage.com/article/cmo-strategy/brands-behave-humans/244261/> (Accessed: 29 October 2018)
- Pärnhem, E. and Rutberg, J. (2018) Influencer marketing: a mixed method study on the effectiveness and spread of influencers, Master's Degree project. Business administration, Luleå University of Technology.
- Pearson, E (2009) 'All the World Wide Web's a Stage: The Performance of Identity in Online Social Networks'. *First Monday*. 14 (3). Available at: <https://firstmonday.org/ojs/index.php/fm/article/view/2162/2127> (Accessed: June 2022)
- Press Reference (n.d.) *Algeria*. Available at: <http://www.pressreference.com/A-Be/Algeria.html> (Accessed: 05 Dec 2018)
- Ramadani, V., Hisrich, R. D., and Rashiti, S. G., (2015) 'Female Entrepreneurs in Transition Economies: Insights from Albania, Macedonia and Kosovo'. *World Review of Entrepreneurship Management and Sustainable Development*. 11 (4), PP. 391-413. Available at: <https://www.researchgate.net/publication/283667669>
- Rappaport, B. (2010) 'Using the Elements of Rhythm, Flow, and Tone to create a More Effective and Persuasive Acoustic Experience in legal Writing'. *Journal of Legal Writing Institute*, 16 (2010). PP. 65-116. Available at: <https://ssrn.com/abstract=1805723> (Accessed: 4 Jan 2021)
- Rebai Maamri, M. (2009) 'The Syndrome of the French Language in Algeria'. *International Journal of Arts and Sciences*. 3(3), pp. 77-89. Available at: http://openaccesslibrary.org/images/Malika_Rebai_Maamri.pdf (Accessed on: 26 Nov 2018)

- Remy, N., Spleeman, E., and Swartz, S. (2016) *Style that's Sustainable: A New Fast-Fashion Formula*. Available at: <https://www.mckinsey.com/business-functions/sustainability/our-insights/style-thats-sustainable-a-new-fast-fashion-formula> (Accessed: 20 Feb 2020)
- Renkveren, D. (2016) *How French Colonization Shaped Algeria's Future*. Available at: <https://www.dailysabah.com/feature/2016/06/18/how-french-colonization-shaped-algerias-future> (Accessed on 23 Nov 2018)
- Roald, A. S. (2004) *Who are the Muslims? Questions of Identity, Gender and Culture in Research Methodologies*, in King, U and Beattie, T (eds). *Gender, Religion and Diversity: Cross-cultural Perspectives*. London: Continuum, pp. 179-189.
- Roche, J. et al. (2004) *Introduction to the Second Edition*. In Roche, J. et al. (eds) *Youth in Society*. 2nd ed. London: Sage, pp. xiii.
- Rodgers, S. and Thorson, E. (2012) *Advertising Theory*. New York: Routledge.
- Rogers, R. S. (2004) *Constructing a Way of Life*, in Roche, J. et al. (eds) *Youth in Society*. 2nd ed. London: Sage, pp. 177-183
- Rohmer, B. (2011) *French Imperialism in Algeria*. Available at: <https://prezi.com/4ozessrwibuc/french-imperialism-in-algeria/> (Accessed on 22 Nov 2018)
- Ryma Beauty Addict (2016) *GRWM Wedding Day حفلة زفاف*. [Online Video]. Available at: <https://www.youtube.com/watch?v=IRR5ZS2OxYM&t=335s>
- Salhi, Z. A. (2011) *Algerian Women as Agents of Change and Social Cohesion*, in Sadiqi, F. and Ennaji, M. (eds.) *Women in the Middle East and North Africa*. USA and Canada: Routledge, pp. 149-172.
- Salkind, N. J. (2000) *Statistics for People Who (think they) Hate Statistics*. Thousand Oaks, California and London: Sage Publications.

- Santander, (2018) *Algeria: Reaching the Consumer*. Available at: <https://en.portal.santandertrade.com/analyse-markets/algeria/reaching-the-consumers> (Accessed on: 06 Dec 2018)
- Sanz Sabido, R. (2017) *Introduction: Communities, Discourse and Contexts*, in Sanz Sabido (ed.) *Representing Communities*. Cham, Switzerland: Palgrave Macmillan, pp. 1-18.
- Sapkota, J. (2011) *Impacts of Globalization on Quality of Life: Evidence from Developing Countries*. Munich Personal RePEc Archive. Available at: <https://www.researchgate.net/deref/http%3A%2F%2Fmpira.ub.uni-muenchen.de%2F37506%2F> (Accessed: 21 January 2019)
- Schechner, R. (2013) *Performance Studies: An Introduction*. 3rd Edition. Sara Brady. London: Routledge.
- Shetty, S. (n.d.) *Determining Sample Size for Qualitative Research: What is the Magical Number?* Available at: <https://interq-research.com/determining-sample-size-for-qualitative-research-what-is-the-magical-number/> (Accessed: July 2022)
- Scholte, J. A. (2000) *Globalization: A Critical Introduction*. 2nd ed. Basingstoke: Palgrave Macmillan
- Selders, S. (2019) *How Does YouTube's Algorithm Work?* Available at: <https://www.webfx.com/blog/social-media/how-does-youtubes-algorithm-work-these-5-areas-are-important/> (Accessed: 12 Mar 2021)
- SephoraCollection (2020) *The Doll Beauty's Collaboration with Sephora*. Available at: <https://www.instagram.com/p/CGzoJrpgxIo/?hl=en> (Accessed: 25 October 2020)
- Serafinelli, E. (2015) *New Mobile Visualities and the social communication of photography: Instagram as a case study*, PhD thesis. The University of Hull.
- Shirine Boutella (2017) *The Algerian Tag*. [Online Video]. Available at: <https://www.youtube.com/watch?v=N4ipwyjXLKw> (Accessed: 2019)

- Shome, R. (2016) 'When Postcolonial Studies Meets Media Studies'. *Critical Studies in media Communication*. 33(3), pp. 245-263, DOI: 10.1080/15295036.2016.1183801
- Siddique, A. (2016) *Globalization as Neo-colonialism*. Available at: <https://cafedissensusblog.com/2016/12/30/globalization-as-neo-colonialism/> (Accessed on: 18 December 2018)
- Sidi Moussa, N., (2016) *The Conversation: Algerian Feminism and the Long Struggle for Women's Equality*. Available at: <http://theconversation.com/algerian-feminism-and-the-long-struggle-for-womens-equality-65130> (Accessed on: 01 Dec 2018)
- Simonsen, T. M. (2012) Identity-formation on YouTube: Investigating Audiovisual Presentations of the Self. PhD thesis. Aalborg University.
- Slackman, M., (2007) *The New York Times: Algeria's Women Quietly Advance in Careers and Society*. Available at: <https://www.nytimes.com/2007/05/25/world/africa/25cnd-algeria.html> (Accessed on: 02 Dec 2018)
- Smidi, A. and Shahin, S. (2017) 'Social Media and Social Mobilisation in the Middle East: A Survey of Research on the Arab Spring'. *India Quarterly*, 73 (2), pp. 196-209. DOI: 10.1177/0974928417700798
- Smith, B. (2018) *31 Advertising Statistics to Know in 2018*. Available at: <https://www.wordstream.com/blog/ws/2018/07/19/advertising-statistics> (Accessed on: 30 October 2018)
- Spence, J (2005) 'Concepts of Youth in Working with Young People'. *University in Association with Sage*. pp. 46-56. Available at: <https://dro.dur.ac.uk/6407/1/6407.pdf>
- Statista (2018) *Annual Beauty-related Content Views on YouTube from 2009 to 2018*. Available at: <https://www.statista.com/statistics/294655/youtube-monthly-beauty-content-views/> (Accessed: 11 Mar 2021)
- Steger, M. B. (2003) *Globalization*. New York: Oxford University Press.

- Student Learning Development (2009) *Using Averages*. Available at: <https://www2.le.ac.uk/offices/ld/all-resources/numerical-data/averages> (Accessed 05 March 2020)
- Sunderland, J. and Litosseliti, L. (2002) *Gender Identity and Discourse Analysis*. Amsterdam, Philadelphia: John Benjamins Publishing Co.
- Tagg, C. (2015) *Exploring Digital Communication: Language in Action*. London: Routledge.
- Talbot, M. (2010) *Language and Gender*. 2nd edition. Cambridge, Malden: Polity Press
- Tankovska, H. (2021) *YouTube: Annual Beauty Content Views 2009-2018*. Available at: <https://www.statista.com/statistics/294655/youtube-monthly-beauty-content-views/#statisticContainer> (Accessed: 11 Mar 2021)
- Tarnow, E. (2019) *A Quantitative Model of the Amplification of Power Through Order and the Concept of Group defense*. Available at: https://www.researchgate.net/publication/28764365_A_QUANTITATIVE_MODEL_OF_THE_AMPLIFICATION_OF_POWER_THROUGH_ORDER_AND_THE_CONCEPT_OF_GROUP_DEFENSE (Accessed: 11th Nov 2019)
- Tasiopoulos, A. (2020) *The Death of Influencer Marketing? Why 84% of Audiences are Rejecting Influencers in Favour of Real Voices*. Available at: <https://resources.bulbshare.com/2020/12/faded-influence-84-audiences-rejecting-influencers-favour-peers-opinions/> (Accessed: 18th September 2021)
- The Doll Beauty (2015) *Ma Routine pendant le Ramadan! (My Ramadan Routine)*. [Online Video] Available at: <https://www.youtube.com/watch?v=eDwWGXACIZ8&t=314s> (Accessed: April 2019)
- The Doll Beauty (2019) *Notre Algerie. (Our Algeria)* [Online Video]. Available at: <https://www.youtube.com/watch?v=zOByQ1CO40g> (Accessed: 15th Mar 2019)

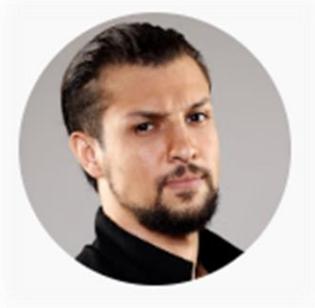
- Thomas, R., (2018) *Identity and Imperialism in Algeria*. Available at: <https://owlcation.com/humanities/Identity-and-Imperialism-in-Algeria> (Accessed on: 26 Nov 2018)
- Toth, A. (1994) *Historical Setting*, in Metz, H. C. (ed.) *Algeria*. 5th edition. Washington: Library of Congress, pp. 1-66.
- Tsatsou, P. (2014) *Internet Studies*. Surrey, Burlington: Ashgate.
- Tsatsou, P. (2016) 'Can Media and Communication Researchers Turn the Present Challenges of Research Impact and Interdisciplinarity into Future Opportunities'. *The International Communication Gazette*. 78 (7), pp. 650-656. DOI: 10.1177/1748048516655718
- Ukpere, C. L., Slabbert, A. D., and Ukpere, W. I., (2014) 'Rising Trend in Social Media Usage by Women Entrepreneurs across the Globe to Unlock their Potentials for Business Success'. *Mediterranean Journal of Social Sciences*. 5 (10). PP. 551-559. DOI: 10.5901/mjss.2014.v5n10p551
- Ullah, M. M., Mahmud, T. B., and Yousuf, F. (2013) 'Women Entrepreneurship: Islamic Perspective'. *Islamic Management and Business*. 5 (11). PP. 44-52. Available at: <https://iiste.org/Journals/index.php/EJBM/article/view/5423>
- UNESCO, (2009) *Investing in Cultural Diversity and Intercultural Dialogue*. Available at: <https://unesdoc.unesco.org/ark:/48223/pf0000185202> (Accessed: 21 January 2019)
- Van Dijk, T. A. (2001) *Multidisciplinary CDA*, in Wodak, R. and Meyer, M. (Eds.), *Methods of Critical Discourse Analysis*. London: Sage Publications, pp. 95-119.
- Van Dijk, T. A. (2008) *Power & Discourse*. Great Britain: Palgrave Macmillan.
- Van Dijk, T.A. (1993) 'Principles of Critical Discourse Analysis'. *Discourse and Society*. 4 (2), pp. 249-283. Available at: <http://discourses.org/OldArticles/Principles%20of%20critical%20discourse%20analysis.pdf> (Accessed: 16th June 2020)

- Vásquez, C. (2015) *Intertextuality and Interdiscursivity in Online Consumer Reviews*, in Jones, R. H., Chik, A. and Hafner C. A. *Discourse and Digital Practices*. London: Routledge, pp. 66-80
- Veriman, M. D., Cauberghe, V. and Hudders, L. (2017) 'Marketing through Instagram Influencers: The Impact Number of Followers and Product Divergence on Brand Attitude'. *International Journal of Advertising*. 36 (5), pp. 798-828, DOI: 10.1080/02650487.2017.1348035
- Vivakaran, M. V. and Maraimalai, N. (2017) 'Feminist Pedagogy and Social Media: a Study on Their Integration and Effectiveness in training Budding Women Entrepreneurs'. *Gender and Education*. 29 (7). PP. 869-889. DOI: 10.1080/09540253.2016.1225008
- Watts, M. (2019) *Do Dislikes Matter on YouTube?* Available at: <https://vivamedia.ca/do-dislikes-matter-on-youtube-8-frequently-asked-youtube-analytics-questions/> (Accessed: 25 June 2020)
- Weatherall, A. (2002) *Gender, Language and Discourse*. London: Routledge.
- Wei, L. (2010) *Contact*, in Jaspers, J., Verschueren, J., and Östman, J. (ed.) *Society and Language Use: Vol. 7*. Amsterdam, Philadelphia: John Benjamins Pub. Co. pp. 127-139.
- Wilder, J. (2018) *Top Trends in Advertising for 2018*. Available at: <https://datorama.com/blog/2018/06/01/top-trends-in-advertising-for-2018/> (Accessed on: 30 October 2018)
- Wilson, J. and Stapleton, K. (2010) *Authority*, in Jaspers, J., Verschueren, J., and Östman, J. (ed.) *Society and Language Use: Vol. 7*. Amsterdam, Philadelphia: John Benjamins Pub. Co. pp. 49-70.

- Winkel, H. (2019) Religious Cultures and Gender Cultures: Tracing Gender Differences across Religious Cultures'. *Journal of Contemporary Religion*. 34 (2), PP. 241-251. DOI: 10.1080/13537903.2019.1621540
- Wodak, R. (2001) *What CDA is About*, in Wodak, R. and Meyer, M. (eds.) *Methods of Critical Discourse Analysis*. London: Sage Publications, pp. 1-13
- Worldometer (2021) *Algeria Population*. Available at: <https://www.worldometers.info/world-population/algeria-population/> (Accessed: 15th June 2021)
- Youm7 (2012) الثلوج تغمر العاصمة الجزائرية للمرة الأولى منذ 8 سنوات (Snow Falls in Algeria's Capital For the First Time in 8 Years). Available at: <https://www.youm7.com/story/2012/2/4/%D8%A7%D9%84%D8%AB%D9%84%D9%88%D8%AC-%D8%AA%D8%BA%D9%85%D8%B1-%D8%A7%D9%84%D8%B9%D8%A7%D8%B5%D9%85%D8%A9-%D8%A7%D9%84%D8%AC%D8%B2%D8%A7%D8%A6%D8%B1%D9%8A%D8%A9-%D9%84%D9%84%D9%85%D8%B1%D8%A9-%D8%A7%D9%84%D8%A3%D9%88%D9%84%D9%89-%D9%85%D9%86%D8%B0-8-%D8%B3%D9%86%D9%88%D8%A7%D8%AA/594456> (Accessed: 10th January 2020)
- Young, R. (1981) *Untying the Text: A Post-structuralist Reader*. Boston, London: Routledge and Kegan Paul.
- Zaghlami, L. (2007) *How Religion, Politics and Media deal with Scandals in Algeria*. Available at: https://www.academia.edu/39161438/How_Religion_Politics_and_Media_Deal_with_Scandals_in_Algeria (Accessed: 20 Oct 2019)

- Zaghlami, L. (2014) *Social Media in Algeria: New Spaces for Democratic Changes and Political Participation*. Available at: https://www.academia.edu/9297052/Social_Media_in_Algeria_New_Spaces_for_Democratic_Changes_and_Political_Participation?email_work_card=view-paper (Accessed: 02 February 2019)
- Zaghlami, L. (n.d.) *Social Media as Alternative to Public Media's Failure*. Available at: https://www.academia.edu/9369436/Social_Media_as_Alternative_to_Public_Service_Media_Failure (Accessed: 20 Oct 2019)
- Zanga Crazy (2015) *عيد الفطر في الجزائر - بكري و اليوم* - Zanga Crazy & Mister X (Eid Al-fitr in Algeria between The Past and The Present) [Online Video]. Available at: <https://www.youtube.com/watch?v=8FEZ2BnyT0o&t=365s> (Accessed: 2019)
- Zappavigna, M. (2012) *Discourse of Twitter and Social Media*. London: Bloomsbury.
- Zarouta Youcef (2014) *ظاهرة الواي واي و الأي - Phénomène de EY EY et WAY WAY en Algérie* - أي في الجزائر (Phenomenon of Ey Ey and Way Way in Algeria). [Online Video] Available at: <https://www.youtube.com/watch?v=DRivkqixowc> (Accessed: April 2019)
- Zeraoulia, F. (2020) 'The Memory of the Civil War: Lessons from the past with Reference to the Algerian Hirak'. *Contemporary Review of the Middle East*. 7 (1). PP. 25-53. Available at: <https://journals.sagepub.com/doi/pdf/10.1177/2347798919889781> (Accessed: 08 Feb 2021)
- Zoellick, (2001) *National Foreign Trade Council*. Available at: <http://www.nftc.org/upload/October%202001.pdf> (Accessed: 21 January 2019)

Appendix A: DZjoker's YouTube Analytics



Bibliography

Chemsou DZjoker, whose real name is Chemseddine Lamrani, was born on the 23rd of April 1990 in Algiers. The young man is a YouTuber, actor, script writer, TV director, TV Host, a jury member and an influencer. His content and popularity on Algerian social media helped him to take several opportunities on TV. He holds a degree of senior technician in computer maintenance. He became the so called 'best influencer' and one of the 'representatives' of Algerian people and youth on YouTube because of his audacious political content against the Algerian government. In 2018, He became a jury member in the biggest competition of content creators in the Arab world. He also participated in 22nd February protests in Algeria.

YouTuber

DZjoker creates videos that talk about Algeria, odds and issues within the Algerian lifestyle and tackles the subject of politics. He does movies' parodies, boosts other YouTubers through a web series called ENP that refers to 'Equipe National des Podcasteurs' in French and 'National team of Podcasters' in English. DZjoker also publishes some of the episodes he works on in TV series that he directs and writes their scenarios. They are mainly structured like YouTube videos but with much focus on customs and careful language. He won the prize of YouTuber of the year in the Algerian YouTubers Awards in 2017.

Instagrammer

DZjoker joined Instagram on the 13th of November 2013. He reached in November 2019 a sum of 2.5M followers with 869 posts compared to May when he had 2M followers with 815 posts. He publishes on his Instagram profiles his pictures in Algeria or abroad with a caption that is humorous, encouraging or talks about Algeria. Concerning advertising, DZjoker rarely advertises products on Instagram. But he was the official face of Djezzy, a telephone line in 2015 and 2016. The ENP web series was sponsored by Djezzy.

TV Host/ Actor/ Script Writer/ TV Director

DZjoker hosted a show called 'Hkaytek Hkaya' where he travels to different cities in Algeria and asks people to tell a joke, it was broadcasted on national TV in Ramadan in 2012 and 2013. He has written the scenario of the TV series 'Imaginiw' which means 'Imagine' broadcasted on Ennahar TV in 2016. In 2017, he collaborated with Rym Ghezali, a producer, actress, director and scriptwriter, on a hidden camera called 'El Waera' that delivers a message to mainstream media rather than just entertainment. He also collaborated with one of the biggest Algerian TV directors 'Djafer Gacem' on a comedy TV series called 'Ahour l Acher' that talks about Algeria, the president and the unsatisfying situation of the country. He helped writing 11 episodes from the series.

YouTube Videos

| Dzjoker.chemsou | Youtube Subscribers (May 2019) | YouTube Subscribers (Nov 2019) | Number of YouTube videos (May 2019) | Number of YouTube Videos (Nov 2019) | Instagram Followers (May 2019) | Instagram Followers (Nov 2019) | Instagram Posts (May 2019) | Instagram Posts (Nov 2019) | Joined YouTube | Description on YouTube (Nov 2019) |
|---|--------------------------------|--------------------------------|-------------------------------------|-------------------------------------|--------------------------------|--------------------------------|-------------------------------|------------------------------|-------------------------------|-----------------------------------|
| Numbers | 2,036,454 | 2.2M | 100 | 102 | 2M | 2.5M | 815 | 869 | 15-Jun-11 | |
| Title of Video | Uploading Date (DD-MM-YY) | Duration (HH:MM:SS) | Number of Views (May2019) | Number of Views (Nov 2019) | Number of Likes (May 2019) | Number of Likes (Nov 2019) | Number of Dislikes (May 2019) | Number of Dislikes (Nov2019) | Number of Comments (May 2019) | Number of Comments (Nov 2019) |
| Funny Algerian Facebook (Humour) | 20-Jun-11 | 00:04:48 | 133,090 | 138,261 | 2.7K | 2.9K | 135 | 161 | 566 | 603 |
| Funny Algerian MSN | 01-Jul-11 | 00:03:40 | 67,227 | 69,312 | 1.1K | 1.1K | 35 | 42 | 128 | 144 |
| Funny Algerian summer | 07-Jul-11 | 00:04:40 | 51,528 | 53,405 | 902 | 979 | 50 | 55 | 98 | 104 |
| Mohanad & Kassandra | 20-Jul-11 | 00:04:08 | 67,050 | 68,456 | 729 | 750 | 48 | 50 | 75 | 81 |
| Funny Algerian Hidden Camera (Ramadhan) | 26-Jul-11 | 00:04:13 | 223,447 | 225,167 | 917 | 943 | 73 | 75 | 121 | 122 |
| Funny Algerian Ramadhan (Humour) | 05-Aug-11 | 00:04:47 | 45,676 | 46,369 | 511 | 527 | 20 | 20 | 49 | 50 |
| Funny Algerian TV (Algerian Humour) | 14-Aug-11 | 00:04:19 | 80,433 | 81,395 | 888 | 907 | 24 | 26 | 85 | 87 |
| Funny Aid (Algerian Humour Podcast) | 24-Aug-11 | 00:04:55 | 109,471 | 112,562 | 1.9K | 2.1K | 108 | 120 | 258 | 278 |
| The doctor (Algerian Humour Podcast) | 09-Sep-11 | 00:04:18 | 112,436 | 113,422 | 1.3K | 1.3K | 63 | 63 | 110 | 111 |
| The school, Some ... (Algerian Humour Podcast) | 01-Oct-11 | 00:04:50 | 245,723 | 246,925 | 2.4K | 2.4K | 76 | 79 | 269 | 263 |
| French Language (Algerian Humour Podcast) | 28-Oct-11 | 00:03:58 | 95,396 | 96,398 | 1.3K | 1.4K | 74 | 80 | 193 | 193 |
| Algeria vs Algeria (Algerian Humour Poscast) | 16-Nov-11 | 00:04:05 | 143,511 | 144,691 | 1.3K | 1.3K | 85 | 86 | 100 | 101 |
| Football Match Barcelona Madrid (Algerian Humour Podcast) | 08-Dec-11 | 00:04:23 | 207,180 | 208,210 | 3.2K | 3.3K | 150 | 153 | 1,693 | 1,686 |
| Snow in Algeria | 17-Feb-12 | 00:04:21 | 628,436 | 634,388 | 11K | 11K | 672 | 687 | 659 | 679 |
| Funny English in Algeria (Just for fun) [DZjoker, Walid, Adel, Fifo Dirty 16] | 06-Mar-12 | 00:05:53 | 107,236 | 108,243 | 939 | 961 | 73 | 76 | 189 | 188 |
| Algerian stadiums (Violence) | 19-Apr-12 | 00:04:52 | 234,135 | 235,372 | 2.3K | 2.3K | 65 | 66 | 211 | 217 |
| Algerians in Tunisia: DZjoker | 02-Nov-12 | 00:07:56 | 982,929 | 995,404 | 14K | 14K | 433 | 443 | 1,250 | 1,225 |
| Algeria – Bosnia Parody (the sad farm) MDR | 14-Nov-12 | 00:01:06 | 176,542 | 177,735 | 987 | 1K | 32 | 34 | 213 | 214 |

| | | | | | | | | | | |
|---|-----------|----------|------------|------------|------|------|------|------|-------|-------|
| DZjoker & Adel Sweezy: The end of the world 2012 | 13-Dec-12 | 00:06:15 | 839,501 | 849,996 | 19K | 19K | 494 | 508 | 1,185 | 1,186 |
| Blooper 2012!!! Do not miss | 01-Jan-13 | 00:07:54 | 102,340 | 102,674 | 1.2K | 1.2K | 36 | 37 | 318 | 313 |
| In brief Algerian, a normal journey in Algeria only | 01-Mar-13 | 00:02:23 | 616,834 | 619,791 | 8.7K | 8.7K | 252 | 253 | 520 | 521 |
| Passage on "The big hospital" | 09-Mar-13 | 00:13:14 | 520,795 | 523,902 | 4K | 4.1K | 173 | 176 | 396 | 390 |
| DZjoker Tagger serial passage "Channel 3" | 22-Mar-13 | 00:15:48 | 15,544 | 15,756 | 249 | 252 | 14 | 15 | 43 | 44 |
| Ramadhan 2013: "Hkaytek Hkaya 2" | 12-Jul-13 | 00:08:16 | 35,594 | 35,895 | 193 | 199 | 10 | 11 | 45 | 46 |
| 2nd episode "Hkaytek Hkaya" | 13-Jul-13 | 00:08:43 | 25,541 | 25,902 | 307 | 315 | 18 | 21 | 48 | 48 |
| DZjoker Anes tina and MGDZ "Jawab Bassite" | 02-Aug-13 | 00:07:01 | 738,657 | 748,035 | 8.6K | 8.8K | 393 | 401 | 496 | 501 |
| Eid Passage "Lemet el3id" | 09-Aug-13 | 00:11:25 | 34,430 | 34,750 | 383 | 399 | 10 | 11 | 37 | 38 |
| MDR: Gambourya 1st episode | 06-Sep-13 | 00:03:47 | 53,708 | 54,050 | 750 | 762 | 13 | 12 | 103 | 102 |
| In brief, Who is the sheep? Eid-El-Adha only in Algeria | 14-Oct-13 | 00:03:00 | 10,752,176 | 13,611,410 | 46K | 62K | 4.6K | 7.1K | 1,964 | 2,245 |
| DZjoker on 'Canal Algerie' "Happy Aid" | 25-Oct-13 | 00:11:36 | 39,568 | 40,112 | 530 | 546 | 26 | 26 | 66 | 67 |
| DZjoker Anes Tina and MGDZ: New year's eve in Algeria | 03-Jan-14 | 00:06:31 | 714,218 | 776,395 | 17K | 21K | 601 | 756 | 908 | 951 |
| Election in Algeria | 28-Feb-14 | 00:07:57 | 1,553,201 | 1,583,420 | 32K | 33K | 772 | 813 | 1,492 | 1,504 |
| Pharrell Williams – Happy from Algeria – DZjoker – Anes tina – MGDZ | 01-Apr-14 | 00:00:26 | 436,395 | 437,595 | 4.4K | 4.4K | 102 | 102 | 693 | 687 |
| A message for Hallilozic! #HALLILOATTACK | 20-Jun-14 | 00:04:55 | 614,553 | 619,848 | 7.9K | 8.1K | 329 | 336 | 585 | 589 |
| Halliloattack 2! Youtubers celebrate the victory! | 28-Jun-14 | 00:03:53 | 110,815 | 112,424 | 2.1K | 2.2K | 48 | 48 | 116 | 121 |
| Halliloriyeh! Reste! Stay! Share to the maximum | 01-Jul-14 | 00:03:52 | 364,236 | 366,745 | 7.4K | 7.5K | 173 | 173 | 849 | 847 |
| Algerian Hidden Camera | 09-Jul-14 | 00:03:19 | 104,462 | 105,666 | 1.7K | 1.8K | 94 | 102 | 90 | 88 |
| DZjoker NEW: Eid message! | 03-Oct-14 | 00:01:35 | 249,907 | 251,413 | 3K | 3.1K | 391 | 396 | 161 | 161 |
| Violence in Algeria | 24-Oct-14 | 00:06:21 | 3,934,281 | 4,154,484 | 72K | 80K | 2K | 2.3K | 1,861 | 1,927 |
| 2015: English in Algeria | 27-Dec-14 | 00:08:58 | 4,916,411 | 5,019,347 | 66K | 70K | 2.3K | 2.4K | 3,216 | 3,157 |
| DZjoker MGDZ The big hospital 2015(+ A trailer 'Fi Darna') | 29-Mar-15 | 00:15:09 | 440,587 | 447,810 | 5.2K | 5.4K | 265 | 269 | 193 | 191 |
| Algerians Willian lyes (Fi Darna) | 24-May-15 | 00:04:01 | 433,769 | 437,641 | 6.4K | 6.5K | 323 | 323 | 391 | 387 |
| 2016: Police in Algeria | 15-Jan-16 | 00:10:09 | 5,637,765 | 5,985,316 | 102K | 115K | 3.7K | 4.1K | 3,929 | 4,074 |

| | | | | | | | | | | |
|--|-----------|----------|-----------|-----------|------|------|------|------|-------|-------|
| 2016: The Manhood Mafia in Algeria | 26-Feb-16 | 00:08:36 | 7,690,866 | 8,471,343 | 131K | 146K | 5.9K | 6.9K | 4,878 | 5,097 |
| FAQ: I hate way way | 08-Apr-16 | 00:11:32 | 2,455,621 | 2,578,775 | 85K | 91K | 1.6K | 1.8K | 7,888 | 8,106 |
| 2016: Birthdays in Algeria | 23-Apr-16 | 00:10:27 | 2,903,971 | 3,195,070 | 66K | 73K | 2.1K | 2.4K | 3,969 | 4,054 |
| Trailer IMAGINIW | 23-May-16 | 00:01:58 | 763,082 | 769,037 | 17K | 17K | 543 | 545 | 1,516 | 1,504 |
| Who are we? William Wallace | 06-Jun-16 | 00:09:54 | 3,521,404 | 3,693,994 | 60K | 64K | 2K | 2.2K | 2,745 | 2,821 |
| IMAGINIW Facebook in Algeria | 07-Jun-16 | 00:08:16 | 579,122 | 591,705 | 12K | 12K | 1K | 1K | 1,015 | 1,001 |
| IMAGINIW 3 Family | 08-Jun-16 | 00:07:56 | 1,804,986 | 2,006,188 | 30K | 35K | 1K | 1.2K | 1,244 | 1,279 |
| IMAGINIW Algerian iron Man | 09-Jun-16 | 00:12:46 | 1,813,361 | 1,976,380 | 23K | 25K | 1.3K | 1.5K | 1,274 | 1,304 |
| IMAGINIW However you do it in Algeria, you get confused | 10-Jun-16 | 00:07:46 | 1,872,258 | 2,135,805 | 28K | 33K | 1.3K | 1.5K | 1,352 | 1,417 |
| IMAGINIW 6 without lying | 11-Jun-16 | 00:10:13 | 537,195 | 551,892 | 12K | 12K | 437 | 457 | 770 | 771 |
| IMAGINIW Dracula in Algeria | 12-Jun-16 | 00:09:17 | 2,687,234 | 3,176,941 | 35K | 40K | 2.2K | 2.7K | 2,096 | 2,138 |
| IMAGINIW Ramadhan Inception | 13-Jun-16 | 00:06:59 | 1,068,377 | 1,280,677 | 19K | 23K | 690 | 919 | 704 | 727 |
| IMAGINIW Campaign of Public Utility | 14-Jun-16 | 00:09:47 | 235,652 | 237,907 | 5.3K | 5.4K | 342 | 344 | 663 | 654 |
| IMAGINIW Hidden camera of the Mexican | 15-Jun-16 | 00:08:16 | 480,371 | 485,686 | 9.6K | 9.7K | 306 | 312 | 909 | 901 |
| Superman in Algeria | 16-Jun-16 | 00:12:28 | 2,538,403 | 3,016,606 | 35K | 42K | 1.5K | 2K | 1,858 | 1,913 |
| IMAGINIW Hamid episode 12 | 18-Jun-16 | 00:07:47 | 283,254 | 285,852 | 6.2K | 6.3K | 287 | 288 | 1,261 | 1,252 |
| The reason behind stopping IMAGINIW series in the middle of Ramadhan | 28-Jun-16 | 00:14:15 | 590,549 | 593,901 | 12K | 12K | 541 | 543 | 1,318 | 1,317 |
| The new national team | 16-Dec-16 | 00:03:09 | 534,361 | 550,979 | 15K | 15K | 655 | 662 | 777 | 765 |
| ENP Hamid the brawler | 23-Dec-16 | 00:08:25 | 2,203,391 | 2,516,553 | 48K | 54K | 2.1K | 2.4K | 1,888 | 1,881 |
| The talent of Mourad Oudia | 30-Dec-16 | 00:10:15 | 2,576,958 | 2,824,066 | 84K | 93K | 2.3K | 2.6K | 3,214 | 3,220 |
| ENP the crazy Maziw | 06-Jan-17 | 00:07:14 | 1,780,746 | 1,948,993 | 38K | 42K | 3.3K | 3.5K | 2,466 | 2,440 |
| The smallest man in the world The little Raouf | 13-Jan-17 | 00:08:15 | 1,543,029 | 1,569,440 | 39K | 40K | 1.6K | 1.6K | 2,281 | 2,296 |
| 2017 ENP the weird Arkam | 20-Jan-17 | 00:10:08 | 1,493,355 | 1,691,045 | 35K | 40K | 1.5K | 1.7K | 1,944 | 1,916 |
| Who are we? 2017 Game of Ballone | 23-Jan-17 | 00:02:51 | 5,382,458 | 5,501,454 | 161K | 166K | 2.9K | 3K | 6,514 | 6,669 |
| ENP Miss Cha The little Chaima | 10-Feb-17 | 00:08:45 | 1,966,525 | 2,301,821 | 43K | 49K | 1.9K | 2.2K | 1,998 | 1,973 |
| The Mafia Chemsou and his new girlfriend | 14-Feb-17 | 00:02:01 | 3,174,988 | 3,406,374 | 130K | 140K | 4K | 4.4K | 2,820 | 2,845 |
| ENP REDX and Sleeping | 17-Feb-17 | 00:06:35 | 1,304,567 | 1,480,078 | 36K | 41K | 1.4K | 1.5K | 1,757 | 1,722 |

| | | | | | | | | | | |
|--|-----------|----------|------------|------------|------|------|------|------|---------|---------|
| ENP The Lazy Fouaad | 24-Feb-17 | 00:06:59 | 1,056,764 | 1,192,550 | 32K | 36K | 1.2K | 1.3K | 1,314 | 1,300 |
| I won't vote MANSOTICH | 27-Apr-17 | 00:04:38 | 15,061,866 | 15,685,500 | 768K | 797k | 8.7K | 9.3K | 110,631 | 111,937 |
| Making of 'I won't vote' video and confession of Chemsou | 23-May-17 | 00:05:57 | 1,541,413 | 1,554,240 | 109K | 109K | 986 | 1K | 11,419 | 11,336 |
| Hidden Camera ELWA-ERA Ep 01 | 27-May-17 | 00:11:20 | 4,935,766 | 5,549,384 | 58K | 62K | 4K | 4.6K | 6,559 | 6,852 |
| Hidden Camera ELWA-ERA Ep 02 | 28-May-17 | 00:09:24 | 2,994,307 | 3,550,214 | 31K | 34K | 2.1K | 2.6K | 2,537 | 2,645 |
| Hidden Camera ELWA-ERA Ep 03 | 29-May-17 | 00:08:26 | 2,541,136 | 2,864,594 | 39K | 42K | 1.7K | 1.9K | 4,034 | 4,096 |
| Hidden Camera ELWA-ERA Ep 04 | 30-May-17 | 00:08:53 | 2,348,940 | 2,397,440 | 28K | 29K | 1.8K | 1.8K | 3,226 | 3,213 |
| Hidden Camera ELWA-ERA Ep 05 | 31-May-17 | 00:10:08 | 2,397,398 | 2,817,424 | 25K | 28K | 2.9K | 3.2K | 3,373 | 3,464 |
| Hidden Camera ELWA-ERA Ep 06 | 01-Jun-17 | 00:10:32 | 2,322,090 | 3,256,083 | 24K | 29K | 2.6K | 3.5K | 3,354 | 3,468 |
| Hidden Camera ELWA-ERA Ep 07 | 02-Jun-17 | 00:11:10 | 2,702,657 | 2,982,544 | 31K | 33K | 2K | 2.2K | 3,596 | 3,663 |
| Hidden Camera ELWA-ERA Ep 08 | 03-Jun-17 | 00:09:32 | 2,825,819 | 3,600,452 | 32K | 38K | 1.9K | 2.5K | 3,258 | 3,394 |
| Hidden Camera ELWA-ERA Ep 09 | 04-Jun-17 | 00:08:33 | 2,084,326 | 2,340,048 | 22K | 23K | 2.7K | 2.9K | 3,574 | 3,593 |
| Hidden Camera ELWA-ERA Ep 10 | 05-Jun-17 | 00:10:29 | 1,082,716 | 1,412,123 | 15K | 18K | 1.9K | 2.3K | 3,156 | 3,344 |
| Hidden Camera ELWA-ERA Ep 11 | 06-Jun-17 | 00:13:21 | 1,579,921 | 1,713,102 | 20K | 21K | 1.6K | 1.6K | 2,623 | 2,649 |
| Hidden Camera ELWA-ERA Ep 12 | 07-Jun-17 | 00:07:10 | 1,624,432 | 1,938,042 | 15K | 17K | 1.6K | 1.8K | 1,853 | 1,894 |
| Hidden Camera ELWA-ERA Ep 13 | 08-Jun-17 | 00:11:37 | 801,868 | 915,833 | 10K | 11K | 1.2K | 1.3K | 1,446 | 1,479 |
| Hidden Camera ELWA-ERA Ep 14 | 09-Jun-17 | 00:10:46 | 1,044,371 | 1,168,963 | 12K | 13K | 2.1K | 2.2K | 2,629 | 2,649 |
| Hidden Camera ELWA-ERA Ep 15 | 10-Jun-17 | 00:09:30 | 1,820,173 | 2,374,399 | 15K | 18K | 1.8K | 2.2K | 2,119 | 2,312 |
| Hidden Camera ELWA-ERA Ep 16 | 11-Jun-17 | 00:08:22 | 807,947 | 992,122 | 8.1K | 9.2K | 1K | 1.2K | 1,175 | 1,192 |
| Hidden Camera ELWA-ERA Ep 17 | 12-Jun-17 | 00:11:35 | 1,837,454 | 2,056,916 | 18K | 19K | 1.8K | 2K | 2,667 | 2,710 |
| Hidden Camera ELWA-ERA Ep 18 | 13-Jun-17 | 00:09:54 | 1,024,404 | 1,260,036 | 9.6K | 11K | 1.1K | 1.3K | 1,207 | 1,267 |
| Hidden Camera ELWA-ERA Ep 19 | 14-Jun-17 | 00:09:46 | 1,069,752 | 1,436,848 | 9.4K | 11K | 1.2K | 1.5K | 1,264 | 1,314 |
| Hidden Camera ELWA-ERA Ep 20 | 15-Jun-17 | 00:08:12 | 1,179,936 | 1,210,592 | 44K | 44K | 5.9K | 6K | 12,517 | 12,435 |
| Hidden Camera ELWA-ERA Ep 21 | 16-Jun-17 | 00:08:42 | 354,230 | 361,202 | 7.2K | 7.3K | 1.2K | 1.2K | 1,311 | 1,302 |
| Hidden Camera ELWA-ERA Ep 22 | 17-Jun-17 | 00:09:09 | 390,305 | 409,216 | 6.4K | 6.7K | 1.1K | 1.1K | 766 | 762 |
| Hidden Camera ELWA-ERA Ep 23 | 18-Jun-17 | 00:09:10 | 135,758 | 144,563 | 2.9K | 3K | 508 | 517 | 407 | 406 |
| Hidden Camera ELWA-ERA Ep 24 | 19-Jun-17 | 00:08:07 | 1,201,439 | 1,373,933 | 14K | 16K | 1.9K | 2K | 1,054 | 1,066 |

| | | | | | | | | | | |
|--|-----------|-----------------|--------------------|--------------------|------|------|------|------|---------|---------|
| CLASH ... | 23-Nov-17 | 00:04:39 | 11,624,951 | 12,231,520 | 462k | 487K | 9.4K | 9.8K | 70,385 | 70,253 |
| Palestine | 09-Dec-17 | 00:02:54 | 2,848,919 | 2,943,078 | 261k | 265K | 5.1K | 5.2K | 31,159 | 30,803 |
| FRAME: DZjoker News against the 5 th term | 27-Feb-19 | 00:01:54 | 2,122,292 | 2,272,944 | 182k | 187K | 4.5K | 4.7K | 11,979 | 11,833 |
| We are coming 2019 | 13-Jul-19 | 00:03:26 | / | 2,460,054 | / | 165K | / | 9.4K | / | 12,586 |
| Vlog with the Algerian National Football Team | 25-Jul-19 | 00:18:08 | / | 791,126 | / | 36K | / | 1.2K | / | 2,051 |
| Sum | / | 12:45:54 | 166,146,168 | 1,831,488 | / | / | / | / | 393,683 | 411,782 |
| Average | / | 00:07:31 | 1,661,462 | 188,643,227 | / | / | / | / | 3,937 | 4,037 |

YouTube Summary

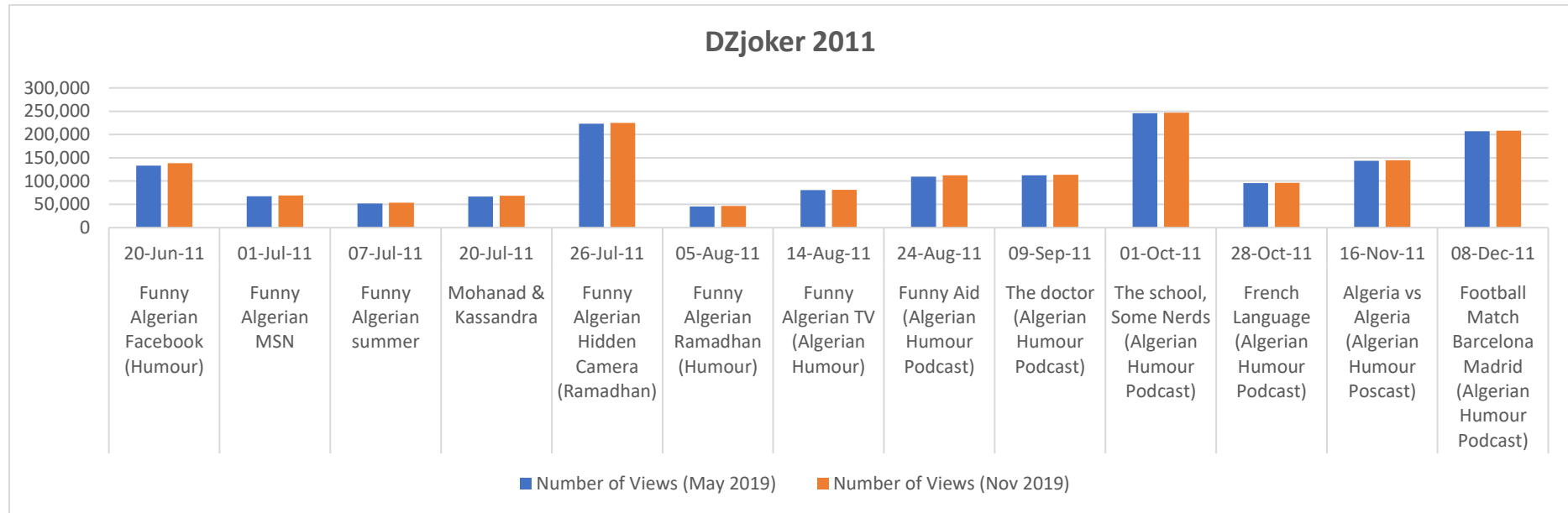
DZjoker joined YouTube on the 15th of June 2011. He reached in November 2019 a total of 2.2M subscribers with 102 videos. He had before 6 months, i.e.: in May 2019 a sum of 2,036,454 subscribers with 100 videos. The YouTuber posts videos that are mainly related to Algeria, Algerian mentality and lifestyle. In recent years, DZjoker incorporated bold criticism to his channel and his total refusal to the Algerian governors and the critical situation of most Algerian citizens. Yet he focuses more on humour and parodies to transmit his messages. The number of views of all DZjoker's YouTube videos reached in November 2019 a total sum of 188,643,227 views, it grew by 13.54% in 6 months.

The five most watched videos on DZjoker's YouTube channel are: first is a political video entitled "I won't vote- Mansoutich" that reached 15,685,500 views; Second, a video about the religious celebration Eid El-Adha, it's called 'In brief who is the sheep? Eid El-Adha in Algeria' that attained 13,611,410 views; then a Clash videos of one of the private TV channels in Algeria that obtained 12,231,520 views; next is a video about a category of male young adults that is entitled 'The Manhood Mafia in Algeria', it reached 8,471,343 views; Finally, a video about Police in Algeria that attained 5,985,316 views. However, the five least watched videos are all extracts from TV shows that DZjoker hosted or was invited as a guest, they are as follow: DZjoker Tagger serial passage "Channel 3" 15,756 views; 2nd episode "Hkaytek Hkaya" 25,902 views; Eid Passage "Lemet el3id" 34,750 views; Ramadan 2013: "Hkaytek Hkaya 2" 35,895 views; and DZjoker on 'Canal Algerie' "Happy Aid" 40,112 views.

The five most like videos are all political that aim to criticise the government or the governors and call for a new change. First is the most watched video on DZjoker's YouTube channel 'I won't vote MANSOTICH', it received 797K likes; then the Clash against Ennahar TV that had 487K likes; a video about the situation of Palestine had 265K likes; next is a video against the former Algerian president candidacy for the 5th term, the video is entitled 'FRAME: DZjoker News against the 5th term' it received 187K likes; finally, the 5th most liked video is a criticism of the head of Football Federation in Algeria which is called 'Who are we? 2017 Game of Ballone' that received 166K likes. However, the most disliked videos are the Clash 9.8K dislikes; We are coming 2019 that had 9.4K dislikes; I won't vote Mansotich that obtained 9.3K dislikes; Then, the 4th most disliked video is the second most watched video on DZjoker's YouTube channel which is 'In brief, who is the sheep? Eid-El-Adha only in Algeria' that received 7.1K dislikes; Finally, '2016: The Manhood Mafia in Algeria' that had 6.9K dislikes.

DZjoker has never turned off the comments' section of one of his videos. The three most commented video are among the top liked videos on the channel. So, the five most commented videos are: I won't vote MANSOTICH 111,937 comments; Clash 70,253 comments; Palestine 30,803 comments; we are coming 2019 12,586 comments; Hidden Camera ELWA-ERA Ep 20 12,435 comemnts. However, the least commented videos are among the least watched videos in the channel which are mainly extracts from Tv channels and one podcast. First is an Eid Passage "Lemet el3id" that had 38 comments; DZjoker Tagger serial passage "Channel 3" received 44 comments; Ramadhan 2013: "Hkaytek Hkaya 2" obtained 46 comemnts; 2nd episode "Hkaytek Hkaya" had 48 comments; And, Funny Algerian Ramadhan (Humour) that had 50 comments.

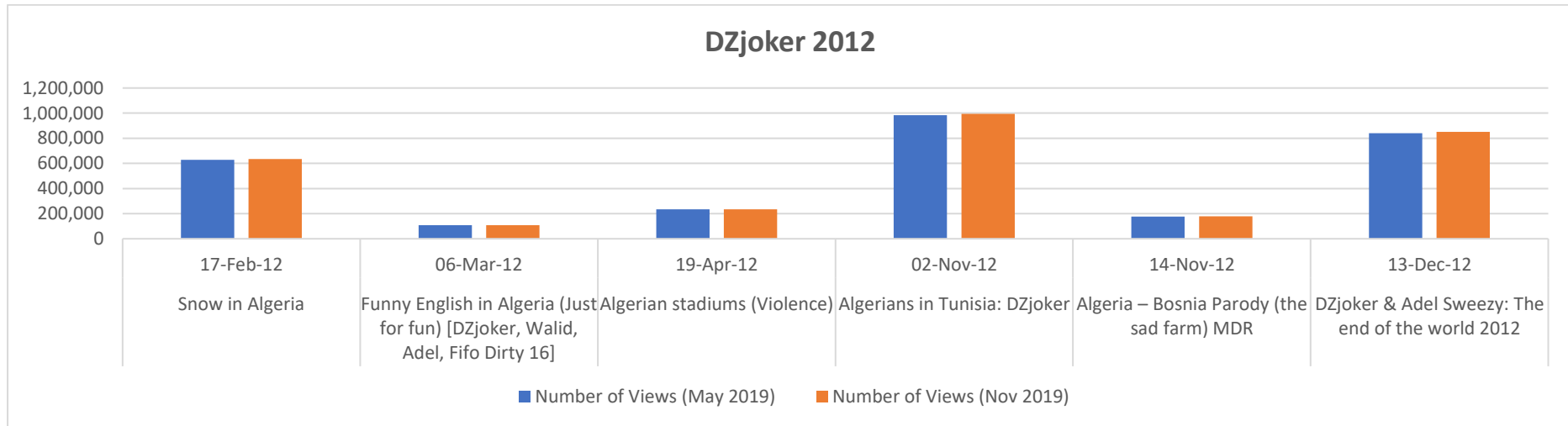
DZjoker 2011



Description/Explanation

The bar graph shows the number of views of DZjoker’s 2011 videos and their progress between May and November 2019. Overall, the percentage of views during this period increased by 1.42% and the total sum of views of the 13 published videos became 1,604,573 in November 2019 compared to 1,582,168 views in May 2019. The YouTuber published at least one video per month since June, the most watched video in May and November 2019 is entitled “The School, some Nerds (Algerian Humour Podcast)” with more than 245,000 views and the least watched video is “Funny Algerian Ramadan (Humour)” with less than 50,000 views. It is interesting to note that the number of views is not approximate but varies depending on the videos’ topic. For example, the video of the 26th of July that reached more than 200,000 views was followed by a video that did not exceed the 50,000 views. Therefore, it is worth mentioning that the videos that reached more than 100,000 views were connected to recent events such as the beginning of Ramadan 2011 on the 31st of July, school entrance on the 11th of September and Real Madrid vs FC Barcelona match on the 10th of December. To sum up, 2011 videos were not highly viewed because the channel was recently launched and podcasting was not very popular at that time in Algeria, especially that DZjoker is considered as one of the founding fathers of this activity in the country that had no appearance before.

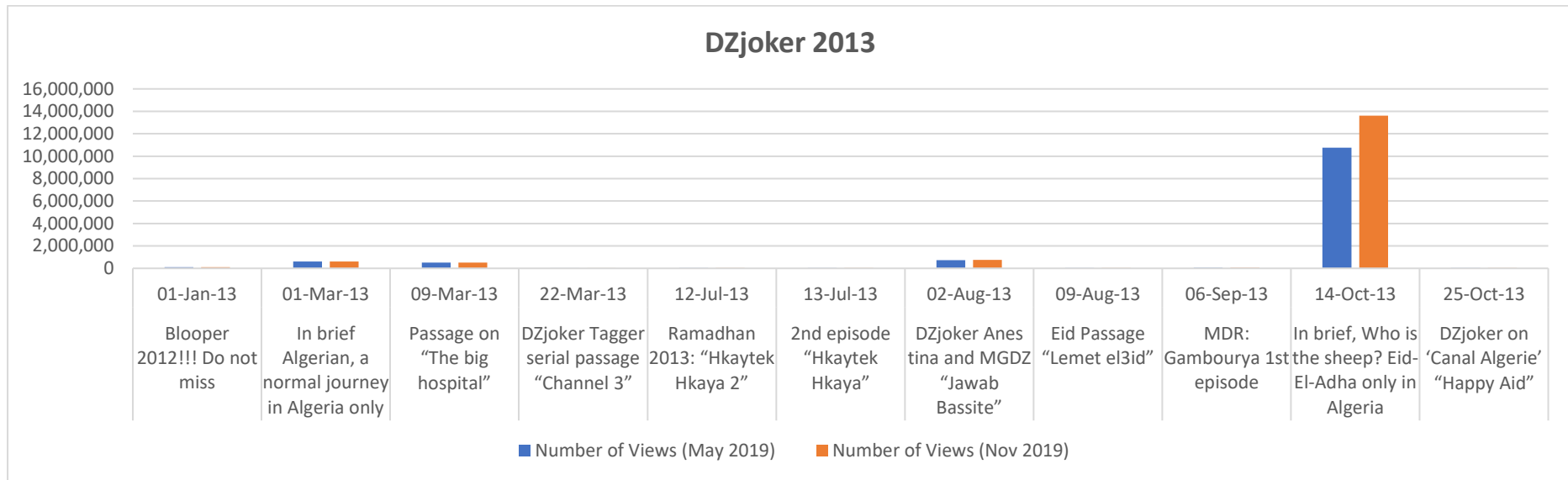
DZjoker 2012



Description/Explanation

The graph represents DZjoker’s videos of 2012 and their number of views in May and November 2019. The YouTuber has published a total of 06 videos, three of which transcended 600,000 views. There was a slight raise in the number of views of the videos of 2012; they reached by November 2019 a total of 3,001,138 views compared to May where they attained 2,968,779 views making a percentage increase of 1.09%. The most watched 2012 video that came near to 1,000,000 views is “Algerians in Tunisia” and the least watched video of 2012 in May and November 2019 is “Funny English in Algeria (Just for fun)” with less than 110,000 views. It is worth mentioning that the videos that are not connected to actual and recent events are rarely successful compared to those which are related to existing and up-to date stories. In the matter of fact, the video “Snow in Algeria” was published in February 2012 when it was snowing for the first time after 8 years in the capital Algiers (Youm7, 2012) so it reached more than 634,000 views; similarly, “Algerians in Tunisia” came as a reaction towards the outflow of Algerians to Tunisia in 2012 especially that Tunisia facilitated the entrance of Algerians to its territories (Almasdar, 2012); and the final video that is among the most watched videos of 2012 is about “The end of the World 2012” which is about the belief that was broadcasted on media that 2012 will be the end of the world. To summarise, the most watched videos are those that report, comment on, or criticise with humour up-to-date events in the country.

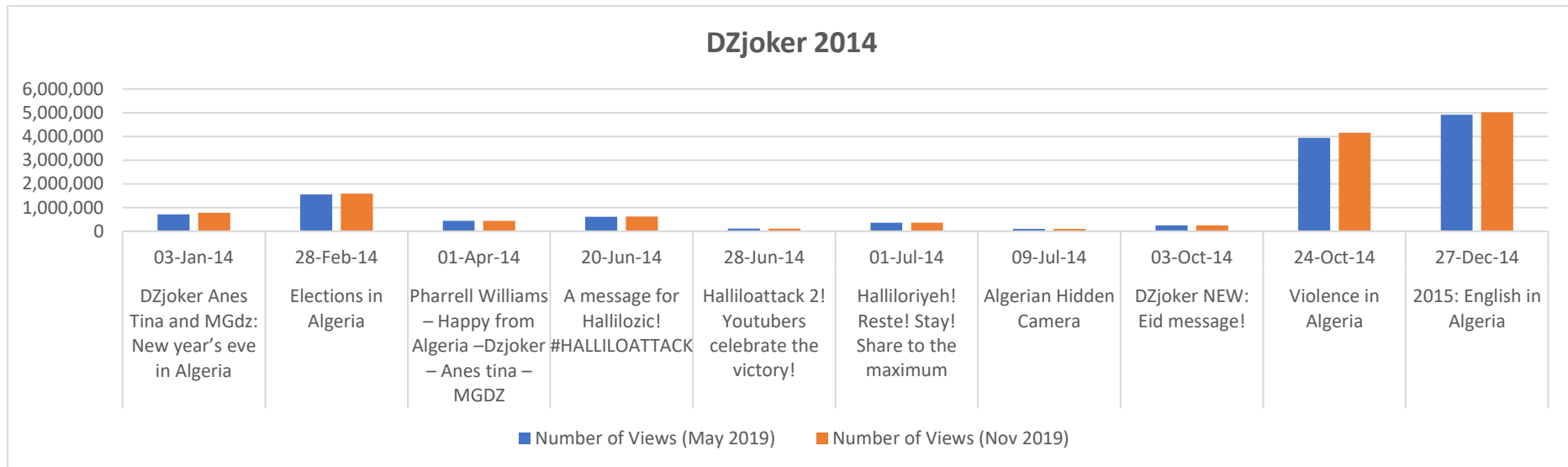
DZjoker 2013



Description/Explanation

The bar graph shows the number of views of the videos that were published in 2013 by DZjoker. It also highlights the growth of number of views between May and November 2019. It can clearly be seen that one video has overpassed with millions of views the other videos that did not exceed the one million views. Eleven videos were published in 2013 but most of them are extracts from TV shows of passages where DZjoker was interviewed or as a guest or a host. "In brief, who is the sheep? Aid-El-Adha only in Algeria" is among the two videos that were scripted and produced by the YouTuber in 2013 and it is the second most watched video on DZjoker's YouTube channel that contributed with a high percentage increase of viewership with 22.24% which equals 2,877,090 views growth in 6-months period between May and November 2019. The video was broadcasted in the evening of Aid-El-Adha 2013 and has reached so far more than 13 million views. So, DZjoker was publishing his videos occasionally and despite his modest production of his own content all along the year, his video of the 14th of October on YouTube outclassed all the previously published videos and redeemed them.

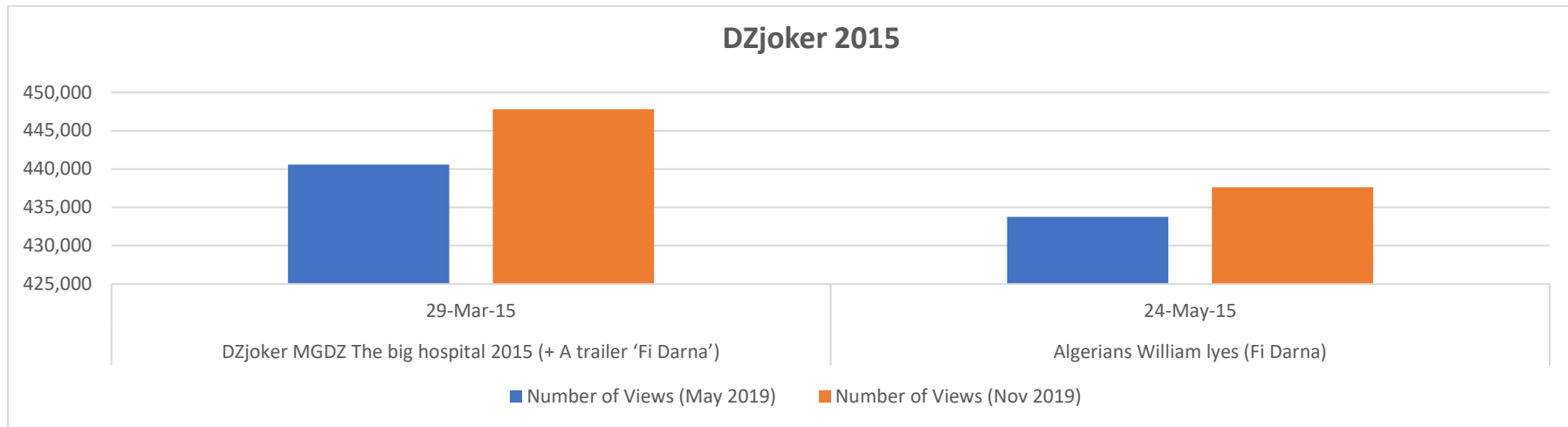
DZjoker 2014



Description

The graph shows the number of viewership of the ten videos that DZjoker published in 2014 on his YouTube channel. As can be seen from the graph, the videos tackled different topics including football and politics in Algeria. Only three videos passed the million views and two of them reached more than 3 million views. By November 2019, the percentage of viewership grew by 3.3% which equals 428,858 extra views compared to May 2019 when the total sum was 12,998,479 views. The first video that reached more than one million views in 2014 was about the upcoming presidential elections in Algeria that they were organised for April 2014, however, the most watched video is “English in Algeria” with more than 5 million views and the least watched video is entitled “Algerian hidden camera” with less than 106,000 views. Therefore, 2014 videos were not equally high yielding yet they succeeded to reach more than 13 million views by November 2019.

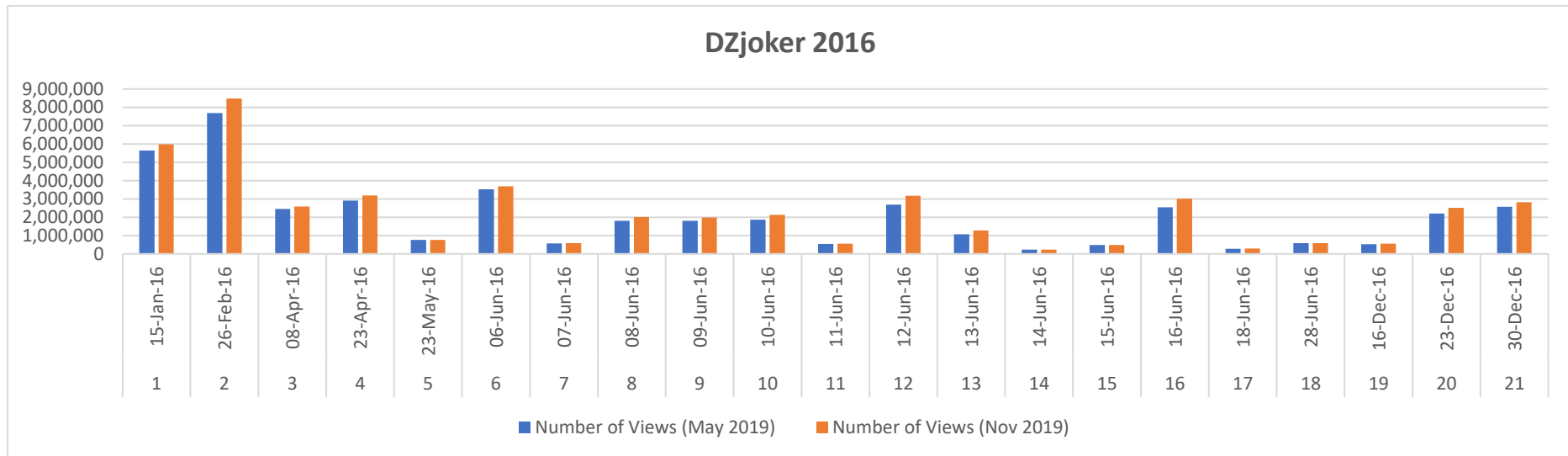
DZjoker 2015



Description

The bar chart is about the number of views of the videos that DZjoker published in 2015. Overall, the YouTuber uploaded only two videos that could not in combination reach one million views, however, the number of views continued to grow from May to November 2019. It is worth mentioning that one of the videos was an extract from a TV show that DZjoker attended as a guest to be interviewed and present the trailer of his new TV show 'Fi Darna' with other contributors, and the second is a passage from 'Fi Darna' TV show. The most watched video reached more than 445,000 views and the least watched in 2015 exceeded 435,000 views by November 2019. The total sum of the number of views increased with 11,095 views which equals a percentage increase of 1.27% compared to the number of views conducted in May 2019 that was 874,356 views only. DZjoker was virtually absent on his YouTube channel because of other attachments on private TV channels to broadcast his own TV series or TV shows. However, despite the little attention that was given to his channel in 2015, his content in 2016 was revival.

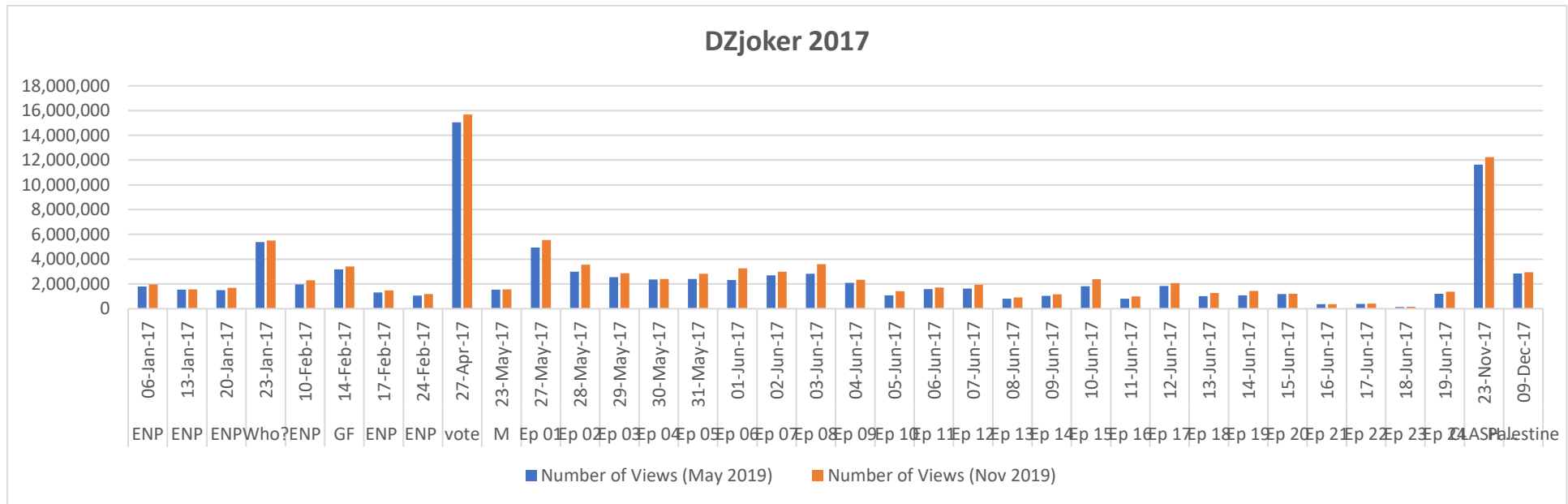
DZjoker 2016



Description/Explanation

The graph shows the number of views of 2016 videos between May and November 2019. As is shown, most of the videos exceeded one million views. There was also a growth percentage of 9.7% in the number of views from May to November 2019; the total sum of views by November 2019 reached approximately 47 million views. The videos that the YouTuber published in 2016 are variant; some of them are about the Algerian society and most of them are episodes of the TV/web series that he scripted and directed on a private TV channel called ‘Ennahar TV’ during 2016 Ramadan that also tackles the topic of Algeria and the Algerian lifestyle. It is worth noting that most of TV production is broadcasted during this holy month. The year 2016 also marked the start of DZjoker’s new video concept on YouTube where he introduces in each video a new YouTuber that he sees is talented and deserves acknowledgement. The most watched video of 2016 is entitled “The Manhood Mafia in Algeria” that reached more than 7 million views in May 2019 and exceeded 8.4 million views in November of the same year. The least watched video of 2016 is an episode from the TV series “Imaginiw” that was generated as a campaign of public utility but did not surpass 250,000 views in November 2019. So, despite his absence in 2015, DZjoker was able through his 2016 videos to gain back the high viewership rate and was able to present a variety of TV and web series that achieved more than a million views on YouTube, and a remarkable percentage increase even in 6-months period in 2019.

DZjoker 2017

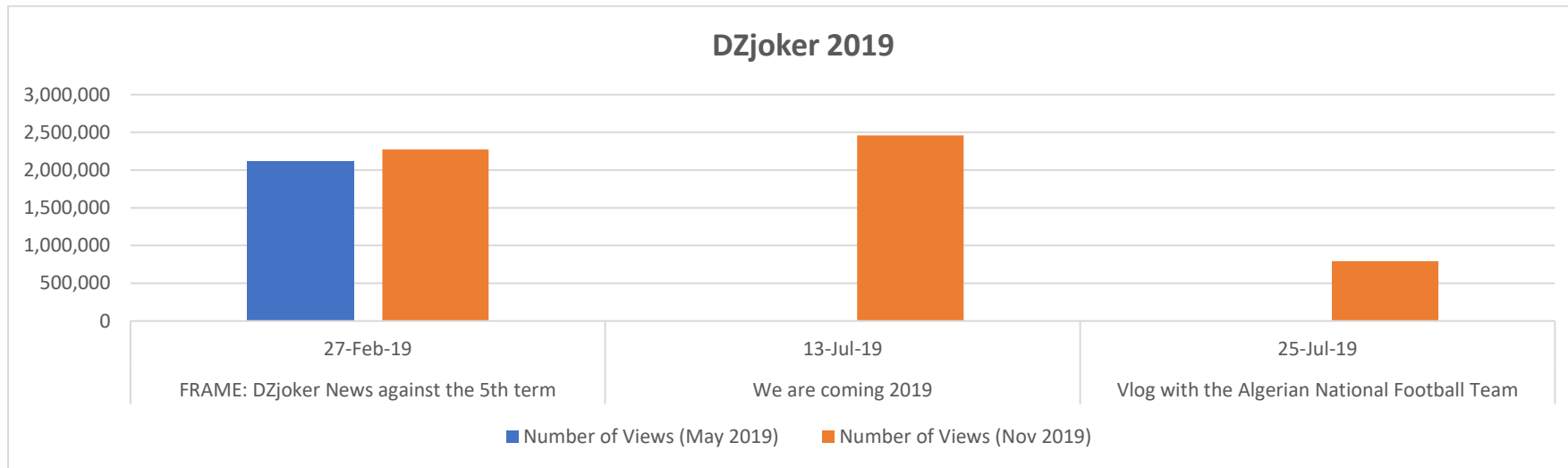


Description

The bar graph shows the videos that DZjoker uploaded in 2017 and their number of views in May and November 2019. The chart clearly shows that most videos did not exceed 6 million views except two videos that reached more than 10 million views in May 2019 and slightly continued to grow until November 2019. The YouTuber has published 36 videos in 2017 that reached by May 2019 a total sum of 89,886,726 views and approximately 100 million views in November 2019 because of the percentage increase that reached 10.84%. The two most watched videos that were significantly high represents a new type of videos that DZjoker decided to launch as a way of bold criticism of politics and other matters. The political video “I won’t vote” is considered the most watched video on his channel with more than 15,685,500 views, then what he named “CLASH” is the second most watched video of 2017 that reached more than 12 million views in November 2019. However, the least watched video is an episode from the TV Hidden Camera “El-Waera” that had a major success both on social and mainstream media. So, 2017 had exceptionally the highest number of views since DZjoker launched the channel because of integrating new video concepts and a variety of topics.

PS: DZjoker did not publish any videos in 2018.

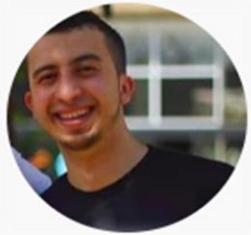
DZjoker 2019



Description

The graph shows the videos that DZjoker published in 2019 and their number of views. The YouTuber added two new videos in November 2019 since “The Frame” video that was uploaded in February and reached more than 2 million views. The two recent videos reached together 3,251,180 views. The total sum of the number of views of 2019 is 5,524,124 views. The most watched video in November 2019 is “We are coming 2019” with more than 2.4 million views and the least watched 2019 video is a vlog about the Algerian National Football Team with less than 1 million views. Overall, two out of three 2019 videos exceeded 2 million views which is effective especially that the YouTuber did not upload any video during 2018.

Appendix B: Anes Tina's YouTube Analytics



Bibliography

Anes Tina whose real name is Anes Bouzeghoub was born on the 1st of August 1989 in Algiers. He is a YouTuber, comedian and TV actor and presenter. He graduated from school of Business and Economics in Algiers and holds a degree in commercial science in marketing and a Master I finance and management. His performance and popularity on YouTube allowed him to present TV shows on Maghreb and Algerian private TV channels such as Nessma and

Echorouk TV. Anes Tina participated in the 22nd February in the Algerian protests against the political governors.

YouTuber

Anes Tina uses YouTube to talk about Algeria and the Algerian society in general using humour. He talks about national issues and problems within different sectors such health and education. He started voicing serious political messages to the government in 2017. Sometimes, he uploads same titles with new versions. However, most of his videos are episodes of series he made for TV channels. Anes Tina made 5 remarkable bold videos where he reveals his anger against the governors because of the miserable situation of the country. He became then a popular political figure in the Algerian social media and people considers him as a youth influencer because of his courage and audacity. It is also worth mentioning that he started incorporating political topics since 2012 but he was using humour to deliver his messages.

TV Actor and Presenter

Anes Tina had several opportunities on TV. He started his first series in 2013 with Nessma TV which a Maghreb channel. He tackled a variety of topics such as animals in Algeria, politics, immigrants, football, podcasting and children kidnapping. In 2015 Ramadan, he made the same concept on an Algeria TV channel called Echorouk; he talked about hospitals, religion, justice, economics and advertisements in Algeria. In 2016, he sorted another season of the previously mentioned series, then added a new programme which is a social experience he made in the Algerian streets to test the Algeria people's reactions. The Experience's topics included: kidnapping, Kabyle vs Arab, Christianity and violence against children. In 2017, he made season 2 of 'The Experience' on Echorouk. However, in 2018, he produced a short comedy series called 'The Tribe' disguised in ancient customs. He tackled different topics such as the war, world cup and austerity.

YouTube Videos

| Anes Tina | Youtube Subscribers (May 2019) | YouTube Subscribers (Nov 2019) | Number of YouTube videos (May 2019) | Number of YouTube Videos (Nov 2019) | Instagram Followers (May 2019) | Instagram Followers (Nov 2019) | Number of Instagram Posts (May 2019) | Number of Instagram Posts (Nov 2019) | Joined YouTube | Description on YouTube |
|---|--------------------------------|--------------------------------|-------------------------------------|-------------------------------------|--------------------------------|--------------------------------|--------------------------------------|--------------------------------------|-------------------------------|---------------------------------|
| Numbers | 2,315,837 | 2.48M | 191 | 191 | 1.6M | 2.2M | 981 | 972 | 20-Sep-11 | Anes Tina an Algerian Podcaster |
| Title of Video | Uploading Date (DD-MM-YY) | Duration (HH:MM:SS) | Number of Views (May 2019) | Number of Views (Nov 2019) | Number of Likes (May 2019) | Number of Likes (Nov 2019) | Number of Dislikes (May 2019) | Number of Dislikes (Nov 2019) | Number of Comments (May 2019) | Number of Comments (Nov 2019) |
| Only the old Part 1 | 25-Sep-11 | 00:04:09 | 55,155 | 58,892 | 1.1K | 1.3K | 87 | 102 | 324 | 358 |
| Anes Tina Algeria vs Europe Part 1 | 26-Dec-11 | 00:04:50 | 108,709 | 112,427 | 1.7K | 2K | 103 | 114 | 304 | 379 |
| Anes Tina Algeria vs Europe Part 2 | 10-Jan-12 | 00:04:56 | 59,983 | 60,919 | 693 | 746 | 34 | 40 | 77 | 81 |
| Anes Tina Algeria vs Eyrope Part 3 | 22-Jan-12 | 00:04:41 | 78,651 | 79,304 | 544 | 568 | 24 | 24 | 58 | 59 |
| Anes Tina, the Prophet's birthday | 03-Feb-12 | 00:05:02 | 68,093 | 68,808 | 625 | 664 | 23 | 24 | 56 | 57 |
| Anes Tina, Algeria vs Islam | 17-Mar-12 | 00:04:34 | 59,606 | 60,224 | 516 | 539 | 25 | 26 | 75 | 73 |
| Anes Tina, Doubting | 17-Apr-12 | 00:05:15 | 214,659 | 215,237 | 1.1K | 1.2K | 55 | 57 | 154 | 153 |
| Anes Tina, Elections | 07-May-12 | 00:05:24 | 157,209 | 158,597 | 1K | 1K | 51 | 51 | 127 | 128 |
| Anes Tina, Baccaulareate in Algeria | 27-May-12 | 00:05:24 | 752,264 | 762,132 | 6.5k | 6.8K | 420 | 442 | 444 | 451 |
| Anes Tina, Summer in Algeria | 26-Jun-12 | 00:06:28 | 491,605 | 493,049 | 3.7k | 3.8K | 291 | 296 | 268 | 269 |
| Eid-El-Adha in Algeria by Anes Tina | 19-Oct-12 | 00:06:13 | 180,452 | 181,094 | 933 | 968 | 57 | 60 | 121 | 124 |
| The Algerian University, Anes Tina | 24-Dec-12 | 00:05:43 | 258,978 | 261,755 | 2.3K | 2.4K | 67 | 77 | 237 | 241 |
| Anes Tina, The Prophet's birthday in Algeria | 20-Jan-13 | 00:05:18 | 271,454 | 279,941 | 2.9K | 3.1K | 99 | 104 | 218 | 219 |
| Anes Tina, Power cuts in Algeria | 09-Mar-13 | 00:05:01 | 274,340 | 274,953 | 2.3K | 2.3K | 69 | 70 | 136 | 136 |
| Spoiled people in Algeria, Anes Tina | 15-Mar-13 | 00:05:05 | 448,357 | 450,674 | 3.7K | 3.8K | 162 | 164 | 285 | 282 |
| Football in Algeria, Anes Tina | 22-Mar-13 | 00:05:38 | 102,796 | 105,519 | 916 | 1K | 21 | 21 | 137 | 142 |
| LOL International Automotive Salon Anes Tina, MrX, Merouane | 28-Mar-13 | 00:06:22 | 549,311 | 555,277 | 3.5K | 3.6K | 165 | 170 | 311 | 311 |
| Anes Tina, Adolf Hitler | 06-Apr-13 | 00:05:04 | 2,447,090 | 2,513,424 | 24K | 26K | 1K | 1.1K | 2,434 | 2,323 |
| Teachers and Education in Algeria, Anes Tina | 19-Apr-13 | 00:05:38 | 2,229,811 | 2,330,173 | 28K | 31K | 1.4K | 1.5K | 1,284 | 1,350 |

| | | | | | | | | | | |
|---|-----------|----------|-----------|-----------|------|------|-----|-----|-------|-------|
| Anes Tina, Barack Obama | 26-Apr-13 | 00:04:49 | 627,300 | 637,618 | 5.7K | 6.1K | 283 | 299 | 905 | 921 |
| Soug Mok English Version | 08-May-13 | 00:01:58 | 175,252 | 176,628 | 1.1K | 1.1K | 52 | 52 | 261 | 261 |
| Algerian Rai Singers | 10-May-13 | 00:05:28 | 285,811 | 297,725 | 2.9K | 3.3K | 123 | 129 | 353 | 352 |
| Anes Tina, an Algerian cat talks | 16-May-13 | 00:01:51 | 125,804 | 126,486 | 1.1K | 1.1K | 64 | 64 | 192 | 190 |
| Anes Tina, Medicine in Algeria | 31-May-13 | 00:06:05 | 330,087 | 336,537 | 2.4K | 2.6K | 158 | 162 | 332 | 336 |
| Anes Tina, High Schools in Algeria | 14-Jun-13 | 00:07:24 | 1,664,886 | 1,779,859 | 18K | 23K | 734 | 897 | 1,032 | 1,153 |
| Anes Tina, Michael Jackson ... Algerians | 22-Jun-13 | 00:05:21 | 622,068 | 628,581 | 5.3K | 5.5K | 375 | 386 | 580 | 580 |
| Anes Tina, This is how rumours spread in Algeria | 29-Jun-13 | 00:02:37 | 129,669 | 130,154 | 1K | 1K | 38 | 39 | 174 | 174 |
| Trailer Anes Tina, Ramadhan 2013 on Nessma TV | 05-Jul-13 | 00:02:16 | 65,861 | 66,070 | 455 | 465 | 14 | 14 | 129 | 128 |
| Animals in Algeria, Anes Tina | 10-Jul-13 | 00:06:42 | 420,033 | 438,567 | 3.3K | 3.8K | 155 | 183 | 333 | 336 |
| Smokers in Algeria, Anes Tina | 10-Jul-13 | 00:05:54 | 557,915 | 564,660 | 5.4K | 5.6K | 224 | 228 | 334 | 337 |
| Politics in Algeria, Anes Tina with Lotfi Double Kanon | 11-Jul-13 | 00:07:20 | 377,599 | 388,443 | 3.6K | 3.9K | 96 | 111 | 578 | 578 |
| An interview with an Algeria thief, Anes Tina | 13-Jul-13 | 00:07:09 | 533,561 | 545,502 | 4.6K | 5K | 252 | 267 | 530 | 537 |
| Algerian immigrants, Anes Tina | 14-Jul-13 | 00:07:30 | 392,363 | 396,674 | 3.7K | 3.8K | 242 | 250 | 552 | 475 |
| The ancient days in Algeria, Anes Tina | 15-Jul-13 | 00:07:02 | 859,211 | 945,878 | 9.1K | 11K | 373 | 479 | 632 | 661 |
| Transportation in Algeria | 16-Jul-13 | 00:07:21 | 417,411 | 454,980 | 4.3K | 5.2K | 107 | 134 | 345 | 354 |
| Football in Algeria, Anes Tina | 17-Jul-13 | 00:06:47 | 540,251 | 567,820 | 8.2K | 9.1K | 301 | 338 | 333 | 345 |
| Podcasting in Algeria, Anes Tina with DZjoker | 18-Jul-13 | 00:09:33 | 713,074 | 762,127 | 13K | 15K | 369 | 412 | 730 | 751 |
| Hidden Camera with Anes Tina, the robbery, full episode, Nessma | 19-Jul-13 | 00:10:33 | 540,669 | 554,374 | 3K | 3.2K | 146 | 157 | 810 | 800 |
| Bureaucracy in Algeria, Anes Tina | 20-Jul-13 | 00:06:52 | 219,043 | 237,938 | 2.7K | 3.2K | 60 | 72 | 201 | 200 |
| Ramadhan in Algeria | 21-Jul-13 | 00:06:54 | 326,794 | 376,294 | 5.2K | 6.7K | 187 | 243 | 262 | 286 |
| Anes Tina, Kidnapping children in Algeria | 22-Jul-13 | 00:06:05 | 295,143 | 324,743 | 3.3K | 4.7K | 127 | 175 | 223 | 245 |
| Anes Tina, envy in Algeria | 23-Jul-13 | 00:07:58 | 1,002,128 | 1,092,972 | 14K | 17K | 528 | 641 | 666 | 722 |
| Eid I Algeria, Anes Tina and Fodil Dob | 06-Aug-13 | 00:06:25 | 166,196 | 167,746 | 1.2K | 1.2K | 47 | 48 | 188 | 188 |
| Anes Tina, 'Le Grand Sbitar' The big Hospital cheb Khaled | 25-Aug-13 | 00:01:26 | 64,284 | 64,516 | 295 | 307 | 40 | 40 | 49 | 49 |
| Primary School in Algeria, Anes Tina, with Mourad Djaafri | 27-Aug-13 | 00:07:26 | 468,488 | 541,555 | 6.6K | 9.1K | 201 | 284 | 328 | 364 |

| | | | | | | | | | | |
|--|-----------|----------|-----------|-----------|------|------|-----|------|-------|-------|
| Anes Tina, Facebook in Algeria with MGDZ | 11-Sep-13 | 00:08:15 | 784,630 | 795,820 | 7.6K | 8K | 284 | 293 | 565 | 571 |
| Algerian Hospitals, Anes Tina with Nouredine Alane | 08-Oct-13 | 00:07:43 | 264,638 | 269,650 | 1.8K | 1.9K | 83 | 85 | 203 | 204 |
| International Salon of Books | 08-Nov-13 | 00:07:10 | 203,327 | 203,777 | 1K | 1K | 84 | 85 | 208 | 206 |
| Anes Tina, the president of Burkina Faso heavily bombard Algerians | 15-Nov-13 | 00:05:31 | 354,277 | 363,876 | 2.9K | 3.1K | 243 | 263 | 357 | 368 |
| Anes Tina, Reaction after the qualification of Algeria | 20-Nov-13 | 00:04:07 | 275,072 | 278,633 | 3.2K | 3.4K | 156 | 158 | 268 | 269 |
| Anes Tina, Algerians and religion, with MGDZ | 29-Nov-13 | 00:06:10 | 323,650 | 326,255 | 2.5K | 2.6K | 89 | 89 | 318 | 317 |
| Driving in Algeria, Anes Tina | 20-Dec-13 | 00:05:28 | 1,110,759 | 1,193,864 | 12K | 15K | 564 | 643 | 707 | 718 |
| Anes Tina Kader Japoni, Education in Algeria | 27-Dec-13 | 00:05:28 | 1,368,431 | 1,476,403 | 16K | 20K | 731 | 852 | 683 | 724 |
| Anes Tina, A message to the president | 24-Jan-14 | 00:05:10 | 821,941 | 830,909 | 17K | 17K | 538 | 541 | 2,902 | 2,881 |
| Pharrell Williams – the best of Happy from Algeria | 30-Mar-14 | 00:04:13 | 197,633 | 197,957 | 1.7K | 1.7K | 81 | 82 | 226 | 221 |
| Anes Tina, chita and chiyatin | 03-Apr-14 | 00:08:14 | 1,697,494 | 1,849,955 | 23K | 27K | 1K | 1.2K | 1,782 | 1,829 |
| Studies in Algeria, Anes Tina and Reda City 16 | 29-Jun-14 | 00:07:13 | 236,066 | 248,242 | 2.9K | 3.2K | 183 | 197 | 183 | 186 |
| Health in Algeria, Anes Tina, Dj Souhil | 02-Jul-14 | 00:07:16 | 152,832 | 164,217 | 1.9K | 2.2K | 64 | 73 | 113 | 119 |
| Poilice dams in Algeria, Anes Tina | 03-Jul-14 | 00:06:54 | 688,974 | 706,792 | 4.9K | 5.5K | 288 | 312 | 206 | 210 |
| “El Ma3erifa” in Algeria, Anes Tina | 05-Jul-14 | 00:06:28 | 201,592 | 220,818 | 2.6K | 3.1K | 55 | 75 | 83 | 84 |
| The unknowledgeable Responsibles in Algeria, Anes Tina | 07-Jul-14 | 00:07:33 | 143,682 | 144,812 | 1.7K | 1.7K | 44 | 46 | 77 | 77 |
| Anes Tina, Manifestations of polytheism in Algeria | 08-Jul-14 | 00:07:21 | 460,008 | 486,065 | 5.6K | 6.5K | 191 | 228 | 398 | 421 |
| Hidden Cameras in Algeria, Anes Tina | 09-Jul-14 | 00:07:07 | 384,439 | 408,367 | 4.8K | 5.5K | 210 | 232 | 292 | 292 |
| Anes Tina, an interview with a responsible | 11-Jul-14 | 00:08:21 | 272,499 | 285,966 | 4.3K | 4.7K | 97 | 112 | 255 | 261 |
| Anes Tina, Gaza | 12-Jul-14 | 00:01:42 | 136,970 | 137,267 | 1.5K | 1.5K | 75 | 75 | 165 | 162 |
| Anes Tina, the Indigenous People of Algeria | 18-Jul-14 | 00:08:57 | 1,044,767 | 1,112,061 | 11K | 12K | 542 | 625 | 446 | 486 |
| Defeat in Algeria, Anes Tina | 21-Jul-14 | 00:07:12 | 813,717 | 886,564 | 9.5K | 11K | 466 | 558 | 334 | 352 |
| An interview with the president, Anes Tina | 26-Jul-14 | 00:09:19 | 849,385 | 885,050 | 10K | 11K | 417 | 448 | 471 | 498 |
| Marriage in Algeria, Anes Tina | 31-Jul-14 | 00:05:49 | 409,995 | 426,502 | 4.3K | 4.7K | 172 | 184 | 166 | 168 |
| Anes Tina, Ice bucket challenge vs Si Makhlouf | 22-Aug-14 | 00:02:22 | 143,789 | 144,258 | 1.5K | 1.6K | 158 | 158 | 134 | 134 |

| | | | | | | | | | | |
|---|-----------|----------|-----------|-----------|------|------|------|------|-------|-------|
| Psy Gangnam Style talks about WAY WAY, Anes Tina | 31-Oct-14 | 00:05:06 | 412,689 | 414,771 | 4.4K | 4.4K | 237 | 240 | 229 | 230 |
| Africans in Algria, Anes Tina | 05-Dec-14 | 00:06:45 | 959,919 | 1,049,441 | 16K | 19K | 1.1K | 1.2K | 888 | 919 |
| Algerian national team | 27-Jan-15 | 00:11:56 | 1,606,404 | 1,760,788 | 25K | 30K | 943 | 1.1K | 1,201 | 1,284 |
| Anes Tina, 'Pas de Panique' passage + behind the scenes | 01-Mar-15 | 00:12:21 | 62,050 | 62,814 | 846 | 876 | 23 | 25 | 69 | 66 |
| Anes Tina portray Dzair News | 02-Apr-15 | 00:13:52 | 123,494 | | 1.6K | | 64 | | 210 | |
| Trailer Anes Tina Ramadhan 2015 on Echourouk | 11-Jun-15 | 00:02:20 | 73,544 | 73,922 | 1K | 1K | 21 | 22 | 76 | 74 |
| Hospitals in Algeria, Anes Tina | 18-Jun-15 | 00:08:12 | 488,965 | 568,429 | 8.7K | 10K | 324 | 403 | 352 | 377 |
| Religion in Algeria, Anes Tina | 19-Jun-15 | 00:06:14 | 1,236,998 | 1,494,651 | 23K | 30K | 913 | 1.1K | 807 | 931 |
| Anes Tna Rachid Nekkaz, Bribery in Algeria | 20-Jun-15 | 00:08:06 | 2,543,300 | 2,732,258 | 46K | 50K | 1.7K | 1.9K | 2,177 | 2,224 |
| Justice in Algeria, Anes Tina | 21-Jun-15 | 00:07:35 | 3,132,249 | 3,805,922 | 37K | 47K | 1.6K | 2.1K | 1,177 | 1,368 |
| Dominos in Algeria, Anes Tina with Amine Titi | 22-Jun-15 | 00:07:11 | 1,047,924 | 1,288,453 | 19K | 25K | 583 | 786 | 415 | 506 |
| Illegal immigrants in Algera, Anes Tina | 23-Jun-15 | 00:07:16 | 3,036,982 | 3,436,857 | 34K | 41K | 1.8K | 2.2K | 1,023 | 1,104 |
| Theft in Algeria, Anes Tina | 24-Jun-15 | 00:07:03 | 2,155,397 | 2,592,023 | 32K | 42K | 1.2K | 1.6K | 741 | 870 |
| Interview Chiyate, Anes Tina, Kada Benamar | 25-Jun-15 | 00:09:57 | 360,976 | 370,714 | 7K | 7.3K | 277 | 284 | 422 | 434 |
| Taxis in Algeria, Anes Tina | 26-Jun-15 | 00:07:51 | 1,323,744 | 1,511,714 | 18K | 23K | 659 | 828 | 457 | 491 |
| Anes Tina, driving licence | 28-Jun-15 | 00:08:04 | 1,067,853 | 1,217,923 | 16K | 20K | 573 | 726 | 391 | 423 |
| Anes Tina Strikes in Algeria | 29-Jun-15 | 00:06:58 | 738,567 | 834,664 | 11K | 14K | 340 | 412 | 293 | 312 |
| Anes Tina, Francophone | 30-Jun-15 | 00:07:38 | 489,825 | 590,736 | 9.3K | 11K | 318 | 414 | 590 | 658 |
| Anes Tina Violence | 01-Jul-15 | 00:07:10 | 1,406,386 | 1,594,265 | 22K | 27K | 1K | 1.1K | 535 | 585 |
| We the Algerians, Anes Tina | 02-Jul-15 | 00:07:34 | 1,010,735 | 1,207,085 | 19K | 24K | 487 | 666 | 653 | 772 |
| Anes Tina, Podcasts in Algeria 2 | 03-Jul-15 | 00:06:45 | 301,832 | 396,334 | 7.7K | 10K | 208 | 305 | 135 | 168 |
| Meddlesome in Algeria, Anes Tina, Fodil Dib | 04-Jul-15 | 00:06:50 | 1,668,335 | 1,879,083 | 22K | 27K | 867 | 1K | 490 | 558 |
| Economics in Algeria | 05-Jul-15 | 00:07:57 | 1,102,751 | 1,275,929 | 18K | 22K | 699 | 886 | 522 | 596 |
| Traffic in Algeria | 06-Jul-15 | 07:12:00 | 1,806,266 | 2,017,766 | 27K | 32K | 1.1K | 1.3K | 598 | 673 |
| A corrupt responsible | 07-Jul-15 | 00:13:36 | 1,040,690 | 1,317,559 | 16K | 21K | 600 | 817 | 518 | 645 |
| An indigenous person | 09-Jul-15 | 00:11:50 | 1,527,487 | 1,841,166 | 21K | 26K | 930 | 1.1K | 739 | 853 |

| | | | | | | | | | | |
|--|-----------|----------|------------|------------|------|------|------|------|-----------|-----------|
| Doubting thinking in Algeria | 10-Jul-15 | 00:07:47 | 833,516 | 1,095,224 | 15K | 21K | 394 | 630 | 434 | 519 |
| Musculation with Reda City 16 | 11-Jul-15 | 00:06:38 | 2,013,974 | 2,309,058 | 30K | 36K | 1.4K | 1.6K | 768 | 848 |
| Advertisements in Algeria with cheb Yazid | 12-Jul-15 | 00:06:43 | 479,993 | 549,733 | 9.8K | 11K | 287 | 364 | 329 | 353 |
| Old-fashioned person | 13-Jul-15 | 00:06:28 | 1,471,943 | 1,753,032 | 23K | 29K | 1.2K | 1.5K | 1,195 | 1,329 |
| Making of Anes Tina Ramadhan 2015 | 18-Jul-15 | 00:14:36 | 125,806 | 130,344 | 2.8K | 3K | 75 | 78 | 159 | 160 |
| Back scenes of "the Eid sheep" | 23-Sep-15 | 00:04:17 | 260,195 | 261,588 | 1.5K | 1.6K | 92 | 92 | 74 | 75 |
| The sheep of Eid-El-Adha | 23-Sep-15 | 00:09:01 | 35,325,725 | 44,411,727 | 147K | 205K | 24K | 35K | 5,322 | 6,802 |
| Austeriry in Algeria | 15-Jan-16 | 00:12:55 | 2,612,494 | 2,768,970 | 53K | 56K | 1.3K | 1.5K | 3,276 | 3,306 |
| Women in Algeria | 07-Mar-16 | 00:12:21 | 2,070,288 | 2,238,283 | 46K | 51K | 6K | 6.4K | Disabled. | Disabled. |
| The CV | 24-Mar-16 | 00:06:00 | 963,500 | 1,148,941 | 25K | 29K | 588 | 735 | 1,692 | 1,694 |
| Trailer of the Experience Ramdhan 2016 | 21-May-16 | 00:03:39 | 339,261 | 339,638 | 8.6K | 8.6K | 171 | 171 | 1,055 | 1,052 |
| Trailer Anes Tina 5 Ramadhan 2016 | 03-Jun-16 | 00:05:25 | 179,119 | 179,687 | 501K | 5.1K | 75 | 75 | 345 | 347 |
| Angry people in Algeria | 06-Jun-16 | 00:05:38 | 2,695,894 | 2,998,599 | 50K | 59K | 1.9K | 2.2K | 1,528 | 1,610 |
| Kidnapping in Algeria, The Experience | 07-Jun-16 | 00:14:29 | 1,569,180 | 1,623,671 | 24K | 26K | 1.9K | 2K | 4,425 | 4,398 |
| Are Algerians proud to be Algerians? | 08-Jun-16 | 00:13:37 | 199,271 | 199,881 | 4.9K | 4.9K | 202 | 204 | 1,067 | 1,047 |
| The wrong fighters | 08-Jun-16 | 00:07:54 | 2,271,938 | 2,531,462 | 38K | 44K | 1.3K | 1.6K | 1,529 | 1,667 |
| Kabyle vs Arab, The Experience | 09-Jun-16 | 00:17:52 | 1,416,410 | 1,489,692 | 30K | 32K | 1.1K | 1.2K | 6,404 | 6,261 |
| Landing in Algeria | 10-Jun-16 | 00:06:58 | 1,919,829 | 2,362,266 | 42K | 54K | 1.5K | 2K | 1,204 | 1,352 |
| Paperwork in Algeria | 11-Jun-16 | 00:07:01 | 608,994 | 740,104 | 14K | 17K | 313 | 410 | 530 | 563 |
| Bullying in Algeria | 11-Jun-16 | 00:11:04 | 3,842,295 | 3,963,069 | 33K | 35K | 3.1K | 3.2K | 1,691 | 1,745 |
| Spread it, The Experience | 12-Jun-16 | 00:12:24 | 206,018 | 211,963 | 5.2K | 5.5K | 115 | 117 | 523 | 521 |
| The hairdressers in Algeria | 12-Jun-16 | 00:06:32 | 2,625,065 | 3,008,481 | 48K | 58K | 1.6K | 2K | 1,531 | 1,727 |
| The Muslim extremists in Algeria, The Experience | 13-Jun-16 | 00:11:39 | 830,344 | 841,541 | 9.6K | 9.8K | 744 | 762 | 1,976 | 1,923 |
| This is my life: a day with a politician | 13-Jun-16 | 00:10:45 | 408,924 | 464,190 | 10K | 12K | 395 | 448 | 671 | 700 |
| Rich vs poor in Algeria | 14-Jun-16 | 00:07:21 | 719,005 | 953,059 | 16K | 24K | 453 | 693 | 713 | 777 |
| Christianity in Algeria | 14-Jun-16 | 00:09:34 | 1,608,119 | 1,631,539 | 20K | 21K | 2.3K | 2.4K | Disabled. | Disabled. |
| Marriage in Algeria | 15-Jun-16 | 00:07:17 | 1,375,659 | 1,603,573 | 28K | 36K | 1K | 1.2K | 1,286 | 1,364 |

| | | | | | | | | | | |
|---|-----------|----------|-----------|------------|------|------|------|------|--------|--------|
| Lighting up a cigarette to a child | 15-Jun-16 | 00:11:58 | 1,131,039 | 1,144,405 | 18K | 18K | 1.1K | 1.1K | 1,151 | 1,123 |
| Rumours in Algeria | 16-Jun-16 | 00:05:23 | 584,050 | 751,149 | 15K | 19K | 522 | 738 | 559 | 605 |
| The cleaner with his fiancée, The Experience | 16-Jun-16 | 00:14:12 | 1,018,260 | 1,034,176 | 15K | 15K | 625 | 636 | 1,654 | 1,620 |
| 1994 in Algeria | 17-Jun-16 | 00:07:45 | 2,271,361 | 2,497,646 | 38K | 44K | 1.4K | 1.6K | 1,690 | 1,843 |
| The Experience 2000DA | 18-Jun-16 | 00:11:24 | 250,953 | 252,428 | 3.9K | 4K | 194 | 195 | 503 | 498 |
| Bad Habits in Algeria | 18-Jun-16 | 00:07:46 | 573,404 | 713,784 | 14K | 18K | 368 | 548 | 687 | 748 |
| The miser in Algeria | 19-Jun-16 | 00:07:20 | 2,429,130 | 2,833,336 | 45K | 55K | 1.4K | 1.8K | 1,256 | 1,353 |
| Culture in Algeria | 20-Jun-16 | 00:08:52 | 622,869 | 680,030 | 15K | 17K | 401 | 462 | 1,033 | 1,087 |
| An offensive message, The Experience | 20-Jun-16 | 00:07:59 | 171,982 | 173,238 | 4K | 4.1K | 136 | 137 | 418 | 413 |
| Violence against children, The Experience | 21-Jun-16 | 00:08:50 | 345,624 | 350,010 | 5.6K | 5.7K | 296 | 304 | 418 | 413 |
| Reaction of the Algerian when stealing money of a homeless | 22-Jun-16 | 00:09:56 | 754,389 | 761,412 | 10K | 11K | 462 | 472 | 885 | 889 |
| Chiyate vs oppositionist | 22-Jun-16 | 00:07:06 | 289,364 | 295,129 | 9.3K | 9.5K | 196 | 201 | 660 | 630 |
| Reaction of Algerians when hitting a woman in the streets, The Experience | 23-Jun-16 | 00:09:34 | 1,277,523 | 1,350,214 | 14K | 15K | 1.1K | 1.1K | 1,690 | 1,695 |
| The sane | 23-Jun-16 | 00:09:38 | 930,634 | 1,004,509 | 24K | 27K | 1.2K | 1.3K | 1,678 | 1,738 |
| 2050 | 24-Jun-16 | 00:08:24 | 2,303,416 | 2,593,288 | 44K | 52K | 1.7K | 2K | 1,774 | 1,961 |
| Kabyle vs Islam | 25-Jun-16 | 00:13:48 | 392,631 | 401,258 | 8.8K | 9K | 515 | 532 | 2,240 | 2,122 |
| Opposition in Algeria | 26-Jun-16 | 00:07:15 | 313,136 | 356,520 | 9K | 10K | 243 | 286 | 528 | 552 |
| Regionalism in Algeria | 27-Jun-16 | 00:07:02 | 1,039,560 | 1,279,997 | 23K | 30K | 792 | 1K | 2,114 | 2,349 |
| The parliament | 28-Jun-16 | 00:09:18 | 526,476 | 641,438 | 13K | 15K | 314 | 398 | 741 | 795 |
| Freedom of Expression | 29-Jun-16 | 00:08:10 | 1,508,224 | 1,689,595 | 29K | 34K | 1.1K | 1.3K | 1,365 | 1,443 |
| An interview with Sellal | 30-Jun-16 | 00:11:12 | 2,309,162 | 2,546,770 | 49K | 54K | 1.8K | 2K | 2,880 | 3,111 |
| Hidden camera Brie and the groom | 04-Jul-16 | 00:18:51 | 134,459 | 139,089 | 2.3K | 2.4K | 130 | 133 | 370 | 343 |
| Holidays in Jijel Algeria 2016 | 27-Aug-16 | 00:02:24 | 278,650 | 282,288 | 8.6K | 8.7K | 230 | 232 | 935 | 934 |
| OUDHIA Project | 30-Aug-16 | 00:01:51 | 169,624 | 171,363 | 6.5K | 6.6K | 107 | 107 | 465 | 458 |
| Training day of Cheema | 15-Oct-16 | 00:09:35 | 1,378,787 | 1,399,254 | 43K | 44K | 1.7K | 1.7K | 4,713 | 4,701 |
| 2017 | 09-Jan-17 | 00:15:37 | 1,722,047 | 1,819,110 | 58K | 62K | 1K | 1.1K | 3,550 | 3,592 |
| Love in Algeria | 14-Feb-17 | 00:19:30 | 8,924,092 | 10,044,243 | 292K | 323K | 7.5K | 8.8K | 12,506 | 13,459 |

| | | | | | | | | | | |
|---|-----------|----------|------------|------------|------|------|------|------|-----------|-----------|
| A message to the parliament | 26-Apr-17 | 00:10:16 | 6,305,664 | 6,424,936 | 209K | 212K | 5.3K | 5.4K | 13,242 | 13,200 |
| FAQ | 20-May-17 | 00:11:38 | 865,878 | 919,326 | 82K | 86K | 1K | 1K | 3,440 | 3,501 |
| The Negotiator Trailer hidden camera | 25-May-17 | 00:01:11 | 136,843 | 137,589 | 7.7K | 7.7K | 245 | 248 | 797 | 784 |
| The Experience Trailer 2017 Ramadhan | 26-May-17 | 00:01:13 | 183,839 | 184,675 | 8.9K | 8.9K | 204 | 205 | 666 | 656 |
| "El sedake" The Experience | 27-May-17 | 00:10:58 | 570,442 | 579,725 | 22K | 22K | 536 | 543 | 2,084 | 2,072 |
| Negotiator Fodil Dob | 27-May-17 | 00:09:59 | 192,422 | 194,569 | 7.9K | 7.9K | 269 | 272 | 461 | 457 |
| Shia in Algeria | 28-May-17 | 00:10:13 | 2,137,763 | 2,271,889 | 33K | 35K | 2.8K | 3.1K | 11,475 | 10,376 |
| Negotiator Djedou Hassan | 28-May-17 | 00:09:23 | 137,924 | 140,390 | 5.5K | 5.5K | 170 | 171 | 351 | 349 |
| A Palestinian in the Algerian streets | 29-May-17 | 00:09:22 | 2,483,534 | 2,803,406 | 66K | 73K | 1.1K | 1.2K | 9,297 | 9,983 |
| Usury, The Experience | 30-May-17 | 00:09:47 | 270,946 | 275,015 | 10K | 10K | 283 | 286 | 994 | 978 |
| A child hits a cat, The Experience | 31-May-17 | 00:08:26 | 882,444 | 949,799 | 19K | 20K | 834 | 909 | 1,715 | 1,746 |
| Magic, The Experience | 01-Jun-17 | 00:09:17 | 602,556 | 616,622 | 15K | 16K | 511 | 526 | 1,666 | 1,654 |
| The fat, The Experience | 02-Jun-17 | 00:08:16 | 721,198 | 738,380 | 20K | 20K | 829 | 854 | 1,517 | 1,520 |
| Oran, The Experience | 04-Jun-17 | 00:08:18 | 640,420 | 668,320 | 21K | 22K | 638 | 653 | 3,140 | 3,153 |
| AIDS and Cancer, The Experience | 06-Jun-17 | 00:06:38 | 198,006 | 201,600 | 6.5K | 6.6K | 258 | 261 | 621 | 617 |
| Swindler in Algeria, The Experience | 07-Jun-17 | 00:08:11 | 220,580 | 226,732 | 6.8K | 6.9K | 294 | 305 | 1,169 | 1,154 |
| An outsider in Algiers, The Experience | 09-Jun-17 | 00:05:48 | 207,016 | 213,557 | 7.7K | 7.9K | 235 | 246 | 945 | 938 |
| Egypt and Algeria, The Experience | 10-Jun-17 | 00:10:54 | 2,183,272 | 2,615,882 | 35K | 43K | 1.2K | 1.5K | 8,218 | 9,687 |
| Undisciplined child offences his dead in public, The Experience | 12-Jun-17 | 00:07:39 | 573,011 | 587,574 | 15K | 16K | 730 | 748 | 878 | 877 |
| Moroccan in Algeria, The Experience | 13-Jun-17 | 00:04:58 | 553,377 | 573,640 | 17K | 17K | 349 | 363 | 2,398 | 2,358 |
| Racism in Algeria | 16-Jun-17 | 00:06:15 | 712,063 | 727,232 | 19K | 19K | 778 | 795 | 1,963 | 1,859 |
| I am angry | 17-Nov-17 | 00:05:47 | 14,597,119 | 15,096,897 | 667K | 684K | 13K | 14K | 29,651 | 29,459 |
| Making of I am angry video | 30-Nov-17 | 00:05:33 | 1,848,787 | 1,870,825 | 58K | 58K | 1.5K | 1.5K | 4,988 | 4,920 |
| "El Kabila" The Tribe Trailer | 11-May-18 | 00:01:46 | 933,658 | 936,178 | 40K | 40K | 1.9K | 1.9K | 3,802 | 3,658 |
| Episode 1 Creation of The tribe | 17-May-18 | 00:07:36 | 1,106,045 | 1,137,519 | 42K | 42K | 4K | 4.1K | Disabled. | Disabled. |
| Episode 2 The chicken | 18-May-18 | 00:06:34 | 709,377 | 734,377 | 26K | 26K | 3.6K | 3.7K | 1,283 | 1,254 |
| Episode 3 The war | 19-May-18 | 00:07:06 | 515,287 | 540,361 | 18K | 19K | 2K | 2K | 270 | 263 |

| | | | | | | | | | | |
|--------------------------|-----------|-----------------|--------------------|--------------------|------|------|------|------|---------|---------|
| Episode 4 The pirate | 20-May-18 | 00:06:55 | 525,879 | 548,468 | 14K | 15K | 1.6K | 1.6K | 289 | 288 |
| Episode 5 World Cup | 21-May-18 | 00:06:20 | 501,539 | 533,903 | 14K | 15K | 1.3K | 1.4K | 296 | 291 |
| Episode 7 Hidden Camera | 23-May-18 | 00:06:49 | 374,232 | 395,749 | 11K | 12K | 1.1K | 1.2K | 227 | 223 |
| Episode 8 The engagement | 24-May-18 | 00:05:53 | 733,951 | 773,166 | 20K | 21K | 1.3K | 1.4K | 387 | 378 |
| Episode 9 The cousin | 25-May-18 | 00:06:52 | 418,212 | 450,050 | 10K | 11K | 846 | 878 | 103 | 102 |
| Episode 11 The girl | 27-May-18 | 00:06:16 | 372,442 | 403,236 | 11K | 12K | 697 | 733 | 178 | 175 |
| Episode 12 Okacha | 28-May-18 | 00:06:20 | 262,386 | 283,752 | 7.9K | 8.3K | 596 | 615 | 189 | 187 |
| Episode 13 Thirts | 29-May-18 | 00:05:56 | 373,279 | 402,181 | 10K | 10K | 917 | 955 | 171 | 167 |
| Episode 14 The strike | 30-May-18 | 00:06:27 | 285,280 | 306,994 | 8.7K | 9.1K | 625 | 646 | 210 | 206 |
| Episode 15 Austerity | 31-May-18 | 00:06:12 | 325,872 | 357,338 | 8.9K | 9.6K | 649 | 672 | 114 | 112 |
| Episode 16 FARAH | 01-Jun-18 | 00:04:56 | 568,199 | 665,743 | 16K | 18K | 1K | 1.1K | 206 | 201 |
| Shame on you | 16-Nov-18 | 00:06:03 | 3,627,181 | 3,822,037 | 344K | 353K | 6.2K | 6.3K | 33,576 | 33,087 |
| NO, you can't | 25-Feb-19 | 00:03:05 | 3,116,654 | 3,257,059 | 253K | 256K | 4.4K | 4.5K | 18,656 | 18,195 |
| The people want | 17-Mar-19 | 00:04:08 | 2,136,781 | 2,368,458 | 222K | 230K | 2.3K | 2.5K | 18,530 | 18,587 |
| Brothers Brothers | 22-Jun-19 | 00:04:07 | / | 1,310,423 | / | 128K | / | 4.5K | / | 10,524 |
| Sum | / | 30:52:37 | 221,530,316 | 248,249,601 | / | / | / | / | 313,705 | 330,149 |
| Average | / | 00:09:41 | 1,159,845 | 1,299,826 | / | / | / | / | 1,669 | 1,756 |

YouTube Summary

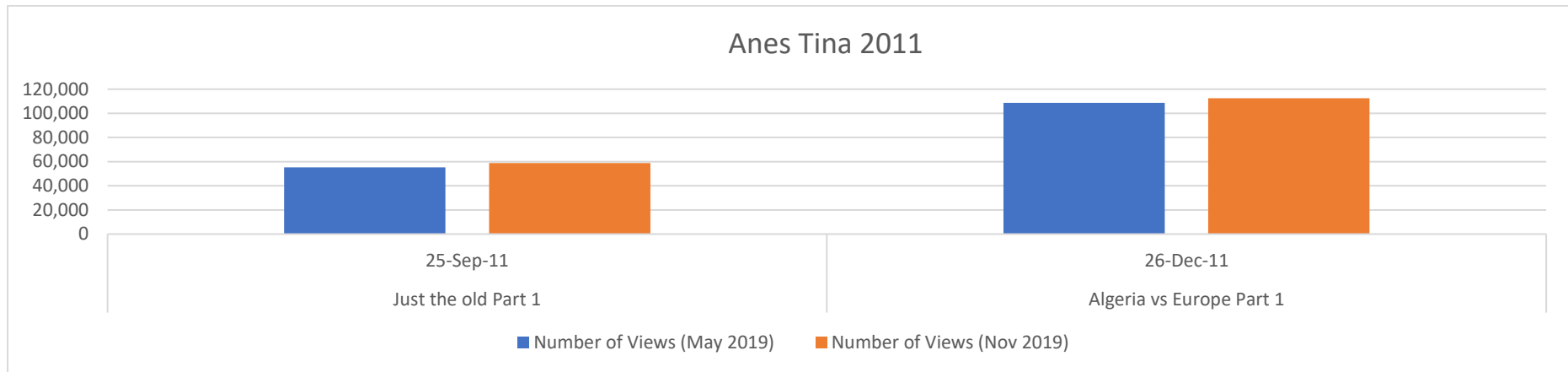
Anes Tina joined YouTube on the 20th of September 2011. He had in November 2019 a sum of 2.48M subscribers with 191 videos compared to 2,315,837 subscribers in May 2019 with the same number of videos. Anes relies in his videos on humour and criticism and includes Algeria and Algerian lifestyle in almost every video. He posted his first political video in 2012 yet in recent years he started focusing on the bigger political picture of the country and started sending messages to the president via his videos. The total sum of all his videos attained 248,249,601 views in November 2019. It increased by 12.06% since May 2019.

The five most watched videos on Anes Tina's YouTube channel are 3 podcasts about Algeria and 2 political videos. First is the podcast about the religious celebration Eid El-Adha 'The sheep of Eid-El-Adha' that reached 44,411,727 views; Second is the political video entitled 'I am angry' that attained 15,096,897 views; Third, is a podcast about love in Algeria, it obtained 10,044,243 views; Then, A message to the parliament that had 6,424,936 views; Finally, a podcast about bullying in Algeria that reached 3,963,069 views. However, the five least watched videos are 3 podcasts that were posted in 2011 comparing Algeria with other components and two extracts from two TV shows. They are: Only the old part 1 that had only 58,892 views; Algeria vs Islam that reached 60,224 views; Algeria vs Europe part 2 had 60,919 views; and the two TV extracts 'Pas de Panique' passage + behind the scenes and 'Le Grand Sbitar' The big Hospital cheb Khaled that had 62,814 and 64,516 views, respectively.

The five most liked videos on Anes Tina's YouTube channel are 4 political videos and a podcast. First, I am angry that received 684K likes; the political video against Bouteflika's candidacy 'Shame on you' that obtained 353K likes; A podcast about love in Algeria 323K likes; Then, another political video entitled 'No you can't' that attained 256K likes; Finally, a video called 'the people want' that obtained 230K likes. However, the most disliked videos are: the sheep of Eid El-Adha 35K dislikes and the 4 others are among the most liked videos which are from largest to smallest: I am angry 14K dislikes; Love in Algeria 8.8K dislikes; Women in Algeria 6.4K; And, shame on you 6.3K dislikes.

Anes has turned off the comments' section of three videos. They are entitled 'Women in Algeria', 'Christianity in Algeria' which is an episode from a TV social experience broadcasted in Ramadan and an episode from a TV series which is about the Creation of the tribe -episode 01-. The five most commented videos are also the most liked yet the order is different and top 4 are all political videos. They are from most commented to least as follow: Shame on you 33,087 comments; I am angry 29,459 comments; The people want 18,587 comments; No you can't 18,195 comments; and Love in Algeria 13,459 comments. Then the least commented videos are Anes's first videos and two extracts from TV shows. They are: 'Le Grand Sbitar' The big Hospital cheb Khaled 49 comments; The Prophet's birthday 57 comments; Algeria vs Europe Part 3 59 comments; 'Pas de Panique' passage + behind the scenes 66 comments; Algeria vs Islam 73 comments.

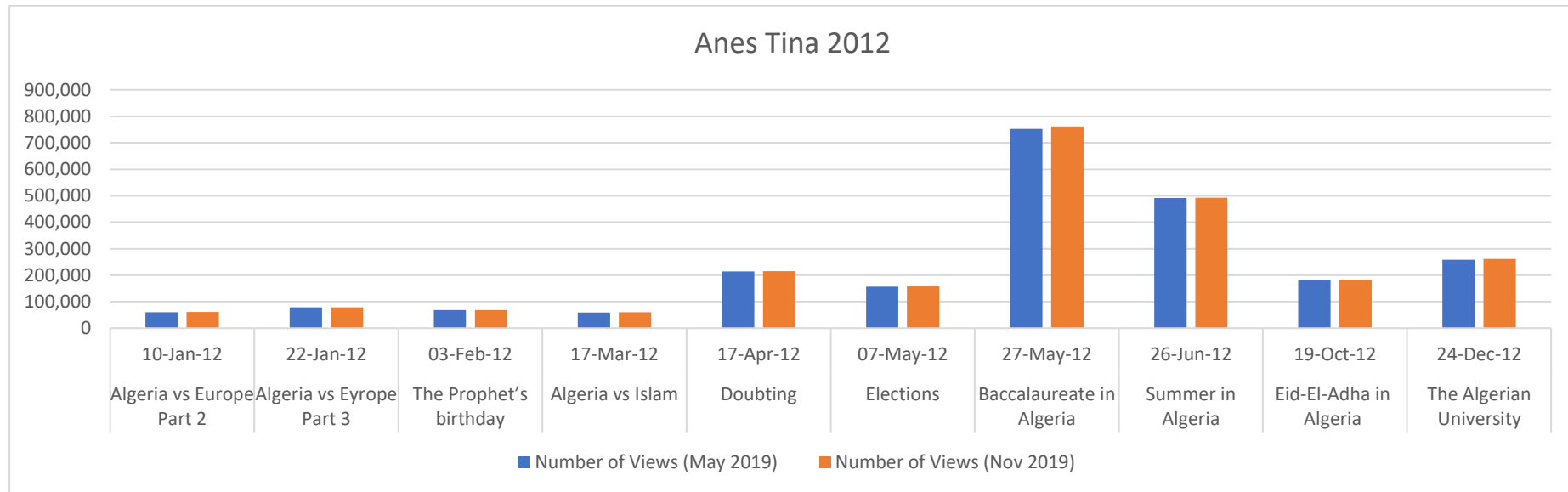
Anes Tina 2011



Description

The graph shows the first two videos that were published on Anes Tina's YouTube channel and the progress of their number of views between May and November 2019. The total sum of the number of views of 2011 videos is 171,319 views; the most viewed 2011 video in November 2019 is 'Algeria vs Europe part 1' that exceeded 100,000 views. The videos were uploaded in 2011 yet the number of views increased between May and November 2019 by 4.55%.

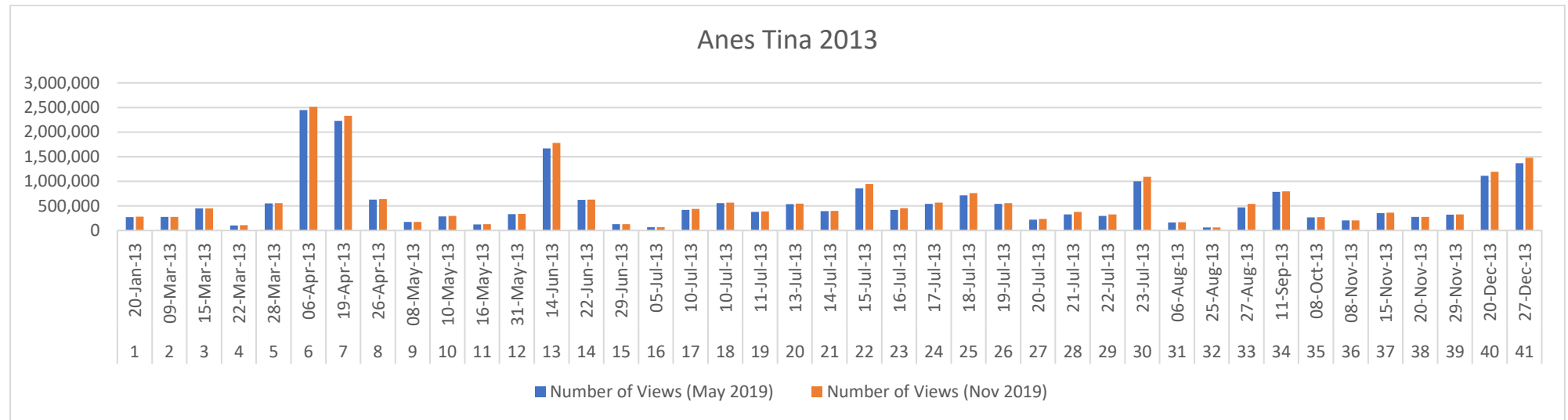
Anes Tina 2012



Description

The bar graph gives information about the videos that Anes Tina published in 2012, their number of views and their growth between May and November 2019. As it is shown, six out of ten videos exceeded 100,000 views. The total sum of the number of views reached 2,341,119 views in November 2019 with a very slight increase by 0.85% in 6-months period. The number of views has increased from April to December; the most viewed video is Baccalaureate in Algeria that exceeded half million views attained 762,132 views and grew by 1.31%. However, the least watched video is 'Algeria vs Islam' that reached 60,224 views in November 2019. The chart shows that Anes have uploaded 3 video comparing Algeria with Europe and Islam, two videos about Islamic celebrations, one about politics, two videos about studies and the two others are diverse. To sum up, the number of views and despite the first years of content creation on YouTube in Algeria it succeeded to overcome the one million views.

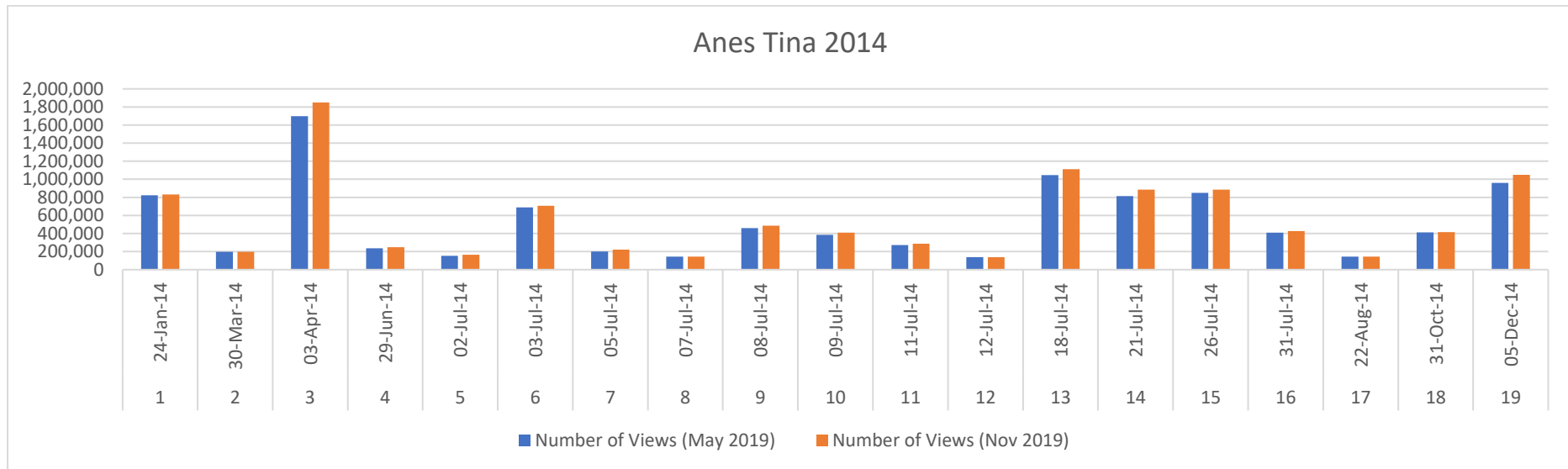
Anes Tina 2013



Description

The bar chart shows the number of views of the videos that Anes Tina published in 2013 and how they increased between May and November 2019. Anes uploaded 41 videos in 2013, some of them are podcasts of Adolf Hitler, Barack Obama and Michael Jackson, some are videos designated mainly to YouTube and most of them are episodes that were scripted and made by Anes for a Maghreb TV channel called ‘Nessma TV’ about several topics about Algeria such as animals, politics, transportation, football, podcasting and Ramadan. The graph shows a fluctuation in the number of views, 3 remarkable peaks and 6 videos that exceeded one million views. The total sum of the number of views of 2013 videos reached 24,022,686 views in November 2019, it grew by 4.77% in 6 months. The most watched video is about Adolf Hitler (num. 6), it reached 2,513,424 views. The second most watched video is about teachers and education in Algeria (num. 7) that attained 2,330,173 views. However, the least watched video is the trailer of Anes Tina episodes on Nessma TV in 2013 Ramadan (num. 16), it is the only 2013 video that did not exceed 100,000 views. To sum up, Anes’s 2013 videos attracted more viewers and some easily attained one million views.

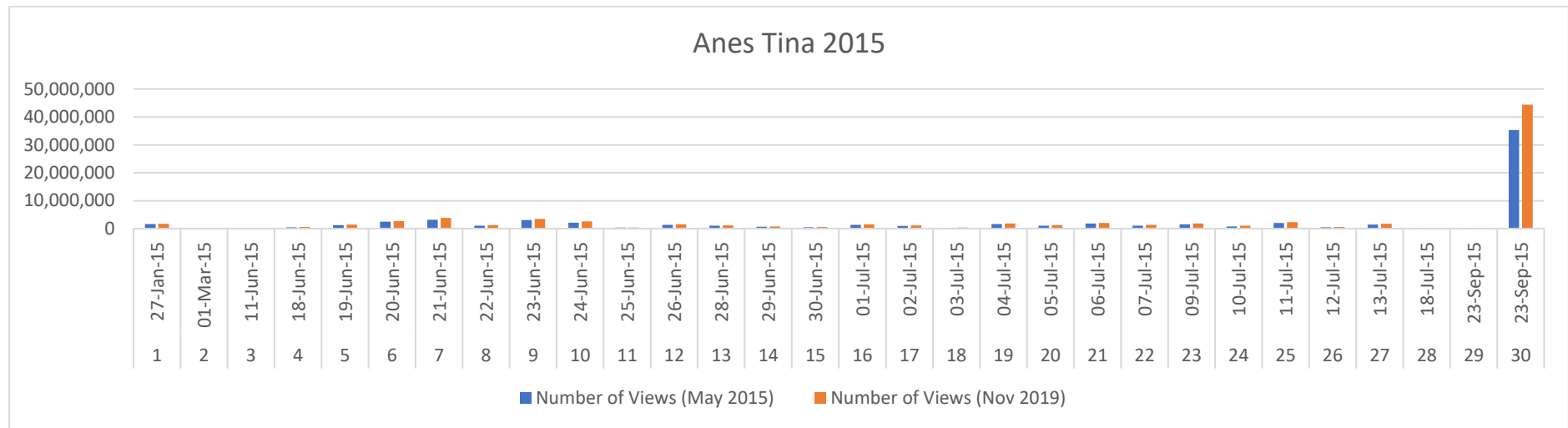
Anes Tina 2014



Description

The bar graph gives information about the videos that were published in 2014 by Anes Tina. The YouTuber published 19 videos in 2014, most of them are episodes from Ramadan series that he broadcasted on Nessma TV. The chart shows that there is a fluctuation in the number of views with a remarkable peak. The total sum of the number of views reached 10,600,014 views in November 2019 with a percentage increase of 5.70%. Anes started the year with a message to the president (num. 1) but the most watched 2014 video is called Apple polishing and apple-polishers that reached 1,849,955 views; the video increased in the 6-months period by 8.98%. The second most watched video is entitled ‘The Indigenous People of Algeria’ that attained 1,112,061 views. However, the least watched video is about Gaza, it reached 137,267 views. To sum up, Anes did not reach all year long but his videos were able to reach a total sum of 10 million views and a slightly remarkable growth in the number of views between May and November 2019.

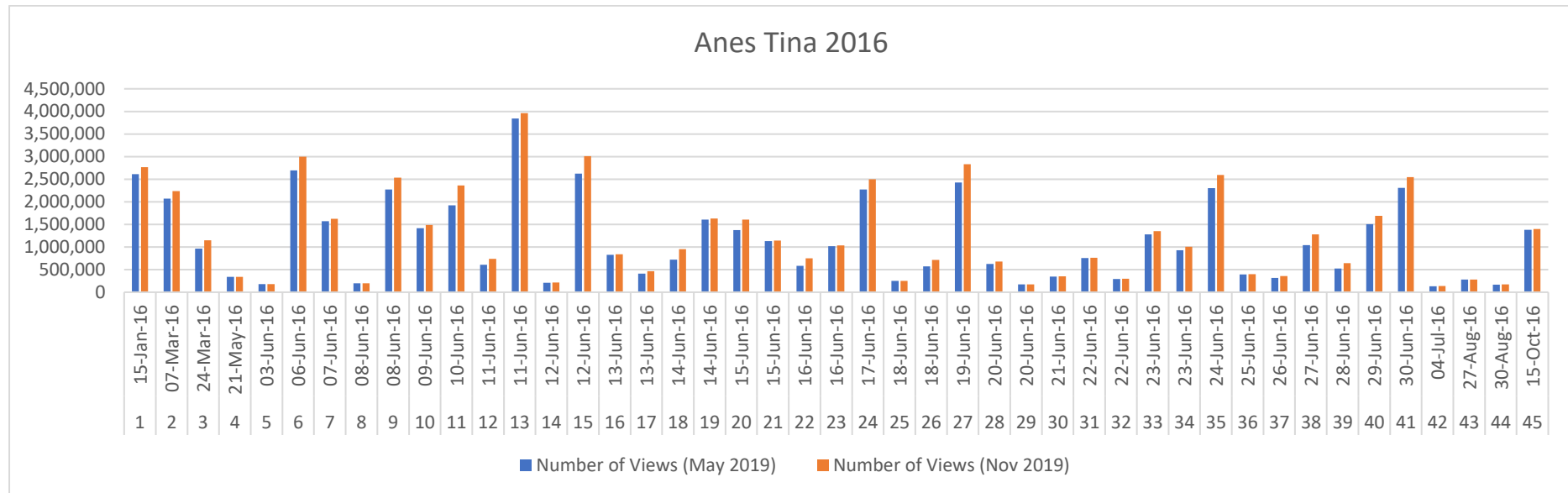
Anes Tina 2015



Description

The bar graph shows the changes in the number of views of 2015 videos that were published by Anes Tina on his YouTube channel. The chart shows a huge difference in the number of views between one video and the rest. The peak is remarkably high and reached in November 2019 more than 40 million views. It increased between May and November by 25.72%. This video is the most on Anes Tina's YouTube channel, it is about a religious celebration in Islam which Eid-El-Adha (num. 30). But, it cannot be discarded that 20 out of 30 videos that were published in 2015 exceeded one million views. Most of them are about Algeria and social problems such as hospitals, religion, justice, illegal immigrants, Francophones, economics and advertisements. The least watched 2015 video is behind the scenes of a TV show (num. 2) that obtained only 62,814 views. The total sum of the number of views increased by 21% between May and November 2019; it finally reached 84,381,761 views. To sum up, 2015 videos attained an outstanding sum of views despite the few appearances of the YouTuber's videos except in June and July.

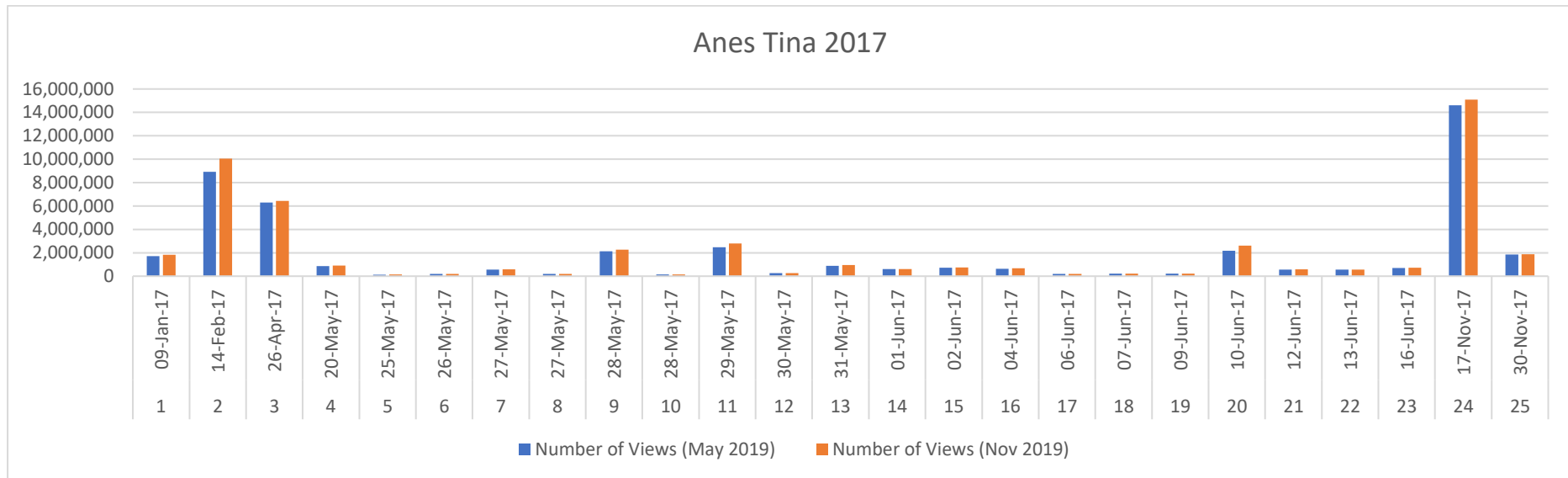
Anes Tina 2016



Description

The graph gives information about the number of views of the videos that were published by Anes Tina in 2016 and their growth from May to November 2019. There is a fluctuation in the number of views but most videos exceeded one million views and grew significantly during the 6 months. It is worth mentioning that the videos that were published between 21st May to 04th July are part of two TV programmes that Anes worked on in Ramadan on two TV channels. The total sum of the number of views increased by 10.05% to reach 56,640,935 views in November 2019. The most watched 2016 video is entitled ‘Bullying in Algeria’ (num. 13), it reached 3,963,069 views in November 2019 after it grew by 3.14%. The second most watched video is called ‘Hairdressers in Algeria’ (num. 15), it attained 3,008,481 views and increased by 14.60% in the 6-months. However, the least watched video is a hidden camera (num. 42) then a video entitled ‘Oudhia Project’ (num. 44) that attained 139,089 views and 171,363 views, respectively. To sum up, most of 2016 videos were primarily designated to TV but they had significant sum of viewership on Anes Tina’s YouTube channel that overcame 50 million views.

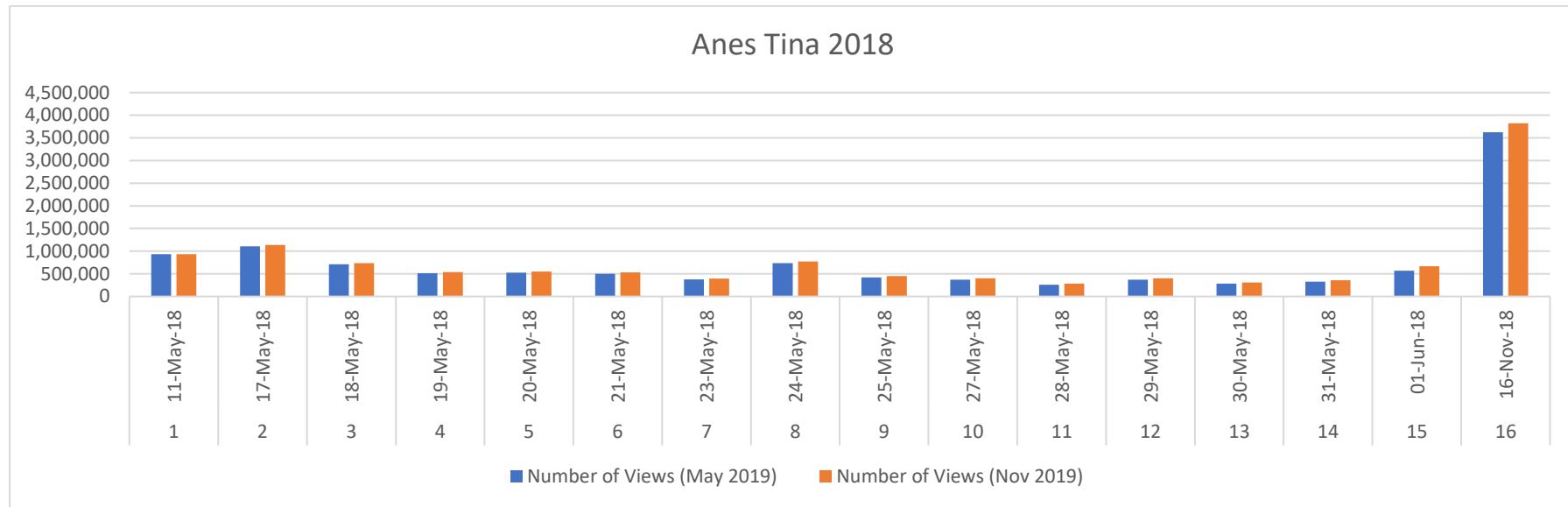
Anes Tina 2017



Description

The bar chart shows the number of views of the 25 videos that Anes published in 2017 and their growth between May and November 2019. As it is shown, there is a variation in the number of views with 3 remarkable peaks; two at the beginning of the year and one at the end. The most watched video is entitled ‘I am angry’ (num. 24), its is a political video that reached 15,096,897 views in November 2019 and increased by 3.42% in 6 months. The second and third most watched videos are entitled ‘Love in Algeria’ (num. 2) and ‘A Message to the Parliament’ (num. 3) that reached 10,044,243 views and 6,424,936 views, respectively. However, the three least watched videos are mainly trailers that obtained 137,589 views (num. 5), 140,390 views (num. 10) and 184,675 views (num. 6). The total sum of the number of views reached in November 50,881,933 views, it grew by 6.29% in 6 months. To sum up, most of 2017 videos were designated to TV yet they could obtain more than 100,000 views and less than 16 million views on YouTube which is noteworthy especially that the total sum reached 50 million views in two years only.

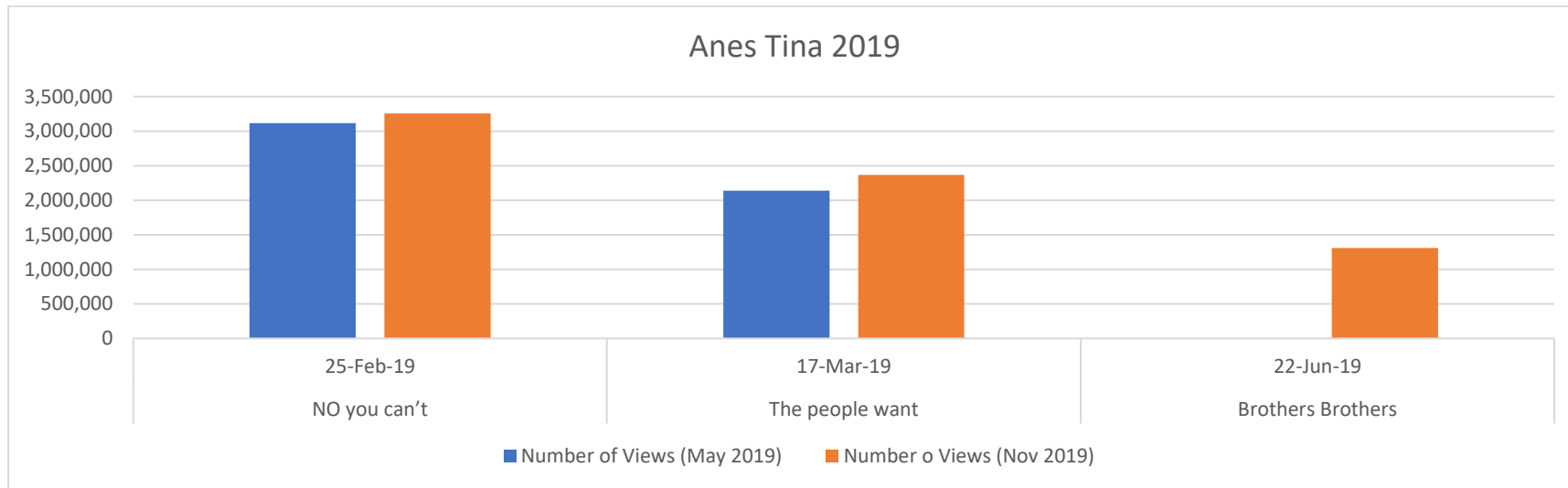
Anes Tina 2018



Description

The graph gives information about the videos that Anes published on his YouTube channel in 2018. Overall, the number of views is moderate but it showed a peak at the end of the year. The videos that were published from 11th of May till 01st of June are part of TV series Anes made for 2018 Ramadan. The most watched 2018 video is political entitled ‘Shame on you’ (num. 16) that reached 3,822,037 views in November and increased by 5.37%. however, the least watched video is the 12th episode from Ramadan TV series entitled ‘Okacha’ that reached 283,752 views. The total sum of the number of views of 2018 videos is 12,291,052 views, it grew by 5.66%. to um up, Anes did not create content particularly designated to YouTube but to TV except the political video that was published on the 16th of November.

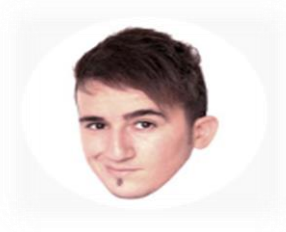
Anes Tina 2019



Description

The graph shows the videos that Anes uploaded in 2019 and their number of views. Two of the published videos are displayed with both May and November data but the last one only with November's because it was added in the 6-months period. The two first videos are political that grew by 7.08% and all 2019 videos exceeded 1 million views. The most watched video is 'No you can't' that obtained more than 3 million views, however, the least watched video is 'Brothers Brothers' that attained more than 1 million views. The total sum of the number of views of 2019 videos is 6,935,940 views. To sum up, Anes did not upload many videos but he focused more on political issues on his recent videos.

Appendix C: Zarouta Youcef 's YouTube Analytics



Bibliography

Zarouta Youcef was born on October 24, 1989 in Algeria. He is a YouTuber, influencer and TV content presenter. His popularity on social media allowed him to present content on Algerian TV channels. He became the first Algerian influencer to participate in the biggest content creators' competition in the Arab world as a jury member.

YouTube

Youcef upload of videos on YouTube is modest but he succeeded to be one of the most followed YouTubers in Algeria because of his content. He uses YouTube videos as a way of expression towards issues and wonders he has about, for example, Algerian advertisements, Rai music and politics. The YouTuber has never published episodes from his TV programmes or series on his YouTube channel. He was nominated in the category of YouTuber of the year in the Algerian YouTubers Award in 2017 with DZjoker and Zanga Crazy.

TV Presenter

The popularity and great followers on social media helped Zarouta Youcef to take a place in Ramadan programmes on private TV channels. He presented podcasts in Ennahar TV in 2015 about education, Facebook, hospitals and internet. The TV series is entitled 'Hna vs Houma' which means 'Us vs Them'. In 2017, he presented a programme in Beur TV entitled 'Zap Zarouta' where he criticises Ramadan TV series and programmes.

YouTube Videos

| Zarouta Youcef | Youtube Subscribers (May 2019) | YouTube Subscribers (Nov 2019) | Number of YouTube videos (May 2019) | Number of YouTube Videos (Nov 2019) | Instagram Followers (May 2019) | Instagram Followers (Nov 2019) | Number of Instagram Posts (May 2019) | Number of Instagram Posts (Nov 2019) | Joined YouTube | Description on YouTube (Nov 2019) |
|--|--------------------------------|--------------------------------|-------------------------------------|-------------------------------------|--------------------------------|--------------------------------|--------------------------------------|--------------------------------------|-------------------------------|-----------------------------------|
| Number | 1,154,464 | 1,28M | 19 | 20 | 1.1M | 1.2M | 1,394 | 1,462 | 08-Jan-11 | |
| Title of Video | Uploading Date (DD-MM-YY) | Duration (HH:MM:SS) | Number of Views (May 2019) | Number of Views (Nov 2019) | Number of Likes (May 2019) | Number of Likes (Nov 2019) | Number of Dislikes (May 2019) | Number of Dislikes (Nov 2019) | Number of Comments (May 2019) | Number of Comments (Nov 2019) |
| School entrance in Algeria | 14-Sep-12 | 00:12:41 | 2,601,343 | 2,712,814 | 43K | 49K | 2.2K | 2.4K | 3,179 | 3,406 |
| The Algerian electoral farce | 27-Nov-12 | 00:06:53 | 1,111,427 | 1,161,125 | 19K | 21K | 566 | 679 | 1,175 | 1,299 |
| “Alhan wa Chabab” ‘Music and Youth’ and shame | 08-Dec-12 | 00:09:36 | 4,538,352 | 4,774,762 | 63K | 71K | 1.9K | 2.2K | 5,660 | 6,004 |
| The end of the world 21.12.2012 | 19-Dec-12 | 00:07:13 | 1,851,693 | 1,962,766 | 35K | 41K | 1.5K | 1.7K | 2,895 | 3,000 |
| Algerian advertisements | 22-Jan-13 | 00:09:27 | 2,431,367 | 2,502,745 | 42K | 45K | 1K | 1K | 2,763 | 2,793 |
| Algeria CAN 2013 | 01-Feb-13 | 00:07:37 | 1,299,047 | 1,418,234 | 20K | 27K | 819 | 1.1K | 1,398 | 1,971 |
| Valentine’s day in Algeria | 15-Feb-13 | 00:06:28 | 1,394,433 | 1,441,891 | 20K | 22K | 867 | 927 | 1,486 | 1,526 |
| Women’s day in Algeria | 08-Mar-13 | 00:04:50 | 1,236,519 | 1,259,808 | 17K | 18K | 800 | 829 | 1,434 | 1,447 |
| Rai Music in Algeria | 30-Mar-13 | 00:08:29 | 5,478,081 | 5,654,576 | 65K | 72K | 1.9K | 2.1K | 5,710 | 5,941 |
| 3G in Algeria | 06-Dec-13 | 00:06:27 | 2,708,047 | 2,844,079 | 42K | 48K | 1.7K | 1.9K | 2,875 | 2,975 |
| Politics in Algeria | 26-Jan-14 | 00:10:31 | 2,526,795 | 2,687,181 | 40K | 46K | 1K | 1.1K | 3,462 | 3,578 |
| Football in Algeria | 06-Nov-14 | 00:11:03 | 3,241,047 | 3,497,575 | 54K | 64K | 1.7K | 2K | 2,511 | 2,814 |
| EY EY and WAY WAY phenomena in Algeria | 28-Dec-14 | 00:13:00 | 8,278,091 | 8,632,081 | 103K | 114K | 3.2K | 3.5K | 8,362 | 8,769 |
| Austerity in Algeria | 12-Feb-16 | 00:16:19 | 2,880,672 | 3,164,901 | 81K | 91K | 2K | 2.2K | 5,528 | 5,816 |
| Algerian advertisemenets 2 | 15-Apr-16 | 00:18:31 | 6,343,532 | 7,058,924 | 158K | 180K | 3.6K | 4.3K | 11,954 | 12,787 |
| Best of Zarouta Youcef (Istagram, Facebook, Vine) #1 | 05-Sep-16 | 00:14:47 | 1,281,886 | 1,436,127 | 42K | 49K | 1.3K | 1.5K | 2,732 | 2,855 |
| Famousness in Algeria | 25-Dec-16 | 00:22:40 | 6,174,591 | 6,847,578 | 210K | 231K | 4.6K | 5.3K | 19,681 | 20,759 |
| Legislative elections in Algeria | 03-May-17 | 00:07:35 | 2,490,605 | 2,690,267 | 155K | 167K | 3.1K | 3.3K | 9,602 | 9,818 |

| | | | | | | | | | | |
|-------------------------------|-----------|-----------------|-------------------|-------------------|------|------|------|------|-------|--------|
| Eid-El-Adha | 30-Aug-17 | 00:06:40 | 2,579,088 | 3,073,620 | 119K | 139K | 4.9K | 5.6K | 8,097 | 8,534 |
| The Next President of Algeria | 21-Nov-19 | 00:17:23 | / | 1,285,233 | / | 146K | / | 4.9K | / | 18,623 |
| Sum | | 3:38:10 | 60,446,616 | 66,106,287 | | | | | | |
| Average | | 00:10:34 | 3181401 | 3,305,314 | | | | | | |

YouTube Summary

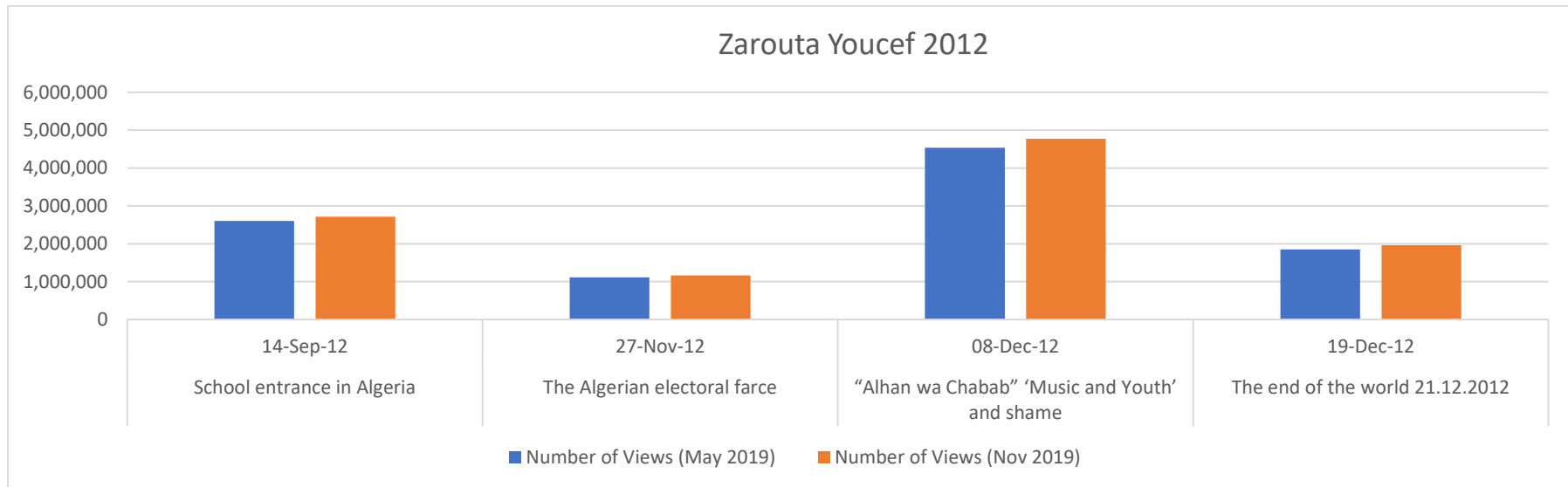
Zarouta Youcef joined YouTube on the 08th of January 2011. He reached in November 2019 a total sum of 1.28M subscribers with only 20 videos compared to 1,154,464 subscribers in May 2019 with 19 videos. Youcef does not publish frequently on his channel but his content easily reaches one million views. As a proof, all his 20 videos exceeded one million views. The YouTuber's content is mainly based on criticism and sarcastic humour of different components of the Algerian society and politics is not an exclusion. The overall number of views of all his YouTube videos reached in November 2019 a sum of 66,106,287 views compared to May 2019; the sum grew by 9.36%.

The five most watched videos on Zarouta Youcef's YouTube channel are mainly sarcastic criticism of music, advertisements and popularity in Algeria. First is a video about a new music genre that appeared in the Algerian west. The YouTuber has criticised it using humour and sarcasm and the total sum of the number of views is 8,632,081 views. Second is a criticism of Algerian advertisements and the video reached 7,058,924 views. Next is a video about famousness in Algeria that attained 6,874,578 views. Then, a video about Rai in Algeria which is a popular type of music in Algeria especially in the west; the video obtained 5,654,576 views. Finally, the fifth most watched video on the channel is about a singing competition broadcasted on National TV, it reached 4,774,762 views. However, the least watched videos include a variety of topics and they are as follow: the first least watched video is entitled 'The Algerian Electoral Farce' that obtained 1,161,125 views. Second least watched video is about Women's day in Algeria, the video reached 1,259,808 views. Then, a video entitled 'The Next President of Algeria' reached 1,285,233 views; Algerian CAN 2013 that reached 1,418,234; finally, a video Best of Zarouta Youcef that obtained 1,436,127 views. Despite the last placement of these videos, they were all able to overcome one million views.

the five most liked videos on the channel are classified from largest to smallest as follow: Famousness in Algeria 231K likes, Algerian advertisements -part 2- 180K likes, Legislative elections in Algeria 167K likes, the next president in Algeria 146K, and Eid El-Adha 139K likes. however, the five most disliked videos are Eid El-Adha 5.6K dislikes, Famousness in Algeria 5.3K dislikes, The next president of Algeria 4.9K dislikes, Algerian advertisements -part 2- 4.3K dislikes and "Ey Ey and Way Way" phenomenon 3.5K dislikes. As it is observed, there are four common videos between the most liked and most disliked videos on the channel.

The YouTuber has never turned off the comments' section of one of his videos. The five most commented videos on his channel are: Famousness in Algeria 20,759 comments, the next president of Algeria 18,623 comments, Algerian advertisements -part 2- 12,787 comments, Legislative election in Algeria 9,818 comment, and "Ey Ey and Way Way phenomenon" 8,769 comments. However, the five least commented videos are from smallest to largest as follow: the Algerian electoral farce 1,299 comments, Women's day in Algeria 1,447 comments, Valentine's day in Algeria 1,526 comments, Algeria CAN 2013 1,971 comments and Algerian advertisements 2,793 comments. Despite the low classification of these videos depending on the number of comments, they could obtain more than 1,000 comments each.

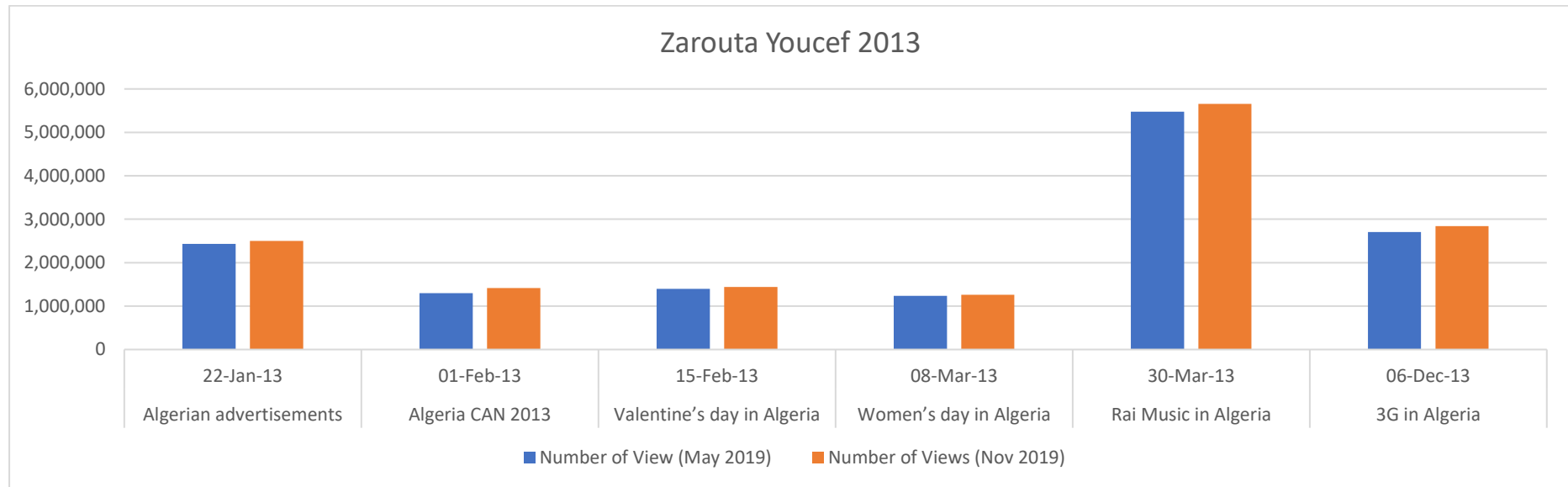
Zarouta Youcef 2012



Description

The bar graph shows the videos that were posted by Zarouta in 2012 on his YouTube channel, their number of views and their growth between May and November 2019. The YouTuber posted 4 videos that all exceeded one million views. The number of views increased in the 6-months by 5.03% to reach in November 2019 a total of 10,611,467 views. The most watched video is about a singing competition that is broadcasted on the Algerian National TV, the video attained 4,774,762 views in November 2019, it grew by 5.21%. However, the least watched video is entitled 'The Algerian Electoral Farce' that obtained 1,161,125 views. To sum up, Zarouta's first videos succeeded to overcome one million views despite their year of publication.

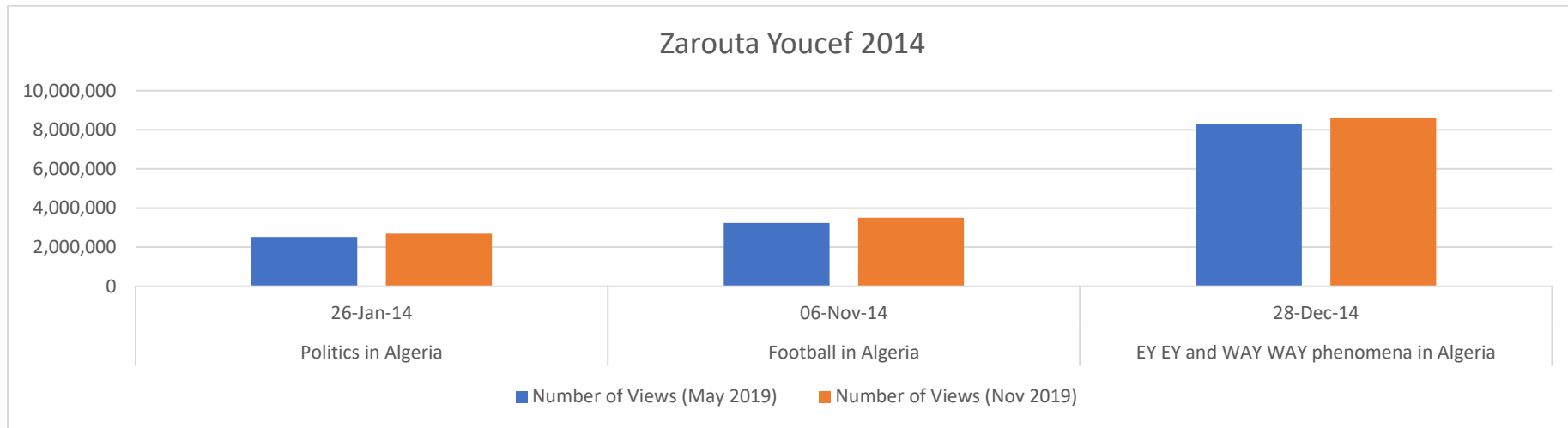
Zarouta Youcef 2013



Description

The bar chart gives information about the videos that Zarouta published in 2013 and their number of views. The six videos were published in January, February, March and December only. They all overcame one million views and they all tackle topics related to Algeria and Algerian lifestyle. The most watched video is about a type of music in Algeria called Rai, it reached 5,654,576 views and increased by 3.22% between May and November 2019. However, the least watched video is about 'Women's Day in Algeria' that obtained 1,259,808 views and slightly grew in 6 months. The total sum of the number of views of 2013 videos reached 15,121,333 views with an increase of 3.94%. So, the videos' upload was irregular and very moderate yet the number of views was somehow considerable despite the infrequent presence of the YouTuber on the channel.

Zarouta Youcef 2014

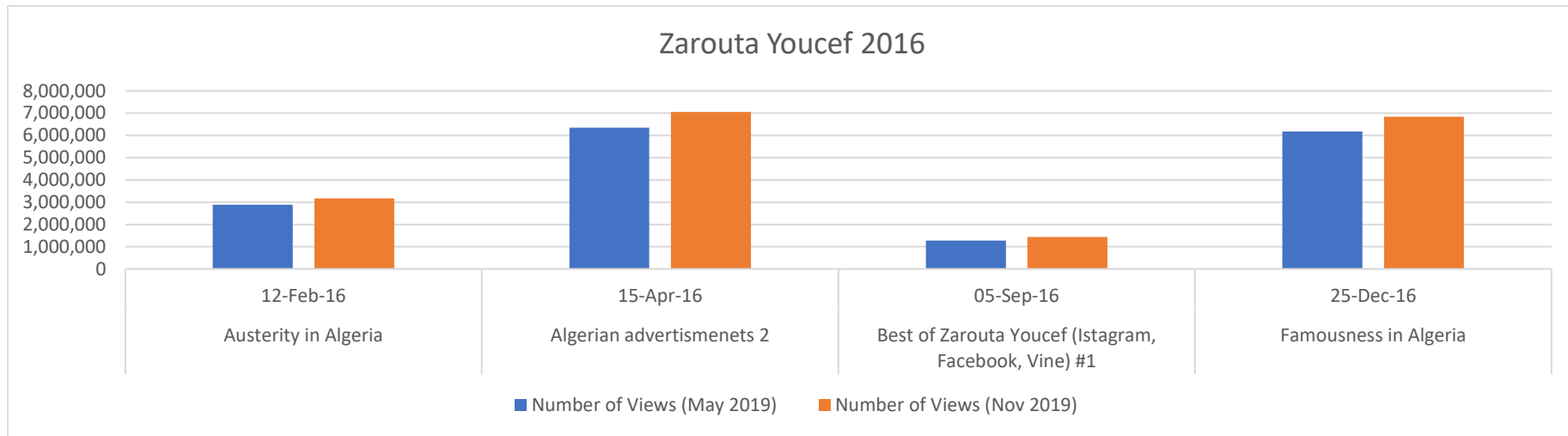


Description

The graph gives data about the videos that Zarouta Youcef published in his YouTube channel in 2014 and covers the growth in the number of views between May and November 2019. According to the graph, the YouTuber uploaded only 3 videos about Algeria in 2014 that all succeeded to overcome 2 million views. However, they did not grow significantly in the 6 months period, the percentage increase reached 5.49% and the total sum of the number of views attained 14,816,837 views in November 2019. The most watched video is about a new dance and music that were spread in the Algerian west, it obtained 8,632,081 views in November 2019 and it is the most viewed video in Zarouta's channel, it grew by 4.28% in 6 months. However, the least watched video is entitled 'Politics in Algeria', it reached 2,687,181 views and increased by 6.35% between May and November 2019. To sum up, 2014 videos were few but all transcended 2 million views which is noteworthy.

Note: The YouTuber did not publish videos in 2015.

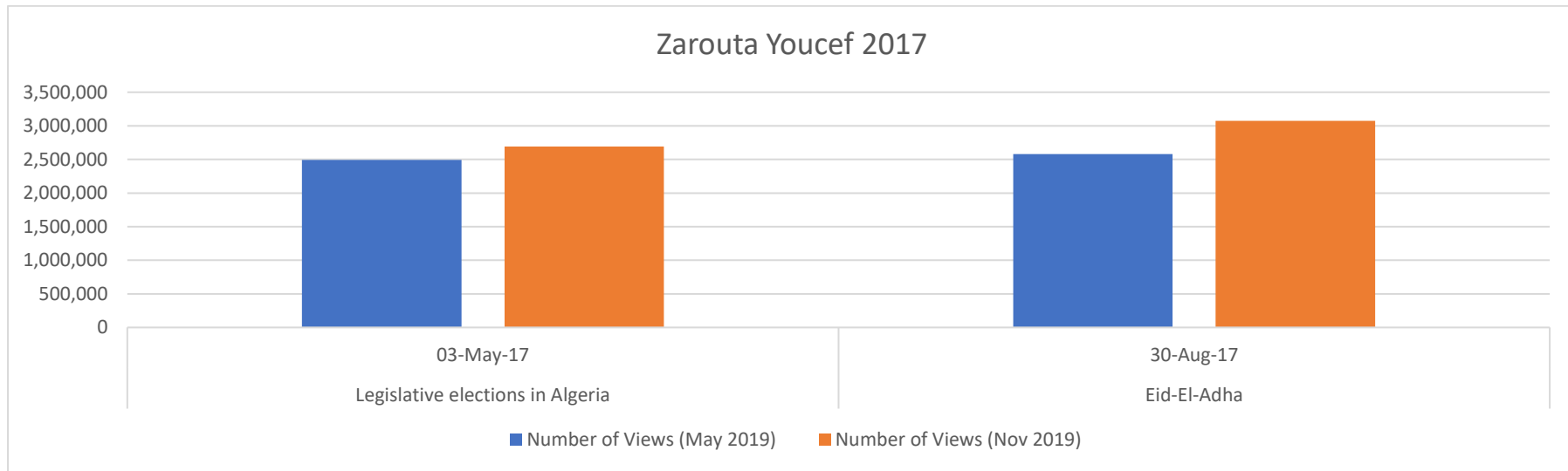
Zarouta Youcef 2016



Description

The bar chart presents information about the videos that Zarouta uploaded in 2016. The number of videos is 4 but the total sum of the number of views is 18,507,530 views after it grew by 10.95% between May and November 2019. The number of views fluctuated along the year and shows two notable peaks that exceeded 6 million views in April and December. The most watched 2016 video is about Algerian advertisements part two, it reached more than 7 million in November 2019 and grew by 11.23%. However, the least watched video is entitled 'Best of Zarouta Youcef', it obtained 1,436,127 views in November 2019 and increased by 12.03%. To sum up, Zarouta's videos kept growing even in 2019 and the total sum of the number of views is still remarkable despite the irregular availability of the YouTuber on his channel and this can be confirmed by his last 2016 video that reached 6,847,578 views in November 2019 and kept increasing in the 6 months to reach percentage of 10.90%.

Zarouta Youcef 2017



Description

The bar graph illustrates the number of views of the videos that Zarouta uploaded in 2017 on his YouTube channel. The YouTuber published only two videos in May and August that both exceeded 2.5 million views. The most watched video is about an Islamic celebration which 'Eid El-Adha', it reached 3,073,620 views in November 2019 and grew by 19.17%. However, the least watched 2017 video is entitled 'Legislative elections in Algeria' that obtained 2,690,267 views after it increased by 8.02%. The total sum of the number of views of 2017 videos is 5,763,887 views, it increased between May and November 2019 by 13.69%. To sum up, despite the very small number of videos in 2017, the sum of viewership increased significantly in 6 months especially after two years of publication.

Note: Zarouta Youcef did not upload videos in 2018.

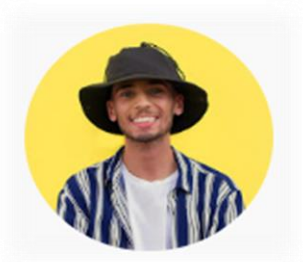
Zarouta Youcef 2019



Description

The chart shows the number of views of the only video that Zarouta published until November 2019. The video is entitled 'The next President of Algeria', it reached 1,285,233 views within the same month of publication.

Appendix D: Mourad Oudia's YouTube Analytics



Bibliography

Mourad Oudia is an Algerian YouTuber, influencers and a student. He was born in March 23, 1997 in Algeria. He studies Civil Engineering in the university of Oran. He participated in DZjoker's web series ENP and then had his own web series on his YouTube channel. He relies on comedy and humour in his videos to treat different topics. Mourad believes in the power of internet and the opportunities it gave him, therefore, he considers himself internet kid.

YouTube

Mourad Oudia joined YouTube in 2012, the average of the number of views is more than one million views per video. He created two web series on his channel and talks about topics such as driving in Algeria, friends, and internet. But he doesn't talk about social issues and never incorporated politics in his videos. He started adding RAP songs into his list, he sung with other rappers and YouTubers such as 'thank you internet' and 'to the top' which he sorted after he reached 1 million subscribers on YouTube. He was nominated in the category of humour in the Algerian YouTubers Award in 2017.

Instagrammer

Mourad Oudia had 1.2M subscribers on Instagram in November 2019 with a total of 231 posts compared to 1M followers in May of the same year with a sum of 250 posts. He publishes his pictures, does stories more frequently and promotes his YouTube videos.

Concerning advertising, he participated in a publicity of "Hammoud Bouelam" which is an Algerian soft drink manufacturing company. Also collaborates with Djezzy and have recently worked with them for a new project with other influencers.

He advertised 'La Vache Qui Rit', which is a brand of cheese, and they lent him the opportunity to go to Egypt with 3 of his followers to support the Algerian football in the African Cup finals.

Other

Mourad Oudia participated in the Algerian biggest protests 'Hirak' that started on the 22nd of February 2019 and shared this on Instagram.

YouTube Videos

| Mourad Oudia | Youtube Subscribers (May 2019) | YouTube Subscribers (Nov 2019) | Number of YouTube videos (May 2019) | Number of YouTube Videos (Nov 2019) | Instagram Followers (May 2019) | Instagram Followers (Nov 2019) | Number of Instagram Posts (May 2019) | Number of Instagram Posts (Nov 2019) | Joined YouTube | Description on YouTube (Nov 2019) |
|---|--------------------------------|--------------------------------|-------------------------------------|-------------------------------------|--------------------------------|--------------------------------|--------------------------------------|--------------------------------------|-------------------------------|-----------------------------------|
| Number | 1,003,196 | 1.21M | 39 | 46 | 1M | 1.2M | 250 | 231 | 30-Dec-12 | Thank you Internet |
| Title of Video | Uploading Date (DD-MM-YY) | Duration (HH:MM:SS) | Number of Views (May 2019) | Number of Views (Nov 2019) | Number of Likes (May 2019) | Number of Likes (Nov 2019) | Number of Dislikes (May 2019) | Number of Dislikes (Nov 2019) | Number of Comments (May 2019) | Number of Comments (Nov 2019) |
| Mourad Oudia- ... Magic (Podcast) | 23-Apr-19 | 00:05:33 | / | 545,040 | / | 14K | / | 400 | / | 586 |
| Mourad Oudia - Dancing in Oran #EyEyEy (Podcast) | 09-Jun-14 | 00:03:15 | / | 172,021 | / | 2.9K | / | 64 | / | 128 |
| Mourad Oudia- Ramadhan (Podcast) | 04-Jul-14 | 00:01:38 | / | 22,011 | / | 1K | / | 19 | / | 64 |
| Mourad Oudia – Studies in Algeria | 25-Jul-14 | 00:04:21 | 807,094 | 875,470 | 27K | 32K | 554 | 668 | 1,030 | 1,192 |
| Mourad Oudia – The end of holidays #fak | 07-Sep-14 | 00:03:49 | 616,990 | 640,223 | 23K | 25K | 463 | 492 | 486 | 521 |
| Mourad Oudia – The prophet’s birthday | 25-Dec-14 | 00:03:33 | 602,823 | 620,804 | 20K | 22K | 406 | 418 | 603 | 643 |
| I love women | 22-Jan-15 | 00:03:57 | 900,043 | 915,618 | 19K | 19K | 394 | 400 | 1,045 | 1,041 |
| Mourad Oudia – I have passed the Baccalaureate exam | 18-Jun-15 | 00:03:48 | 631,096 | 663,602 | 22K | 24K | 212 | 239 | 966 | 1,029 |
| Mourad Oudia – I’ve hated Facebook | 01-Jul-15 | 00:04:36 | 989,507 | 1,081,495 | 33K | 38K | 533 | 640 | 1,191 | 1,259 |
| Mourad Oudia – High school | 17-Sep-15 | 00:03:38 | 1,248,785 | 1,356,624 | 41K | 48K | 655 | 813 | 1,215 | 1,241 |
| I love women 2 | 16-Oct-15 | 00:03:51 | 714,385 | 794,293 | 21K | 26K | 294 | 382 | 946 | 976 |
| Mourad Oudia – Getting old? | 18-Nov-15 | 00:03:13 | 1,161,556 | 1,270,034 | 46K | 52K | 504 | 575 | 1,226 | 1,274 |
| Mourad Oudia - #Stupid2 | 03-Dec-15 | 00:05:40 | 1,622,348 | 1,760,346 | 52K | 59K | 814 | 933 | 2,296 | 2,417 |
| Mourad Oudia - #Stupid6 | 28-Jan-16 | 00:05:31 | 1,468,429 | 1,621,365 | 48K | 56K | 737 | 877 | 1,518 | 1,598 |

| | | | | | | | | | | |
|---|-----------|----------|-----------|-----------|------|------|------|------|-------|-------|
| Mourad Oudia – Love ... | 25-Feb-16 | 00:05:00 | 1,510,378 | 1,601,034 | 59K | 64K | 728 | 807 | 2,528 | 2,577 |
| Happy birthday Mourad Oudia | 23-Mar-16 | 00:04:01 | 995,711 | 1,067,258 | 54K | 59K | 424 | 470 | 2,133 | 2,190 |
| I have lost my Baccaureate | 03-Apr-16 | 00:02:01 | 826,372 | 902,251 | 28K | 33K | 613 | 742 | 923 | 944 |
| Mourad Oudia – Air Algerie | 26-May-16 | 00:03:44 | 1,036,514 | | 44K | / | 873 | / | 1,280 | / |
| Mourad Oudia – Internet | 02-Jul-16 | 00:04:41 | 1,451,817 | 1,551,301 | 67K | 74K | 890 | 991 | 2,591 | 2,620 |
| Mourad Oudia - 00 Muscle | 01-Sep-16 | 00:05:47 | 1,382,580 | 1,531,979 | 58K | 67K | 482 | 573 | 3,223 | 3,349 |
| Mourad Oudia – Stupid 10 | 22-Sep-16 | 00:08:25 | 1,856,250 | 2,016,038 | 73K | 83K | 913 | 1K | 3,057 | 3,199 |
| Mourad Oudia – Friends | 24-Nov-16 | 00:05:26 | 1,793,798 | 2,055,659 | 113K | 131K | 1.6K | 2K | 3,181 | 3,322 |
| Mourad Oudia – Modesty | 15-Dec-16 | 00:04:28 | 1,229,351 | 1,450,761 | 87K | 105K | 616 | 810 | 3,009 | 3,156 |
| Mourad Oudia – Stupid 12 | 13-Jan-17 | 00:06:57 | 1,799,694 | 2,034,943 | 63K | 72K | 1.6K | 1.9K | 5,362 | 5,567 |
| Mourad Oudia – FAQ | 01-Feb-17 | 00:04:52 | 1,651,440 | 1,849,279 | 71K | 81K | 693 | 865 | 2,756 | 2,862 |
| Mourad Oudia – University | 09-Mar-17 | 00:04:48 | 1,514,646 | 1,746,102 | 94K | 109K | 807 | 968 | 3,136 | 3,267 |
| Mourad Oudia – Stupid 15 | 02-Apr-17 | 00:07:31 | 1,815,113 | 2,042,577 | 88K | 99K | 901 | 1K | 3,571 | 3,706 |
| Mourad Oudia – the void | 10-May-17 | 00:06:28 | 1,792,633 | 1,965,311 | 123K | 135K | 1.4K | 1.6K | 3,691 | 3,825 |
| Mourad Oudia – Luv 2 | 17-Jul-17 | 00:06:02 | 1,271,737 | 1,378,208 | 90K | 97K | 847 | 934 | 4,374 | 4,442 |
| Mourad Oudia – Houari Potter ... Magic | 10-Aug-17 | 00:08:22 | 1,999,070 | 2,201,056 | 135K | 146K | 1.2K | 1.3K | 5,441 | 5,462 |
| Mourad Oudia – Howari Potter ft Redboss (audio) | 23-Sep-17 | 00:03:20 | 665,199 | 694,714 | 54K | 56K | 768 | 785 | 2,688 | 2,608 |
| Mourad Oudia – France | 30-Sep-17 | 00:05:43 | 2,084,976 | 2,413,876 | 119K | 136K | 1.3K | 1.6K | 4,612 | 4,743 |
| Mourad Oudia – The series | 11-Jan-18 | 00:07:30 | 1,418,945 | 1,581,278 | 124K | 137K | 2.1K | 2.3K | 7,349 | 7,361 |
| Mourad Oudia – Driving | 28-Feb-18 | 00:06:30 | 2,223,083 | 2,616,466 | 131K | 149K | 1.6K | 1.9K | 6,887 | 6,994 |
| Mourad Oudia – Catching #AYV00 | 12-Jul-18 | 00:08:00 | 1,611,689 | 1,905,568 | 108K | 121K | 1.1K | 1.3K | 6,418 | 6,538 |
| Mourad Oudia – Thank you Internet fc Redboss | 06-Oct-18 | 00:04:26 | 1,128,009 | 1,216,756 | 86K | 90K | 3.5K | 3.6K | 5,900 | 5,832 |

| | | | | | | | | | | |
|--|-----------|-----------------|-------------------|-------------------|------|------|------|------|-------|--------|
| Mourad Oudia – The dentist #AYV01 | 11-Nov-18 | 00:10:28 | 1,437,199 | 1,787,514 | 153k | 173K | 1.4k | 1.7K | 7,094 | 7,398 |
| Mourad Oudia – YouTube #AYV02 | 17-Dec-18 | 00:10:57 | 1,027,011 | 1,210,852 | 92k | 101K | 947 | 1K | 5,689 | 5,725 |
| MLNROH – Mourad Oudia Arkam feat Adel Sweezy (Beat by Kezah) | 27-Dec-18 | 00:03:11 | 1,456,675 | 1,809,875 | 94k | 105K | 2.9k | 3.1K | 6,182 | 6,294 |
| Mourad Oudia - #Bonus-01 only him | 01-Jan-19 | 00:06:01 | 699,299 | 869,029 | 81k | 92K | 1k | 1.1K | 4,090 | 4,243 |
| Mourad Oudia – Love #AYV03 | 20-Mar-19 | 00:10:55 | 1,243,844 | 1,767,055 | 127K | 149K | 1.5K | 1.9K | 9,791 | 10,499 |
| To the top (Million) ft REDBOSS | 03-May-19 | 00:04:26 | 513,887 | 1,061,692 | 79K | 102K | 961 | 1.2K | 5,082 | 5,837 |
| Mourad Oudia - Fathers @AYV04 | 28-May-19 | 00:10:49 | / | 1,164,926 | / | 91K | / | 1.4K | / | 4,827 |
| Mourad Oudia - Vlog Egypt (Algeris vs Senegal) | 07-Jul-19 | 00:10:54 | / | 660,792 | / | 78K | / | 876 | / | 4,343 |
| Mourad Oudia - RAP vs Reality | 11-Sep-19 | 00:08:18 | / | 1,653,729 | / | 207K | / | 4.2K | / | 8,687 |
| Mourad Oudia - Scenario (My story with YouTube) | 21-Sep-19 | 00:10:06 | / | 686,086 | / | 104K | / | 779 | / | 6,632 |
| Mourad Oudia - Internet | 09-Nov-19 | 00:08:23 | / | 741,883 | / | 99K | / | 1K | / | 4,002 |
| Sum | | 3:35:57 | 50,199,976 | 61,575,825 | | | | | | |
| Average | | 00:05:32 | 1287179 | | | | | | | |

YouTube Summary

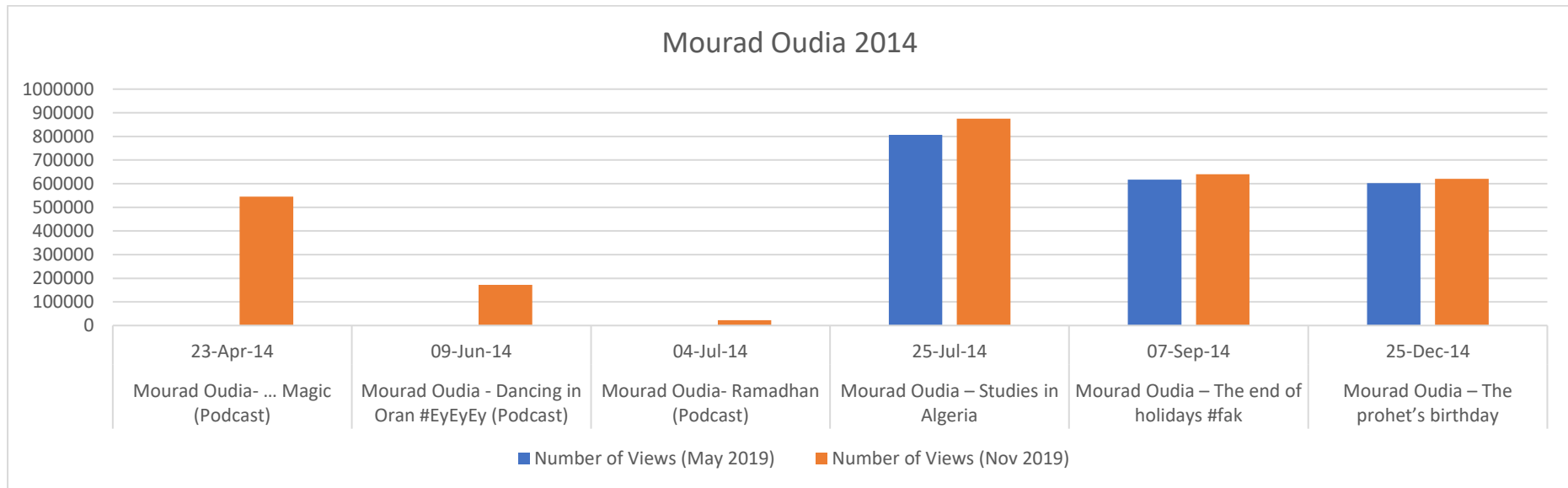
Mourad Oudia joined YouTube on the 30th of December 2012. He reached in November 2019 a sum of 1.21M subscribers with a total of 46 videos while he had 1,003,196 subscribers in May 2019 with 39 videos. 31 out of 46 videos overcame one million views. Most of Mourad's videos are about Algeria and Algerian lifestyle. He relies on humour and has never tackled the subject of politics in his videos. The YouTuber has deleted one video from his channel between May and November 2019 about Algerian airlines that reached 1 million views and put three videos from 2014 visible again by November 2019. He started two YouTube video series one with a hashtag #Stupid and another entitled #AYV which means Another YouTube Video. He started using recently songs with rappers and other YouTubers to transmit his sarcastic messages. The overall sum of the number of views of Mourad Oudia's YouTube videos attained in November 2019 a total of 61,575,825 views; it grew since May 2019 by 22.66%. The average of the number of views is 1,338,582.

The five most watched videos on Mourad Oudia's YouTube channel are from largest to smallest as follow: the first video entitled 'driving' reached 2,616,466 views, the second video entitled 'France' attained 2,413,876 views, Next is 'Houari Potter ... Magic' that obtained 2,201,056 views, Friends reached 2,055,659 views and the fifth most watched video is entitled 'Stupid 15' that had 2,042,577 views. All the top 5 videos transcended 2 million views. However, the five least watched videos are from smallest to largest as follow: Ramadan (Podcast) 22,011 views, Dancing in Oran #EyEyEy (Podcast) 172,021 views, Magic (Podcast) 545,040 views, the prophet's birthday 620,804 views and the end of holidays 640,223 views.

the five most liked videos on Mourad Oudia's channel are: RAP vs reality 207K likes, the dentist #AYV01 attained 173K likes, love #AYV03 reached 149K likes, driving 149K likes and Houari Potter ... Magic attained 146K likes. However, the most disliked videos are: RAP vs reality received 4.2K dislikes, 'Thank you internet ft Redboss' which is a song attained 3.6K dislikes, another song entitled MLNRH obtained 3.1K dislikes, a video entitled 'the series' had 2.3K dislikes, and finally, 'friends' reached 2K dislikes.

The YouTube has never turned off the comments section of his videos. The five most commented videos are Love #AYV03 that received 10,499 comments, RAP vs reality had 8,687 comments, the dentist #AYV01 7,398 comments, the series reached 7,361 comments, and driving 6,994 comments. However, the least commented videos are from smallest to largest: Ramadan 64 comments, Dancing in Oran 128 comments, the end of holidays 521 comments, magic 586 comments and the prophet's birthday 643 comments.

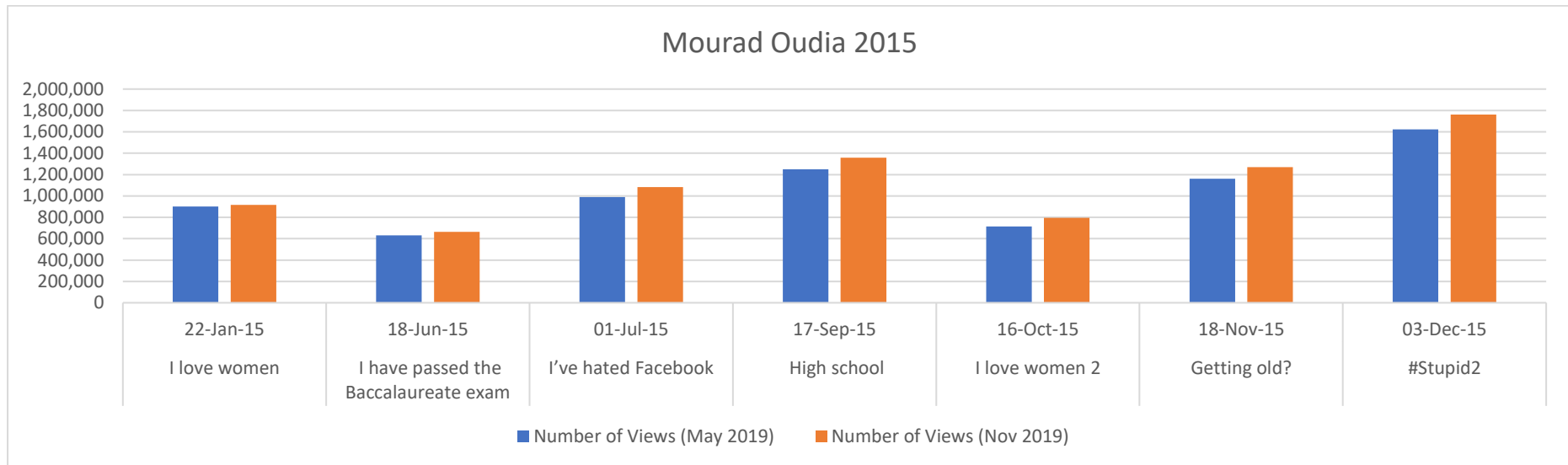
Mourad Oudia 2014



Description

the graph shows the number of views of the videos that were published in 2014 by Mourad Oudia. In May 2019, the three first videos were private; therefore, no data could be obtained before November 2019. The number of views went through three main changes which are a decrease from April to the 04th of July, an increase in the 25th of July, then almost a steady sum in September and December. The number of views of 2014 reached in November 2019 a total sum of 2,875,569 views and the pre-existing videos grew by 5.41%. The most watched video is about studies in Algeria, it reached 875,470 views and grew by 8.47% in 6 months. However. The least watched video is one of the re-published videos which is about Ramadan, it attained only 22.011 views. To sum up, Mourad Oudia's first videos were few and witnessed a moderate change by the end of the year.

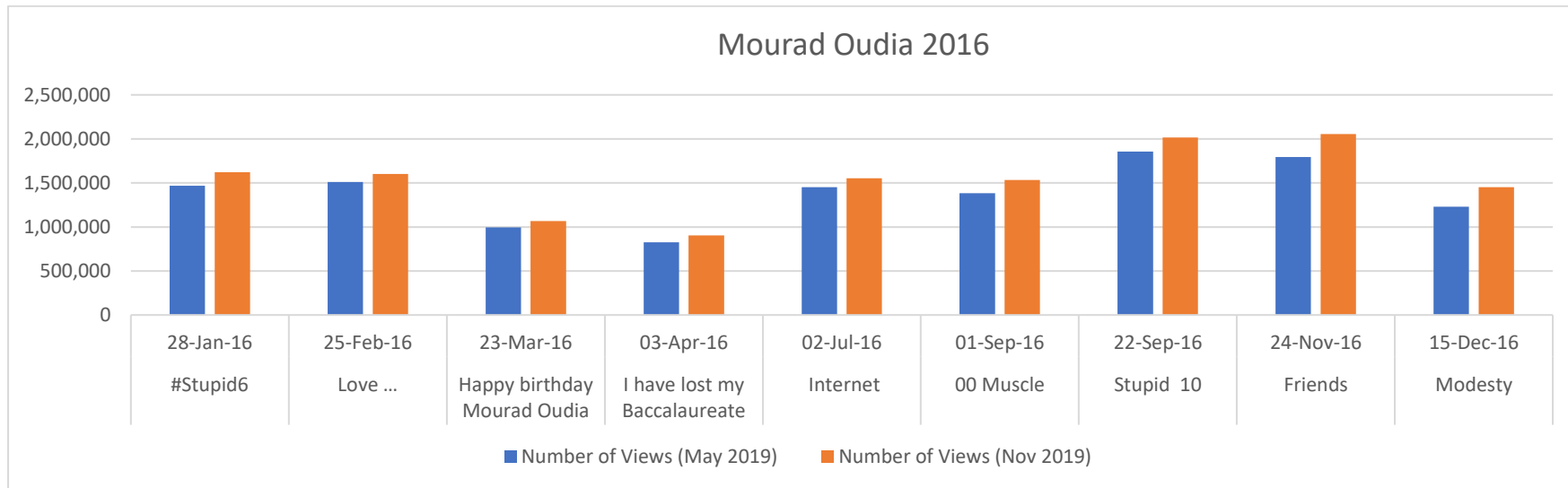
Mourad Oudia 2015



Description

The bar chart presents information about the 7 videos that Mourad Oudia published in 2015. The number of views fluctuated but increased by the end of the year and 4 videos overcame one million views in November 2019. The number of views grew by 7.90% between May and November 2019, it then reached a total sum of 7,842,012 views. The most watched video is entitled Stupid number 2, it attained 1,760,346 views and increased by 8.50% in 6 months. However, the least watched video is called 'I have passed the Baccalaureate exam' that obtained 663,602 views in November 2019. So, the video upload is not regular yet some videos succeed to transcend one million views.

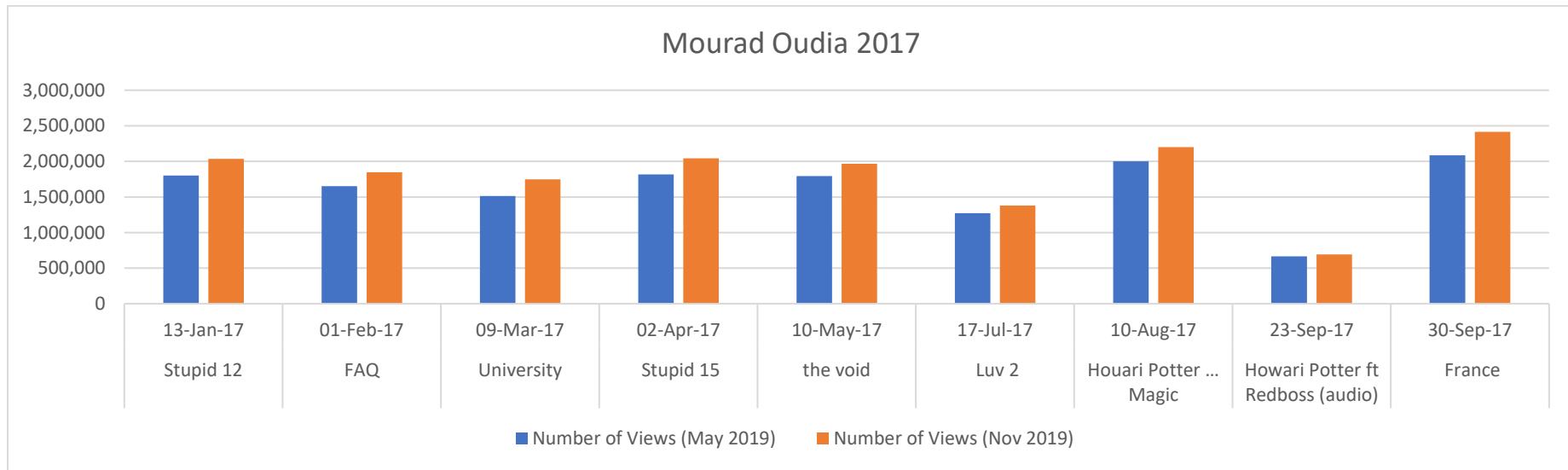
Mourad Oudia 2016



Description

The bar graph gives data about the videos that Mourad uploaded on his YouTube channel in 2016. According to the chart, Mourad published 9 videos that achieved viewership starting from 900,000 to two million views and all exceeded one million views in November 2019 except one video. The YouTuber added videos in different months that tackle a variety of topics. They reached a sum of 13,797,646 views and raised by 10.25% between May and November 2019. The most watched video is Friends that attained 2,055,659 views in November and grew by 14.60% in the 6 months. However, the least viewed 2016 video is entitled ‘I’ve lost my Baccalaureate exam’ that obtained 902,251 views. So, most of the videos that were uploaded on Mourad’s channel exceeded one million views and reach as a whole more than 10 million views which is fair-to-middling especially with modest upload of videos.

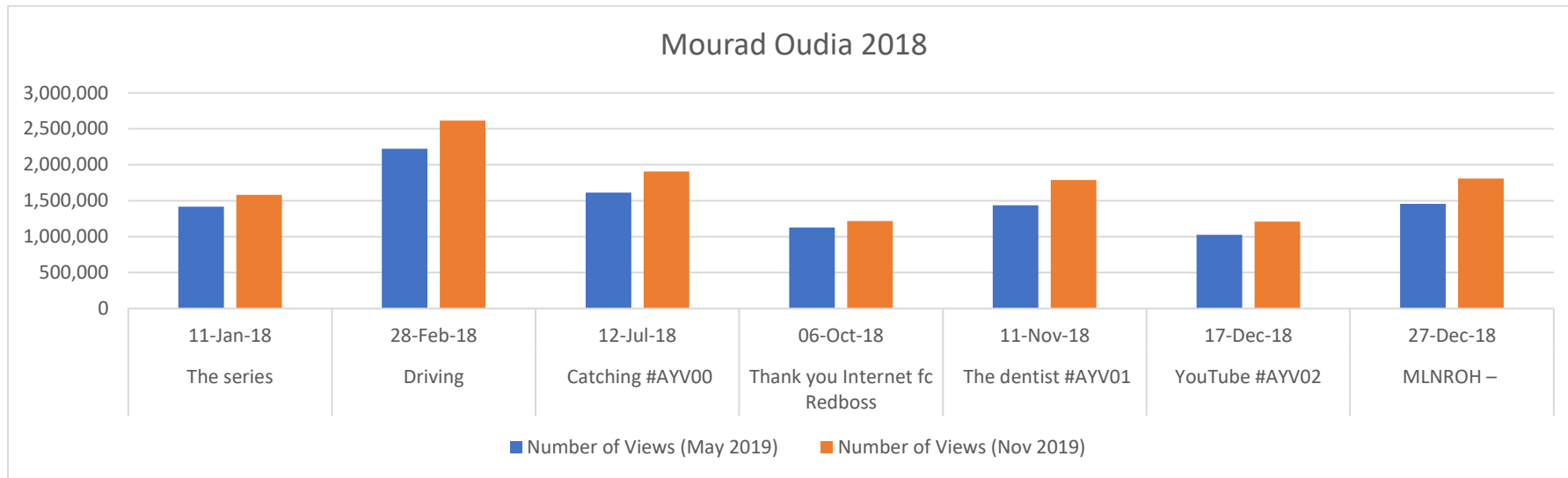
Mourad Oudia 2017



Description

The graph illustrates the change in number of views of the 9 videos that Mourad published in his channel in 2017. 7 out of 9 videos exceeded 1.5 million views in November 2019 and grew markedly from May to November 2019. The total sum of the number of views reached in November 16,326,066 views compared to May which was 14,594,508 views; so, it increased by 11.86% in 6 months. The most watched 2017 video is entitled ‘France’ that obtained 2,413,876 views and raised in 6 months by 15.77%. however, the least watched video is an audio called ‘Howari Potter ft. Redboss’, it attained 694,714 views. So most of the YouTuber’s videos sustained the one million views in 2017.

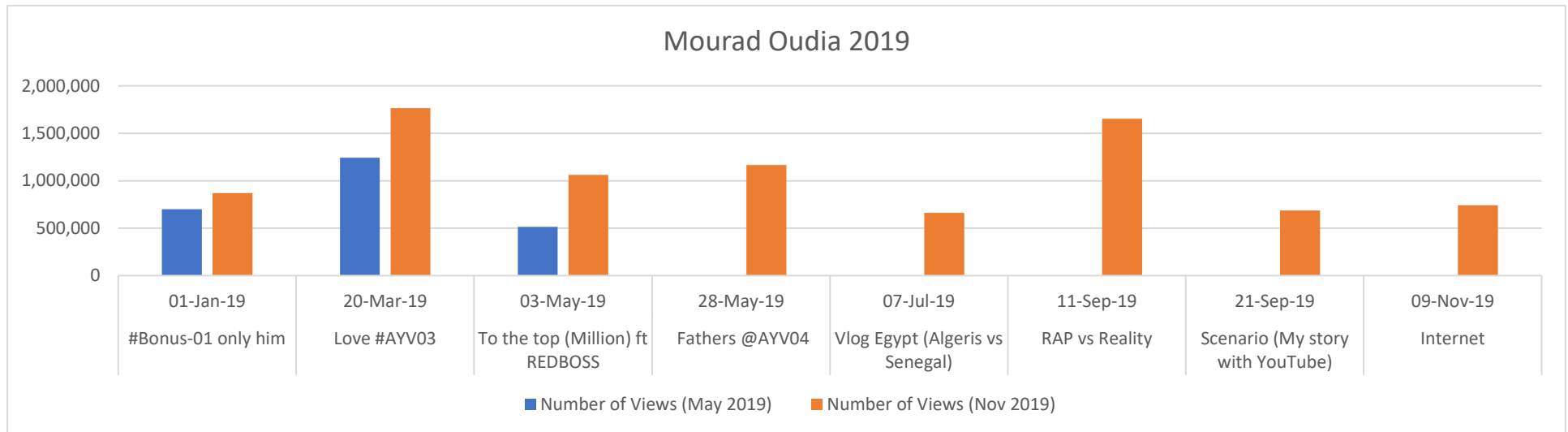
Mourad Oudia 2018



Description

The graph shows the videos that Mourad uploaded in 2018 and the change in their number of views. The 7 uploaded videos all exceeded one million views and grew by 17.72% between May and November 2019. The total sum of the number of views reached 12,128,309 views in November 2019 compared to May 2019 when it was 10,302,611 views. The most watched 2018 video is about driving, it attained 2,616,466 views in November 2019 and increased by 17.70% in the 6 months. However, the least watched video is an episode from the YouTuber’s series ‘Another YouTube Video’ that obtained 1,210,852 views in November. To sum up, Mourad’s video are still sustainable and all succeed to overcome the one million views.

Mourad Oudia 2019



Description

The bar graph illustrates the number of views of the videos that Mourad uploaded in 2019. Between May and November 2019, Mourad published 5 new videos. The total sum of the number of views of 2019 videos attained 8,605,192 views in November 2019. The most watched video is entitled ‘Love’ that reached 1,767,055 views and grew in the 6 months by 42.06%. However, the least watched video is a vlog to Egypt that obtained 660,792 views. The pre-existing videos that are displayed with both May and November data increased by 50.50 % in the 6 months. So despite the late publication of some videos, they succeeded to attain at least half million views and the first pre-existing videos raised significantly in the 6 months which is noteworthy.

Appendix E : Zanga Crazy's YouTube Analytics



Bibliography

Zanga Crazy is a comedy group made of three people; they are Ramzi, Dadi and Samir. They post videos on YouTube about the Algerian society and always tackle issues from an Algerian perspective using humour. They won title of Best Comedy Group in Algeria in 2014 and best comedy series 'Bin Bakry w Lyoum' which means 'Between Ancient days and Today' on Ennahar TV in Ramadan 2015. All the group members participated in 2019 'Hirak' against the Algerian governors.

YouTube

The YuTubers worked on several web and TV series. Most of their YouTube videos are episodes from the broadcasted TV series 'Allo c'est rien' broadcasted on Hogar TV in 2014, 'Bin Bakry w Lyoum' which means between ancient days and today and 'El-Houma' which means neighbourhood broadcasted on Ennahar TV in 2015 and 2016 and 'Bin lbareh w Lyoum' which means between yesterday and today broadcasted on Echorouk TV in 2018. The group has also worked on a song with a Rapper that is entitled 'Mama Africa' to support the Algerian football national team in the African finals. The song has made a huge success among Algerian audiences. The topics that the group likes to work on are quite numerous and multisectoral. They talk about fashion, woman, respect, Eid El-Adha, weddings, homeless people, administration, election and hospitals. The total sum of the number of views of all their videos reached more than 100,000,000 views. They were nominated for the category YouTuber of the year in the Algerian YouTubers Awards in 2017.

Instagram

Ramzi Zanga Crazy is the most followed member on Instagram. He reached in November 2019 a sum of 942K followers with 301 posts compared to May of the same year when he had 6147K followers and 264 posts. He refers to himself on Instagram as comedian and influencer. He visited different countries during his career including Turkey, Egypt, France, Russia and Dubai. He promotes different countries and brands with his colleagues and sometimes alone. This includes the countries he visited, Coca Cola, Emirates and Hugo Boss.

Note

The group have another channel entitled 'Zanga Crazy Official' that obtained 441K subscribers and has 32 videos. They won best web series in the Algerian YouTubers Awards in 2017. The web series was published on their second YouTube channel and it is entitled 'Hna les Zalgeriens'. The other YouTube channel i.e.: 'Zanga Crazy' was picked because of the high number of followers and videos. And there has been a focus on Ramzi's Instagram because he is the most followed on this platform compared to other group members.

YouTube Videos

| Ramzi Zanga Crazy | Youtube Subscribers (May 2019) | YouTube Subscribers (Nov 2019) | Number of YouTube videos (May 2019) | Number of YouTube Videos (Nov 2019) | Instagram Followers (May 2019) | Instagram Followers (Nov 2019) | Number of Instagram Posts (May 2019) | Number of Instagram Posts (Nov 2019) | Joined YouTube | Description on YouTube (Nov 2019) |
|--|---------------------------------------|---------------------------------------|--|--|---------------------------------------|---------------------------------------|---|---|--------------------------------------|--|
| Number | 583,125 | 883K | 146 | 109/104 | 617k | 942K | 264 | 301 | 17-Oct-10 | |
| Title of Video | Uploading Date (DD-MM-YY) | Duration (HH:MM:SS) | Number of Views (May 2019) | Number of Views (Nov 2019) | Number of Likes (May 2019) | Number of Likes (Nov 2019) | Number of Dislikes (May 2019) | Number of Dislikes (Nov 2019) | Number of Comments (May 2019) | Number of Comments (Nov 2019) |
| Engagement in Algeria | 14-Feb-12 | 00:07:47 | 340,621 | 343,588 | 3.2K | 3.3K | 179 | 186 | 259 | 263 |
| Nedjma DZ advertisement | 30-Aug-12 | 00:06:51 | 706,774 | 720,086 | 4.7K | 4.9K | 277 | 298 | 947 | 951 |
| Algeria vs Libya 2012 | 04-Oct-12 | 00:05:08 | 837,592 | 848,250 | 4.1K | 4.3K | 202 | 212 | 580 | 583 |
| Distribution CAN 2013 | 09-Feb-13 | 00:05:29 | 452,437 | 461,321 | 2.7K | 2.8K | 88 | 95 | 276 | 286 |
| Pupils and BAC in Algeria/ Facebook took all my time | 19-May-13 | 00:01:38 | 824,267 | 839,137 | 8K | 8.5K | 219 | 226 | 376 | 393 |
| Zangawiya in the name of ZAWALIA | 05-Jul-13 | 00:05:22 | 2,560,309 | 2,652,940 | 30K | 32K | 742 | 827 | 2,368 | 2,439 |
| Life, listen to me | 09-Aug-13 | 00:03:19 | 1,574,465 | 1,600,556 | 15K | 16K | 352 | 371 | 924 | 960 |
| Algeria vs Burkina Faso | 10-Oct-13 | 00:05:44 | 4,212,631 | 4,350,782 | 33K | 36K | 1.3K | 1.4K | 3,244 | 3,340 |
| Algeria in Brazil | 20-Dec-13 | 00:05:09 | 437,172 | 446,305 | 2.9K | 3.1K | 112 | 118 | 250 | 251 |
| Dadi Zanga Show// Amine Comedy Club | 09-Apr-14 | 00:06:02 | 58,826 | 59,145 | 405 | 411 | 16 | 17 | 20 | 21 |
| There is no milk "We became yellow" | 11-Apr-14 | 00:05:00 | 2,355,026 | 2,390,950 | 24k | 25K | 693 | 721 | 1,680 | 1,704 |
| Hello it's nothing episode 05 | 04-Jul-14 | 00:09:32 | 53,688 | 54,373 | 327 | 343 | 20 | 20 | Disabled. | Disabled. |
| Hello it's nothing episode 07 | 05-Jul-14 | 00:09:30 | 161,112 | 162,493 | 1K | 1.1K | 51 | 51 | 47 | 49 |
| Hello it's nothing episode 08 | 06-Jul-14 | 00:09:30 | 66,519 | 67,274 | 473 | 483 | 17 | 18 | Disabled. | Disabled. |

| | | | | | | | | | | |
|--|-----------|----------|-----------|-----------|------|------|------|------|-----------|-----------|
| Hello it's nothing episode 10 | 08-Jul-14 | 00:08:18 | 118,102 | 119,329 | 908 | 941 | 40 | 41 | 35 | 36 |
| Hello it's nothing episode 11 | 09-Jul-14 | 00:09:10 | 63,172 | 63,864 | 479 | 488 | 16 | 17 | 18 | 19 |
| Hello it's nothing episode 12 | 10-Jul-14 | 00:09:03 | 51,545 | 52,140 | 318 | 328 | 14 | 14 | 18 | 19 |
| Hello it's nothing episode 13 | 12-Jul-14 | 00:10:39 | 56,278 | 56,900 | 340 | 344 | 17 | 18 | 16 | 17 |
| Hello it's nothing episode 14 | 13-Jul-14 | 00:08:54 | 52,889 | 53,562 | 324 | 332 | 14 | 15 | Disabled. | Disabled. |
| The situation of Algerian stadiums between the ancient days and today/ We are all against violence in stadiums | 24-Aug-14 | 00:02:39 | 891,341 | 914,341 | 7K | 7.5K | 296 | 319 | 310 | 314 |
| Zanga Crazy feat Mister AB – Clash Way // Buzz 2015 // Way Way Ey Ey | 21-Nov-14 | 00:04:57 | 1,292,452 | 1,312,206 | 9.8K | 10K | 903 | 934 | 510 | 510 |
| Algeria in Guinea | 23-Jan-15 | 00:04:20 | 2,035,422 | 2,116,738 | 18K | 20K | 726 | 783 | 983 | 1,023 |
| Dadi electronic project presentation | 24-Mar-15 | 00:05:28 | 12,157 | 12,493 | 427 | 438 | 25 | 25 | 48 | 48 |
| BAC exam between ancient days and today | 18-Jun-15 | 00:05:27 | 1,936,502 | 2,197,096 | 18K | 22K | 923 | 1.1K | 565 | 637 |
| Thieves – between ancient days and today | 19-Jun-15 | 00:07:19 | 2,069,288 | 2,366,850 | 17K | 21K | 880 | 1.1K | 577 | 617 |
| Youth in Algeria – Ancient days vs today | 01-Jul-15 | 00:07:50 | 935,152 | 969,776 | 8.7K | 9.4K | 274 | 303 | 292 | 292 |
| Stadiums in Algeria – Ancient days vs today | 02-Jul-15 | 00:07:25 | 2,895,451 | 3,288,029 | 23K | 28K | 1.3K | 1.6K | 827 | 926 |
| Engagement between ancient days and today | 03-Jul-15 | 00:07:40 | 2,143,860 | 2,463,802 | 19K | 23K | 962 | 1.1K | 780 | 905 |
| Elections in Algeria – Ancient days vs today | 04-Jul-15 | 00:07:40 | 604,018 | 690,510 | 7.5K | 9.2K | 282 | 368 | 296 | 331 |
| Prison in Algeria – Ancient days vs today | 04-Jul-15 | 00:06:24 | 2,571,606 | 2,914,700 | 23K | 29K | 1.3K | 1.5K | 628 | 695 |
| Engagement part 2 – Ancient days vs today | 04-Jul-15 | 00:06:55 | 1,712,781 | 1,907,926 | 17K | 20K | 680 | 852 | 610 | 654 |
| Manhood in Algeria – Ancient days vs today | 06-Jul-15 | 00:07:43 | 1,863,857 | 2,378,751 | 16K | 26K | 760 | 1.1K | 410 | 501 |
| Prophet's birthday – Ancient days vs today 2015 | 07-Jul-15 | 00:08:06 | 2,065,510 | 2,458,455 | 17K | 23K | 941 | 1.2K | 517 | 619 |
| Ramadhan Preparations – Ancient days vs today | 09-Jul-15 | 00:07:52 | 1,941,193 | 2,228,151 | 18K | 22K | 767 | 984 | 682 | 717 |

| | | | | | | | | | | |
|---|-----------|----------|-----------|-----------|------|------|------|------|-----------|-----------|
| Ramadhan – Ancient days vs today | 09-Jul-15 | 00:08:22 | 1,705,147 | 1,990,774 | 15K | 19K | 674 | 894 | 537 | 591 |
| Driving Licence – Ancient days vs today | 10-Jul-15 | 00:09:53 | 890,720 | 996,706 | 8.2K | 9.8K | 340 | 416 | 250 | 263 |
| Holidays – Ancients days vs today | 11-Jul-15 | 00:09:13 | 1,740,448 | 1,857,300 | 13K | 15K | 846 | 946 | 551 | 575 |
| Games - Ancients days vs today | 28-Jul-15 | 00:06:33 | 1,001,233 | 1,255,404 | 8.6K | 11K | 350 | 575 | 259 | 288 |
| Couples and New bridal couple in Algeria - Ancients days vs today | 10-Aug-15 | 00:06:16 | 1,193,893 | 1,446,794 | 10K | 14K | 522 | 763 | 401 | 543 |
| Dentists in Algeria – Ancient days vs today | 11-Aug-15 | 00:06:37 | 971,561 | 1,031,758 | 7.4K | 8.4K | 366 | 410 | 209 | 218 |
| Football in Algeria - Ancients days vs today | 12-Aug-15 | 00:06:33 | 1,042,380 | 1,198,608 | 10K | 12K | 423 | 564 | 251 | 281 |
| Hospitals in Algeria - Ancients days vs today | 19-Aug-15 | 00:07:29 | 793,628 | 906,549 | 6.9K | 8.5K | 242 | 335 | 212 | 221 |
| Work in Algeria - Ancients days vs today – Zanga Crazy and Mister X | 21-Aug-15 | 00:08:26 | 554,825 | 667,892 | 6.7K | 8.9K | 224 | 301 | 171 | 194 |
| Neighbours in Algeria – Ancient days vs today | 21-Aug-15 | 00:07:03 | 1,217,101 | 1,430,587 | 11K | 15K | 514 | 721 | 298 | 327 |
| Eid-El-Fitr in Algeria - Ancients days vs today | 24-Aug-15 | 00:08:55 | 3,534,461 | 4,023,622 | 29K | 35K | 1.7K | 2.1K | 1,242 | 1,423 |
| Algerian mentality - Ancients days vs today | 26-Aug-15 | 00:09:51 | 1,735,546 | 2,114,512 | 16K | 21K | 756 | 1K | 464 | 545 |
| Algerian primary school - Ancients days vs today | 27-Aug-15 | 00:06:38 | 1,366,943 | 1,622,401 | 13K | 17K | 485 | 716 | 370 | 406 |
| Doubting within Algerians – episode 1 | 06-Jun-16 | 00:09:02 | 1,044,397 | 1,181,595 | 12K | 14K | 426 | 528 | 546 | 566 |
| Supporters in Algeria – episode 2 | 07-Jun-16 | 00:10:24 | 479,627 | 581,924 | 6K | 7.6K | 316 | 406 | Disabled. | Disabled. |
| The gentle thieves!!! episode 3 | 08-Jun-16 | 00:10:00 | 808,653 | 975,008 | 9.1k | 11K | 306 | 470 | 303 | 317 |
| Wedding in Algeria – episode 4 | 09-Jun-16 | 00:08:36 | 725,365 | 839,202 | 8.8k | 11K | 297 | 411 | 531 | 526 |
| ENSEJ – episode 5 | 10-Jun-16 | 00:08:45 | 343,585 | 424,220 | 4.9k | 6.3K | 116 | 182 | 238 | 252 |
| Bodybuilding in Algeria – episode 6 | 11-Jun-16 | 00:09:06 | 691,796 | 851,333 | 6.7k | 8.7K | 238 | 354 | 302 | 307 |
| Problem of housing – episode 7 | 12-Jun-16 | 00:08:24 | 338,304 | 350,627 | 4k | 4.2K | 116 | 124 | 214 | 215 |
| Couples’ gifts – episode 8 | 13-Jun-16 | 00:08:52 | 585,662 | 671,641 | 6.6k | 8.2K | 255 | 335 | 365 | 366 |

| | | | | | | | | | | |
|--|-----------|----------|---------|-----------|------|------|-----|-----|-----|-----|
| Algerian doctors – episode 9 | 14-Jun-16 | 00:08:53 | 354,558 | 389,750 | 4.1k | 4.7K | 118 | 148 | 210 | 218 |
| Military service in Algeria – episode 10 | 15-Jun-16 | 00:08:13 | 358,254 | 439,281 | 4.2k | 5.4K | 108 | 176 | 205 | 200 |
| Driving licence – episode 11 | 16-Jun-16 | 00:09:14 | 344,796 | 393,511 | 4.2k | 5K | 79 | 134 | 272 | 282 |
| Cheating in Algeria – episode 12 | 17-Jun-16 | 00:07:45 | 593,858 | 723,765 | 6.5k | 8.3K | 223 | 317 | 309 | 307 |
| Algerian Taxis – episode 13 | 18-Jun-16 | 00:09:20 | 379,475 | 391,217 | 3.9k | 4.1K | 90 | 101 | 262 | 263 |
| Neighbours in Algeria – episode 14 | 19-Jun-16 | 00:07:43 | 391,926 | 431,970 | 4.2k | 4.8K | 144 | 183 | 249 | 248 |
| The mayor – Business affairs – episode 15 | 21-Jun-16 | 00:08:09 | 276,847 | 308,414 | 3.5k | 4.1K | 116 | 132 | 191 | 190 |
| BAC 2016 – episode 16 | 21-Jun-16 | 00:10:55 | 622,323 | 678,665 | 8.6k | 9.6K | 262 | 319 | 653 | 664 |
| Traffic in Algeria episode 17 | 22-Jun-16 | 00:07:30 | 339,024 | 402,467 | 4.5k | 5.5K | 113 | 169 | 233 | 231 |
| Homeless people in Algeria – episode 18 | 23-Jun-16 | 00:07:39 | 463,107 | 525,082 | 5.1K | 6K | 202 | 249 | 299 | 304 |
| When the national team plays, they get 40 million coaches – episode 19 | 24-Jun-16 | 00:10:29 | 684,438 | 802,844 | 9.2K | 11K | 320 | 427 | 459 | 506 |
| Traders in Algeria – episode 20 | 25-Jun-16 | 00:08:23 | 659,185 | 862,472 | 7.5K | 10K | 260 | 447 | 322 | 324 |
| Administration in Algeria – episode 21 | 26-Jun-16 | 00:08:18 | 229,498 | 259,466 | 3.4K | 4K | 59 | 87 | 202 | 201 |
| Immigrants in Algeria – episode 22 | 27-Jun-16 | 00:08:57 | 385,656 | 466,935 | 4.8K | 6.1K | 186 | 259 | 333 | 334 |
| External hands in Algeria – episode 23 | 28-Jun-16 | 00:08:48 | 252,734 | | 4K | / | 87 | / | 273 | / |
| Work in Algeria – episode 24 | 30-Jun-16 | 00:07:58 | 194,464 | 218,952 | 3.1K | 3.5K | 65 | 91 | 202 | 204 |
| Eid-El-Adha in Algeria – episode 25 | 30-Jun-16 | 00:09:13 | 764,484 | 1,073,328 | 10K | 15K | 350 | 617 | 549 | 619 |
| People with special needs in Algeria – we are all equal – episode 26 | 01-Jul-16 | 00:10:16 | 270,849 | 290,372 | 7.5K | 8K | 77 | 97 | 913 | 917 |
| Sons of the neighbourhood – episode 27 | 02-Jul-16 | 00:08:10 | 645,182 | 806,357 | 7.8K | 9.8K | 199 | 334 | 422 | 436 |
| Algerian artists – episode 28 | 03-Jul-16 | 00:08:24 | 497,920 | 579,424 | 6.6K | 8K | 250 | 328 | 352 | 359 |

| | | | | | | | | | | |
|---|-----------|----------|---------|-----------|------|------|------|------|-------|-------|
| I wanted her Russian | 22-Apr-17 | 00:06:05 | 734,915 | 815,802 | 18K | 20K | 775 | 874 | 877 | 900 |
| Podcast – Algerian championship | 01-Jun-17 | 00:06:26 | 469,110 | 518,596 | 10K | 12K | 579 | 656 | 421 | 433 |
| Wasting in Algeria | 03-Jun-17 | 00:04:24 | 437,047 | 446,263 | 9.7K | 9.9K | 644 | 660 | 371 | 369 |
| The African refugees in Algeria | 03-Jul-17 | 00:08:11 | 480,842 | 512,965 | 14K | 15K | 1.2K | 1.2K | 1,872 | 1,845 |
| Let it rust – Boycott cars' buying in Algeria | 06-Apr-18 | 00:06:06 | 472,109 | 506,341 | 16K | 17K | 647 | 683 | 961 | 927 |
| Dadi the seller of crepes with ketchup – a surprise at the end of the video | 17-May-18 | 00:08:00 | 76,460 | 83,234 | 3K | 3.2K | 116 | 125 | 168 | 169 |
| Fashion/ Between yesterday and today – episode 01 | 18-May-18 | 00:06:48 | 327,624 | 396,278 | 10K | 11K | 333 | 399 | 489 | 485 |
| Cleaning/ Between Yesterday and Today – episode 02 | 18-May-18 | 00:08:34 | 478,628 | 636,376 | 9K | 11K | 412 | 564 | 394 | 419 |
| Homeless people Between yesterday and today – episode 04 | 20-May-18 | 00:07:23 | 591,503 | 857,207 | 10K | 15K | 444 | 723 | 322 | 368 |
| Lost items and honesty between yesterday and today | 21-May-18 | 00:08:10 | 509,274 | 700,723 | 8.7K | 11K | 329 | 519 | 364 | 392 |
| Family home Between yesterday and today – episode 06 | 22-May-18 | 00:06:33 | 201,993 | 286,156 | 5.4K | 6.8K | 159 | 224 | 260 | 265 |
| Woman Between yesterday and today – episode 07 | 23-May-18 | 00:07:11 | 332,490 | 448,027 | 7.4K | 9.4K | 234 | 355 | 314 | 342 |
| Honouring parents Between yesterday and today – episode 08 | 24-May-18 | 00:08:19 | 268,830 | 385,415 | 6.9K | 9K | 234 | 362 | 404 | 421 |
| Accommodation Between yesterday and today – episode 09 | 25-May-18 | 00:07:50 | 455,375 | 604,367 | 8.6K | 11K | 345 | 518 | 391 | 400 |
| Respect Between yesterday and today – episode 10 | 26-May-18 | 00:06:56 | 848,104 | 1,117,524 | 13K | 18K | 714 | 1K | 470 | 540 |
| Birthdays Between yesterday and today – episode 11 | 27-May-18 | 00:06:43 | 254,222 | 339,029 | 5.4K | 6.7K | 263 | 350 | 379 | 395 |

| | | | | | | | | | | |
|---|-----------|-----------------|-------------------|------------|------|------|-----|-----|-------|--------|
| Trick and intention Between yesterday and today – episode 13 | 29-May-18 | 00:07:05 | 157,536 | 210,441 | 4.4K | 5.3K | 144 | 177 | 273 | 271 |
| Pilgrimage Between yesterday and today – episode 14 | 31-May-18 | 00:06:37 | 239,315 | 358,068 | 5.7K | 7.9K | 210 | 320 | 222 | 243 |
| Reconciliation between people between yesterday and today – episode 15 | 31-May-18 | 00:07:36 | 377,938 | 493,785 | 7k | 8.8K | 314 | 445 | 325 | 340 |
| Consumer Between yesterday and today – episode 16 | 01-Jun-18 | 00:07:06 | 364,170 | 490,189 | 6.6k | 8.7K | 255 | 373 | 318 | 313 |
| Patriotism Between yesterday and today – episode 18 | 03-Jun-18 | 00:06:42 | 289,912 | 382,263 | 6.7K | 8.7K | 239 | 337 | 326 | 343 |
| Entertainment Between yesterday and today – episode 19 | 04-Jun-18 | 00:05:49 | 279,718 | 385,792 | 5.8K | 7.6K | 180 | 268 | 336 | 344 |
| Suspicion before marriage Between yesterday and today – episode 22 | 07-Jun-18 | 00:06:08 | 487,324 | 661,916 | 9.2K | 12K | 355 | 490 | 466 | 519 |
| Collaboration Between yesterday and today – episode 23 | 08-Jun-18 | 00:06:27 | 123,692 | 159,459 | 3.3K | 4.1K | 84 | 110 | 144 | 146 |
| The heir Between yesterday and today – episode 24 | 09-Jun-18 | 00:06:38 | 314,632 | 460,327 | 7.7K | 11K | 284 | 475 | 399 | 424 |
| A special episode Between yesterday and today – 25 | 10-Jun-18 | 00:07:03 | 104,726 | 120,821 | 7.7K | 8.2K | 87 | 123 | 1,258 | 1,278 |
| Zanga crazy feat Hors Ligne/ video clip | 14-Jun-18 | 00:02:22 | 301,622 | 391,438 | 8.8K | 10K | 214 | 372 | 700 | 715 |
| Mouh Milano Ft Zanga Crazy - #MamaAfrica | 24-Jun-19 | 00:03:16 | / | 43,248,581 | / | 420K | / | 27K | / | 24,774 |
| Short Movie #NeferHouhom hand in hand | 29-Aug-19 | 00:03:40 | / | 720,393 | / | 30K | / | 875 | / | 1,502 |
| Sum | | 18:11:55 | 90,742,251 | | | | | | | |
| Average | | 00:07:29 | 652,943 | | | | | | | |

YouTube Summary

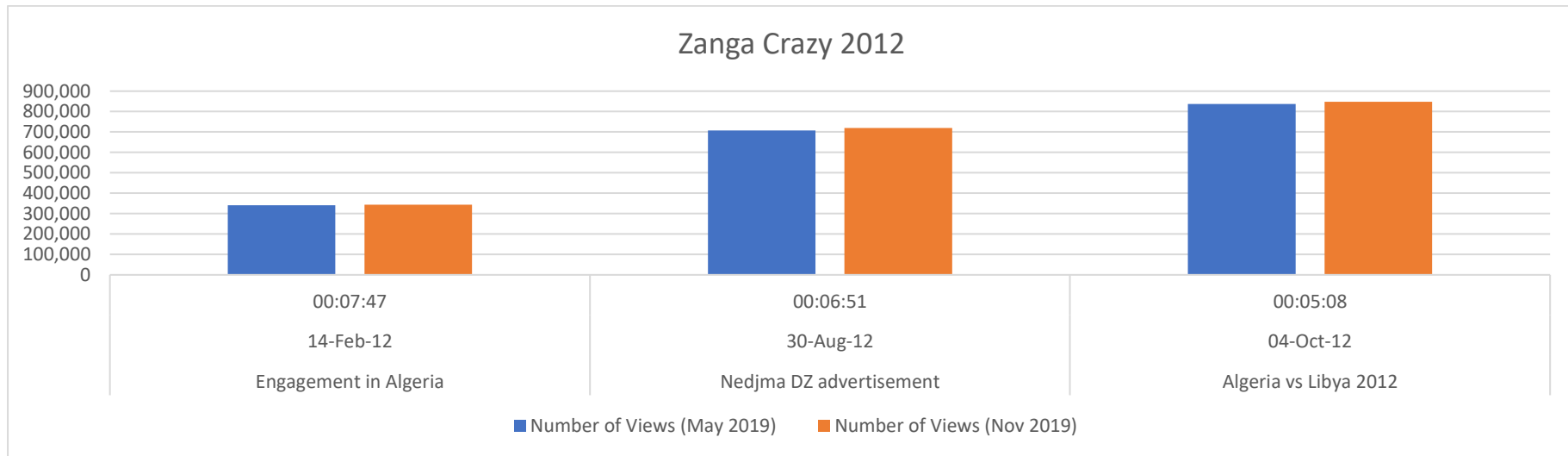
Zanga Crazy is a comedy group that consists of three people. They joined YouTube on the 17th of October 2010. In November 2019, they reach a sum of 883K subscribers with a total of 104 videos compared to May 2019 when they had 583,125 subscribers with 147 videos. The YouTubers deleted 45 videos and added 2 videos in 6 months. Most of their videos are episodes of TV series which are broadcasted on private TV channels such as Hogar TV, Ennahar TV and Echorouk TV. The series all talk about Algeria, Algerian people and mentality with a major focus on time and how things changed from the past till now. The total sum of the number of views reached in November 136,851,990 views compared to the sum in May 2019 that was 90,856,441 views; So, the number of views grew by 50.62% in 6 months.

The five most watched videos on Zanga Crazy YouTube channel are two songs about football and three episodes from a TV series called 'Bekri vs Lyoum' which means 'Ancient days vs today' broadcasted on Ennahar TV. The views are as follow: the first most watched video is entitled 'Mama Africa' that reached 43,248,581 views. The second most watched video is about the football match that gathered Algeria with Burkina Faso, it attained 4,350,782 views. Next is an episode entitled 'Eid El-Fitr in Algeria' which is a religious celebration, it obtained 4,023,622 views. Then, two other episodes entitled 'Stadiums in Algeria' and 'Prison in Algeria' reached 3,288,029 and 2,914,700 views, respectively. However, the least watched videos obtained less than 60,000 views each. The first least watched video is a project presentation, it reached only 12,493 views. The other videos that are among the least watched videos are episodes 12, 14, 05 and 13 from 'Hello it's nothing' series.

The five most liked videos on Zanga Crazy's YouTube channel are two songs about football 'Mama Africa' and 'Algeria vs Burkina Faso' that had 420K and 36K likes, respectively. The third most liked video is 'Eid El-Fitr' episode that obtained 35K likes. Next is a video entitled 'Zangawiya in the name of Zawaliya' that attained 32K likes. Finally, the 5th most liked video is a short movie that talks about charity, it reached 30K likes. however, the five most disliked videos are as follow: 'Mama Africa' 27K, 'Eid El-Fitr in Algeria' 2.1K, Stadiums in Algeria 1.6K, Prison in Algeria 1.5K and Algeria vs Burkina Faso 1.4K. Basically, the five most disliked videos are also the five most watched videos in the channel.

The YouTubers turned off the comments' section of four videos. These videos are three episodes from the series 'Hello it's nothing' and the fourth is an episode from a TV series entitled 'el-Houma' which means 'Neighbourhood' broadcasted on Ennahar TV that talks about supporters in Algeria. The five most commented videos are: the song 'Mama Africa' 24,774 comments, another song 'Algeria vs Burkina Faso' 3,340 comments, 'Zangawiya in the name of Zawaliya' 2,439 comments, the African refugees in Algeria 1,845 comments, and 'there is no milk "we became yellow"' 1,704 comments. Two videos of the most commented videos are made to talk on behalf of Algerians to voice some social issues. Now, the five least commented videos are 4 episodes from 'Hello it's nothing' and a show of a comedy club. They obtained 17, 19, 19, 21, and 36 comments.

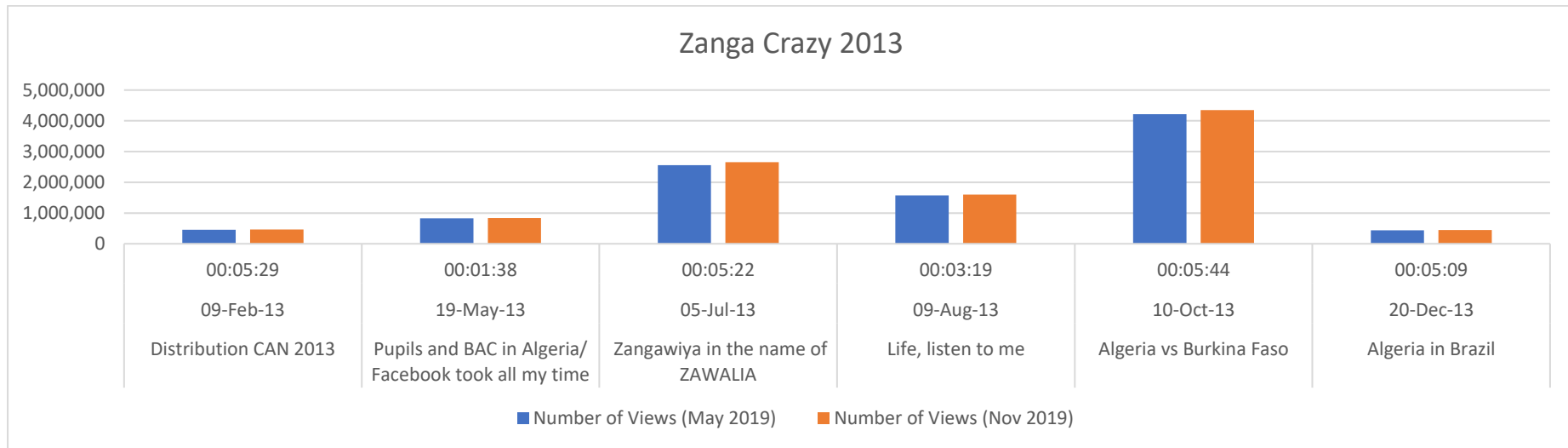
Zanga Crazy 2012



Description

The bar graph gives details about the number of views of the videos that were published in 2012 by Zanga Crazy group. The YouTubers uploaded 3 videos that overcame the total sum of 1,911,924 views and increased by 1.43% between May and November 2019. The most watched video is entitled 'Algeria vs Libya 2012' that exceeded 800,000 views. However, the least watched video is called 'Engagement in Algeria' that obtained more than 300,000 views in November 2019 and slightly grew in 6 months. To sum up, the 2012 videos of Zanga Crazy raised slightly in 6 months yet some succeed to transcend half million views.

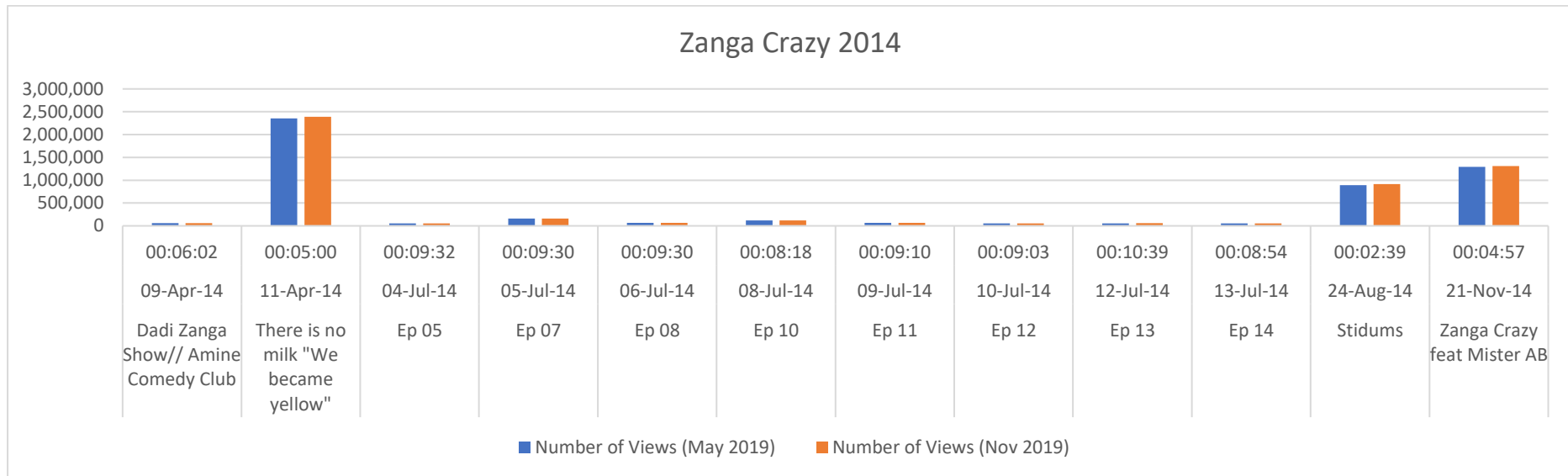
Zanga Crazy 2013



Description

The chart presents information about the videos that Zanga Crazy uploaded in 2013. According to the graph, there is a fluctuation in the number of views of 2013 videos; it increased from February to July, decreased in August, raised again in October and considerably fell in December. Nonetheless, 3 videos exceeded one million views. The most watched video is entitled ‘Algeria vs Burkina Faso’ that reached more than 4 million views in November 2019 and grew by 3.28% in 6 months. However, the least watched video is called ‘Algeria in Brazil’ that attained 446,305 views in November compared to 437,172 views in May 2019 with a percentage increase of 2.09%. So, the number of views of 2013 videos reached in November a total sum of 10,351,041 views, it therefore grew by 2.88% in 6 months.

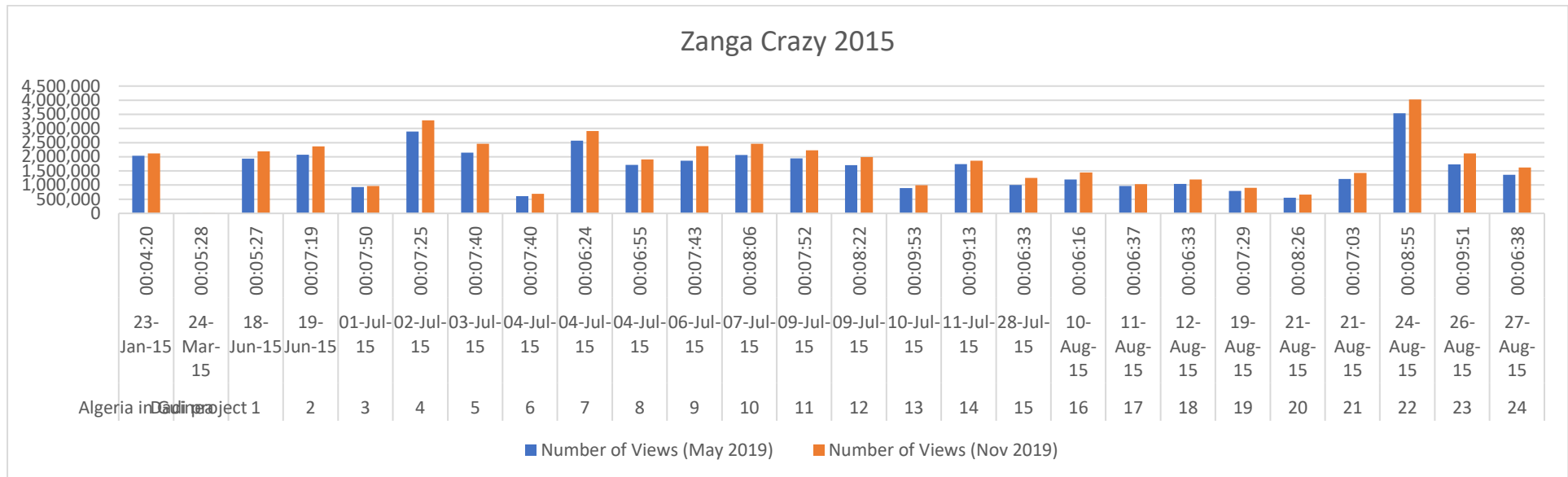
Zanga Crazy 2014



Description

The bar chart presents the number of views of the videos that were posted in 2014 by Zanga Crazy on YouTube. The graph shows that most videos were not highly viewed by the audience. They hardly reached 100,000 views yet there are two videos that exceeded one million and one of them overcame the half million views. Surprisingly, even the total sum of the number of views levelled tediously between May and November 2019; the percentage increase is 1.64% to reach a sum of is 5,306,577 views. The most watched 2014 video is about milk in Algeria that reached approximately 2.5 million views. However, the least watched video is episode 12 from a Zanga Crazy TV series called 'Hello it's Nothing' TV series. So, the number of views was moderate and videos hardly reached considerable viewership rates.

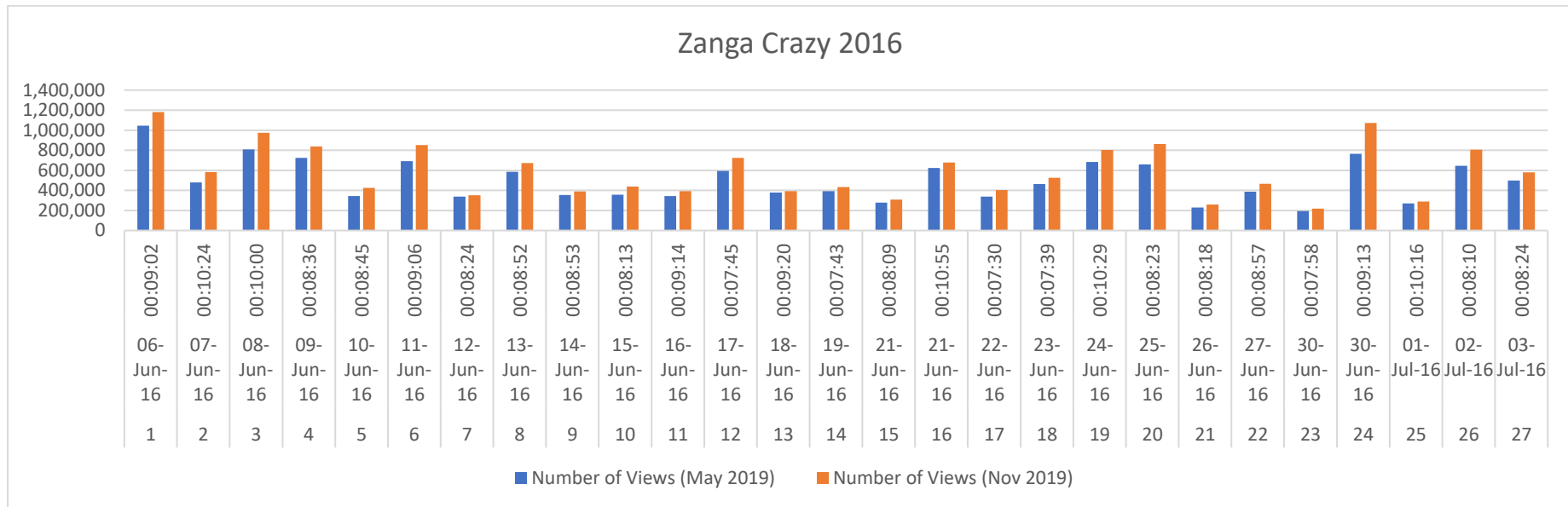
Zanga Crazy 2015



Description

The bar graph shows the number of views of 26 videos that were posted in 2015. According to the data, 20 videos exceeded one million views, most of them are episodes of a TV series called that compares the ancient days in Algeria with the contemporary life. The episodes were highly viewed on YouTube; therefore, the number of views of 2015 videos reach in November 2016 a sum of 46,536,184 views and grew by 14.84% in 6 months. The most watched video is episode 22 from 'Ancient days vs today' TV series that attained 4,023,622 views in November, it increased by 13.84% between May and November. However, the least watched video is a project presentation made by one of the groups' members, it reached 12,493 views only. So, reason behind the augmentation in the number of views in 2016 was mainly due to the episodes of the TV series that was broadcasted in Ramadan.

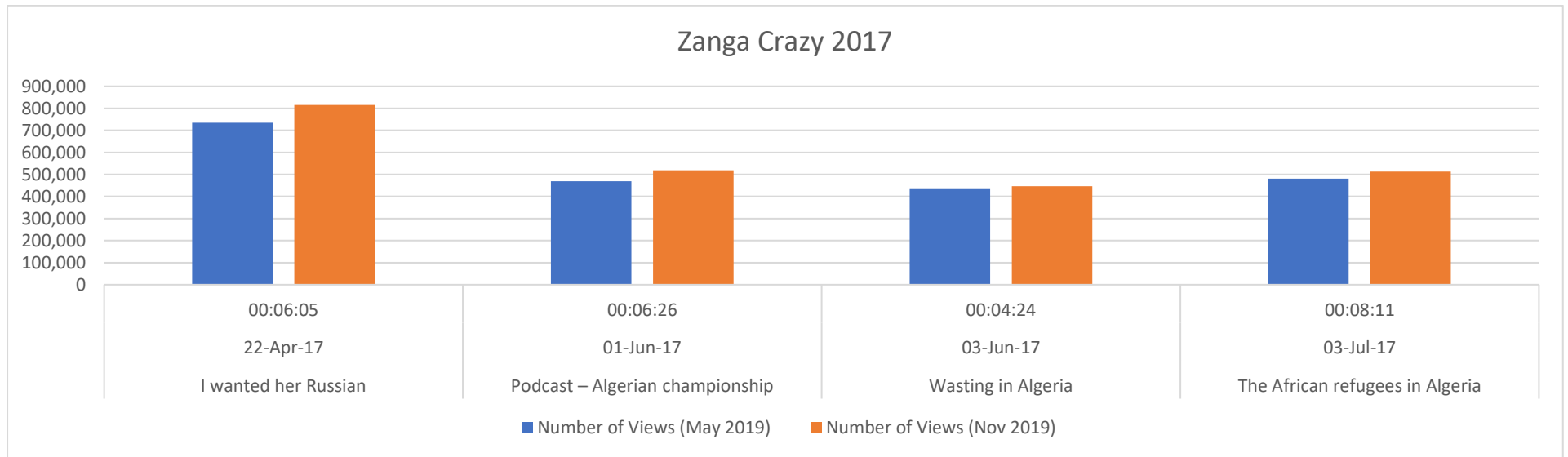
Zanga Crazy 2016



Description

The chart provides information about the videos that were posted on Zanga Crazy’s YouTube channel in 2016. As can be seen, only few videos exceeded one million views but the amounts of viewership increased remarkably between May and November 2019. The YouTubers published 27 videos that reached all together a sum of 15,919,822 views in November compared to May which was 13,473,233 views; so, it raised by 18.16%. the most watched 2016 video is entitled ‘Doubting within Algerians’ (num. 1) that attained a sum of 1,181,595 views in November after it grew by 13.16%. The second most watched video that increased significantly between May and November with a percentage of 40.40% is about the Islamic celebration Eid El-Adha (num. 24). However, the least watched video is entitled ‘Work in Algeria’ (num. 23) that reached 218,952 views. So, the data have shown that some 2016 videos significantly levelled up between May and November 2019 but there were also some unchangeable amounts which damped the overall increase.

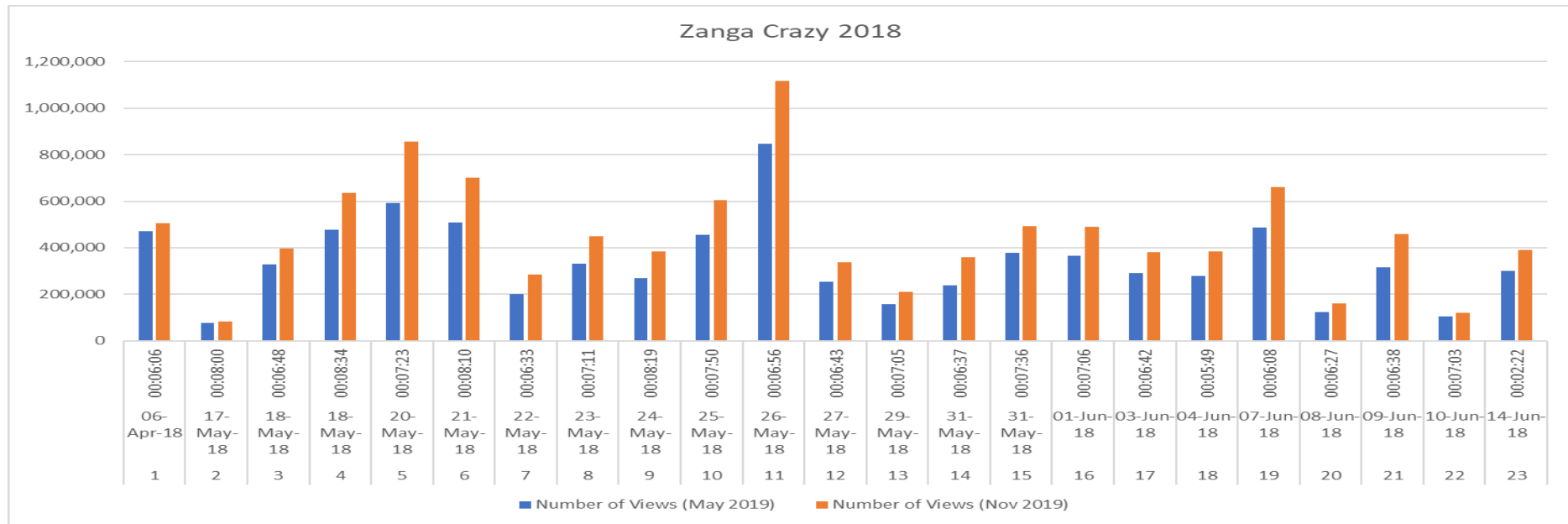
Zanga Crazy 2017



Description

the chart presents information about the number of views of the videos that were posted in 2017. From the titles of the videos, it can be depicted that most of these videos are what YouTubers called podcasts and not a set of episodes from a TV series. The graph shows that there is a decrease in the number of views. The first video which the most watched 2017 video reached more than 800,000 views and grew by 11.01%. However, the least watched video is about wasting which attained 446,263 views in November. The number of views reached a total sum of 2,293,626 views in November and increased by 8.09%. so, the number of views was moderate.

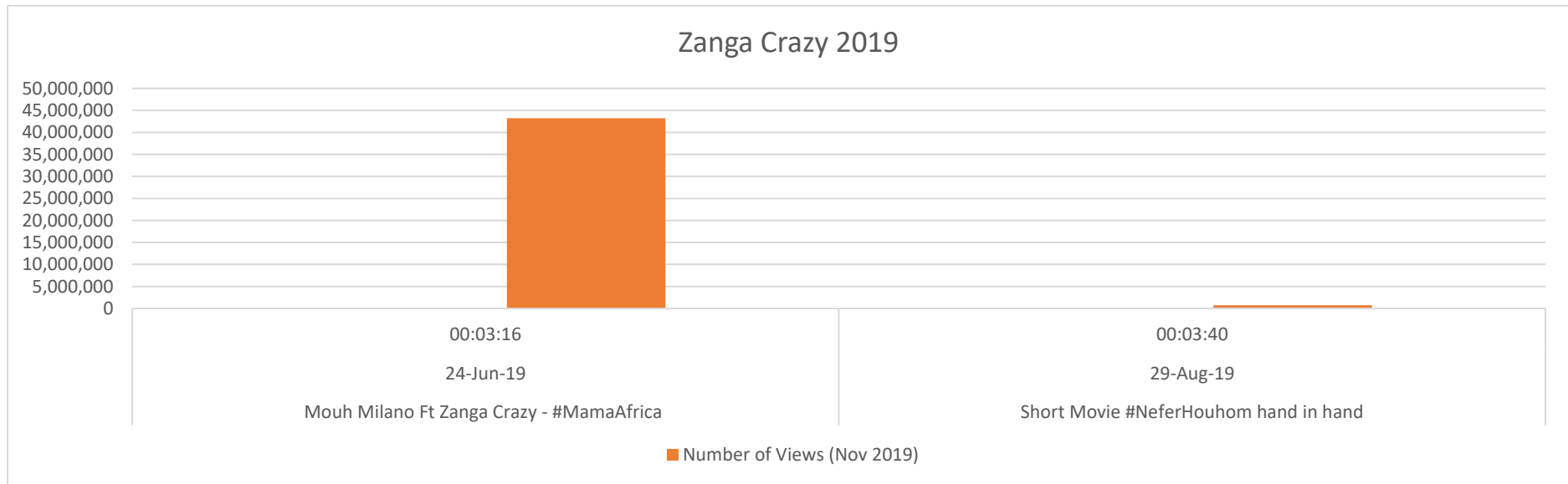
Zanga Crazy 2018



Description

The bar graph gives information on the number of views of the 24 videos that were published in 2018. It can be clearly seen that there is a fluctuation in the number of views but most videos grew between May and November 2019. The most watched video which is the only one that overcame one million views is an episode of a TV series called ‘Between Yesterday and Today’ it talks about respect in Algeria and has increased by 31.77%. However, the least watched video is an extract from TV about a hidden camera, it attained only 83,234 views. The number of views of 2018 videos was 7,938,410 views in May and became 10,563,842 views in November 2019; So, it levelled by 33.07% in 6 months. To sum up, most of 2018 videos were episodes from the YouTubers’ TV series yet the number of views was moderate.

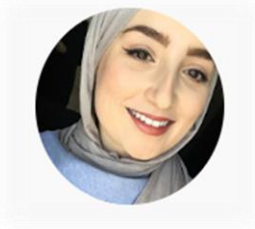
Zanga Crazy 2019



Description

The graph shows the two videos that were uploaded until November 2019. The youtubers published only 2 videos; the first one is a song to support the Algerian national football team to win the African cup and the second is a voluntary project to help people in Eid El-Adha. The song reached approximately 45 million views and the second videos attained only 720,393 views. Yet the total sum of the number of views of 2019 videos is 43,268,974 views. To sum up, one video can boost the number of views and achieve tremendous success even if the YouTubers do not show up for several months.

Appendix F: Amira Riaa's YouTube Analytics



Bibliography

Amira Riaa is an Algerian YouTuber, TV host, Owner of @amirariaascollection, influencer, traveller, a wife and a mother of a baby boy. She was born in July 1995 in Algeria, originally from the East and holds a degree of marketing and management. She is a fashion and lifestyle content creator on social media and one of the first creators of modest fashion in Algeria at the age of 21 years old.

YouTuber

Amira has a YouTube channel with more than 929K subscribers (Nov 2019). She created her YouTube channel called 'Amira Riaa's Lifestyle' on the 3rd of April 2017. She received her 100K trophy by the beginning of 2018. However, she joined YouTube initially in 2016 but her first YouTube channel was hacked and could not be re-activated. Amira shares a lot of vlogs on her channel, hijab and makeup tutorials and pieces of advice about motherhood, business and YouTube.

TV Host

Amira had an appearance as a guest on several TV shows on private TV channels such as Echorouk and El-Djazairia One to talk about her brand, life achievements and her activities on social media. She was also invited to a web series hosted and directed by the journalist Farah Yasmine to talk about her experience on social media. However, in Ramadan 2018, Amira participated in a cooking programme called 'Chobik Loubik' where she plays a role of a business woman who hires a chef to cook her meals. Despite the short time of broadcast which lasted only 30 days, Amira was not satisfied. In September 2019, she became a TV host in 'Soug Nssa' on El-Djazairia One.

Brand Owner

Amira has a modest fashion brand entitled Amira Riaa's Collection

Instagrammer

Amira has an outstanding follow on Instagram compared to other Algerian influencers, making her the most followed influencer in Algeria. She joined Instagram on the 6th of December 2014 and reached 3 million followers in October 2019. Amira she shares her stories almost every day and posts mostly with quotes about success or boosting messages to women to work hard and that they must be strong and confident to reach their goals. Concerning brands, Amira advertises makeup such as Make Up Forever and Nouba, cosmetics such as Costanta, Avene and Foreo, and fashion such as Guess.

| Amira Riaa | Youtube Subscribers (May 2019) | YouTube Subscribers (Nov 2019) | Number of YouTube videos (May 2019) | Number of YouTube Videos (Nov 2019) | Instagram Followers (May 2019) | Instagram Followers (Nov 2019) | Number of Instagram Posts (May 2019) | Number of Instagram Posts (Nov 2019) | Joined YouTube | |
|--|---------------------------------------|---------------------------------------|--|--|---------------------------------------|---------------------------------------|---|---|--------------------------------------|--------------------------------------|
| Numbers | 783,694 | 929K | 61 | 67 | 2.3M | 3.2M | 1,824 | 1,969 | 03-Apr-17 | |
| Title of Videos | Uploading Date (DD-MM-YY) | Duration (HH:MM:SS) | Number of Views (May 2019) | Number of Views (Nov 2019) | Number of Likes (May 2019) | Number of Likes (Nov 2019) | Number of Dislikes (May 2019) | Number of Dislikes (Nov 2019) | Number of Comments (May 2019) | Number of Comments (Nov 2019) |
| New Beginning | 14-Jun-17 | 00:02:56 | 442,405 | 483,663 | 14K | 15K | 1.4K | 1.5K | Disabled. | Disabled. |
| Confessional/ All the truth about me/ Married?/ I will take off my Hijab | 26-Jun-17 | 00:20:13 | 1,013,235 | 1,117,372 | 27K | 30K | 3.2K | 3.4K | Disabled. | Disabled. |
| Make up look using Huda beauty & Nouba | 08-Jul-17 | 00:18:17 | 522,461 | 577,154 | 18K | 19K | 1.5K | 1.6K | Disabled. | Disabled. |
| Eyewear, sunglasses paradise | 19-Jul-17 | 00:02:12 | 147,777 | 156,380 | 4.4K | 4.6K | 579 | 588 | Disabled. | Disabled. |
| How I do my turban | 26-Jul-17 | 00:06:52 | 844,365 | 1,093,185 | 27K | 34K | 2.2K | 2.5K | Disabled. | Disabled. |
| Vlog Nouba/ Oran | 26-Sep-17 | 00:09:26 | 190,533 | 197,372 | 5.3K | 5.5K | 714 | 725 | Disabled. | Disabled. |
| Lookbook Malaysia/ Honeymoon | 29-Sep-17 | 00:04:16 | 267,524 | 282,932 | 7.8K | 8.1K | 1K | 1K | Disabled. | Disabled. |
| Good plan/ House Decoration/ Banggood | 30-Sep-17 | 00:11:58 | 294,233 | 304,242 | 9.4K | 9.6K | 1.2K | 1.2K | Disabled. | Disabled. |
| Fenty Beauty by Rihanna Review | 03-Oct-17 | 00:16:42 | 150,806 | 153,440 | 5.3K | 5.3K | 980 | 983 | Disabled. | Disabled. |
| Wedding Preparation/ Bride's shower/ Good Plans/ At Zouina | 06-Oct-17 | 00:09:12 | 709,304 | 763,728 | 19K | 21K | 1.4K | 1.4K | 395 | 393 |
| My Honeymoon Vlog to Malaysia - part 1 | 10-Oct-17 | 00:14:41 | 903,961 | 1,012,550 | 18K | 19K | 1.8K | 1.9K | Disabled. | Disabled. |
| What's in my Bag | 15-Oct-17 | 00:10:52 | 436,541 | 482,290 | 18K | 20K | 1.2K | 1.2K | 2,560 | 2,623 |
| Try not to laugh challenge with my husband | 20-Oct-17 | 00:23:39 | 1,353,811 | 1,595,181 | 55K | 65K | 8.5K | 9.7K | Disabled. | Disabled. |
| My favourites 2017 | 24-Oct-17 | 00:27:28 | 255,789 | 266,056 | 12K | 12K | 1K | 1K | Disabled. | Disabled. |
| My honeymoon to Malaysia – part 2 | 07-Nov-17 | 00:26:09 | 343,610 | 385,371 | / | / | / | / | Disabled. | Disabled. |
| One brand makeup look | 08-Nov-17 | 00:20:09 | 761,728 | 913,317 | 21K | 24K | 1.5K | 1.7K | 2,416 | 2,493 |
| Good plan/ My purchases to decorate the home | 09-Nov-17 | 00:14:33 | 682,186 | 835,315 | 24K | 28K | 1.8K | 2.3K | 2,480 | 2,665 |
| Wedding Preparations/ 'Tasdira' | 10-Nov-17 | 00:12:20 | 1,719,008 | 2,088,976 | / | / | / | / | Disabled. | Disabled. |
| My lazy morning routine | 14-Nov-17 | 00:04:24 | 1,200,869 | 1,528,453 | / | / | / | / | Disabled. | Disabled. |
| Trying new products for the first time | 24-Nov-17 | 00:12:36 | 238,285 | 244,071 | / | / | / | / | Disabled. | Disabled. |

| | | | | | | | | | | |
|---|-----------|----------|-----------|-----------|------|------|------|------|-----------|-----------|
| The whisper challenge with my husband | 01-Dec-17 | 00:16:53 | 499,661 | 523,323 | 24K | 25K | 1.1K | 1.1K | 2,621 | 2,637 |
| No makeup makeup look | 08-Dec-17 | 00:09:17 | 168,437 | 172,572 | / | / | / | / | Disabled. | Disabled. |
| The be yourself campaign | 02-Jan-18 | 00:01:05 | 129,468 | 134,290 | 5.9K | 6K | 1K | 1K | Disabled. | Disabled. |
| Scenes of 'Vendredi Machi 3adi' vlog | 05-Jan-18 | 00:11:36 | 258,416 | 263,637 | 8.3K | 8.5K | 657 | 661 | 928 | 923 |
| The opening of Amira Riaa in City Centre Carrefour | 12-Jan-18 | 00:02:03 | 162,135 | 171,433 | 6.9K | 7K | 348 | 356 | 969 | 971 |
| GRWM and talking about having a baby | 19-Jan-18 | 00:23:12 | 1,034,214 | 1,130,054 | 56K | 60K | 3.1K | 3.3K | Disabled. | Disabled. |
| A new adventure | 24-Jan-18 | 00:12:46 | 263,398 | 270,889 | 8.6K | 8.8K | 863 | 872 | 1,151 | 1,136 |
| Changing my office and my trip to Tunisia | 16-Feb-18 | 00:14:23 | 340,681 | 362,676 | 12K | 12K | 873 | 892 | 1,709 | 1,723 |
| We have changed the office decoration by ourselves | 23-Feb-18 | 00:07:14 | 447,038 | 477,831 | 13K | 14K | 801 | 827 | 1,857 | 1,848 |
| My skin care routine | 27-Feb-18 | 00:14:09 | 468,693 | 543,961 | 17K | 18K | 770 | 860 | 2,314 | 2,363 |
| Hijab Tutorial | 06-Mar-18 | 00:03:31 | 436,908 | 666,027 | 16K | 18K | 1.1K | 1.3K | 2,391 | 2,588 |
| The little Rihab does my makeup | 13-Mar-18 | 00:18:09 | 260,618 | 269,940 | 11K | 11K | 733 | 746 | 1,800 | Disabled. |
| Trying the Braun Face SPA | 23-Mar-18 | 00:09:02 | 196,917 | 210,082 | 7.9K | 8.1K | 566 | 576 | 1,533 | 1,536 |
| My trip to Marrakech | 10-Apr-18 | 00:23:38 | 524,956 | 580,851 | 18K | 19K | 1.4K | 1.5K | Disabled. | Disabled. |
| Vlog Egypt/ I have seen Pharaoh | 08-May-18 | 00:18:29 | 547,054 | 593,262 | 16K | 17K | 1.3K | 1.3K | Disabled. | Disabled. |
| Ask Amira Riaa EP1/ my fiancé cheated me and insulted me and the second is 40 years old | 17-May-18 | 00:15:47 | 565,723 | 632,988 | 19K | 21K | 998 | 1K | 1,945 | 1,992 |
| Ramadan Routine Vlog | 19-May-18 | 00:06:24 | 1,058,769 | 1,258,906 | 38K | 42K | 1.8K | 2K | 3,807 | 3,964 |
| A different week from the other weeks of Ramadan | 26-May-18 | 00:12:51 | 350,284 | 374,533 | 10K | 11K | 1K | 1K | Disabled. | Disabled. |
| Chit Chat GRWM Foreo/ A change in my life, a new home and secrets to a successful life | 01-Jun-18 | 00:13:37 | 336,477 | 357,244 | 11K | 11K | 1.3K | 1.3K | Disabled. | Disabled. |
| Vlog Ramadan + House tour | 02-Jun-18 | 00:25:44 | 1,040,583 | 1,253,556 | 32K | 36K | 2.8K | 3.2K | Disabled. | Disabled. |
| I surprised my Husband and we visited our new home | 23-Jun-18 | 00:27:18 | 1,227,875 | 1,401,605 | 36K | 40K | 4K | 4.3K | Disabled. | Disabled. |
| My June Favourites | 01-Jul-18 | 00:24:05 | 259,546 | 269,677 | 14K | 15K | 820 | 834 | Disabled. | Disabled. |
| Q & A | 05-Jul-18 | 00:24:46 | 342,354 | | 18K | | 2K | | Disabled. | |
| I couldn't find a suitable title! | 11-Jul-18 | 00:20:04 | 269,226 | 287,451 | 13K | 14K | 1.1K | 1.1K | 1,780 | 1,750 |
| We are having a baby/ I'm pregnant | 31-Jul-18 | 00:09:25 | 920,733 | 1,041,105 | 31K | 33K | 2.8K | 2.9K | 6,879 | 6,971 |

| | | | | | | | | | | |
|---|-----------|-----------------|-------------------|-------------------|------|------|------|------|-----------|-----------|
| Pregnancy Lookbook | 06-Aug-18 | 00:06:46 | 429,863 | 447,819 | 18K | 19K | 2.8K | 2.8K | 3,916 | 3,861 |
| This is how I do it/ My Pride | 24-Aug-18 | 00:01:46 | 217,970 | 224,310 | 14K | 14K | 646 | 650 | 2,314 | 2,263 |
| Routine Cocooning/ Relaxing | 20-Sep-18 | 00:10:18 | 499,742 | 577,957 | 20K | 22K | 2.5K | 2.6K | 4,327 | 4,402 |
| Get ready with me/ Makeup/ Turban tutorial/ Outfit | 30-Sep-18 | 00:19:34 | 527,561 | 693,224 | 23K | 28K | 3.6K | 4.1K | Disabled. | Disabled. |
| Vlog Maldives | 11-Oct-18 | 00:11:24 | 537,468 | 669,743 | 22K | 25K | 1.8K | 2K | 3,339 | 3,514 |
| What's in my Hospital Bag | 01-Dec-18 | 00:27:48 | 674,629 | 858,639 | 26K | 29K | 1.4K | 1.6K | 3,366 | 3,543 |
| Meet up Opening of Amira Riaa in Oran | 01-Jan-19 | 00:02:48 | 91,862 | 98,838 | 6.9K | 7.1K | 326 | 332 | Disabled. | Disabled. |
| Q & A pregnancy/ I answer your questions about pregnancy/ The story of my pregnancy/ The reaction of my husband | 08-Jan-19 | 00:23:40 | 359,833 | 409,975 | 22K | 23K | 895 | 945 | 2,552 | 2,567 |
| Vlog/ a day in my life as a new mom | 25-Jan-19 | 00:16:57 | 1,122,056 | 1,399,030 | 42K | 47K | 3.7K | 4.2K | 6,232 | 6,583 |
| My delivery story | 30-Jan-19 | 00:20:49 | 839,807 | 1,071,514 | 45K | 52K | 2.3K | 2.7K | 6,429 | 6,887 |
| My skin care routine (for dry and sensitive skin) | 07-Feb-19 | 00:11:47 | 243,634 | 313,128 | 12K | 14K | 562 | 663 | 1,593 | 1,732 |
| Challenge of Iraqi proverbs vs Algerian proverbs with Loui Sahi | 13-Feb-19 | 00:24:03 | 574,820 | 699,905 | 36K | 41K | 1.2K | 1.3K | 2,547 | 2,831 |
| Different Hijab Styles for everyday | 18-Apr-19 | 00:05:36 | 167,414 | 198,261 | 9.9K | 10K | 1K | 1.1K | Disabled. | Disabled. |
| Nursury room tour/Baity | 27-Apr-19 | 00:07:29 | 424,499 | 504,041 | 25K | 27k | 1.4K | 1.5K | 2,421 | 2,473 |
| Whisper challenge with Ayshglamm | 02-May-19 | 00:09:26 | 242,875 | 285,859 | 15K | 16K | 2K | 2.2K | Disabled. | Disabled. |
| VLOG/my first flight with a new born | 05-Jun-19 | 00:13:18 | / | 446,435 | / | 17K | / | 1K | / | 1,781 |
| My trip to learn English in England with EF | 14-Aug-19 | 00:17:32 | / | 262,502 | / | 17K | / | 794 | / | 1,404 |
| Vlog the two busiest days in my life | 16-Aug-19 | 00:10:46 | / | 245,309 | / | 12K | / | 586 | / | 988 |
| Vlog Part 1/ our trip to Jordan | 21-Aug-19 | 00:17:14 | / | 300,987 | / | 11K | / | 713 | / | 1,522 |
| Vlog Part 2 Jordan | 13-Sep-19 | 00:12:44 | / | 140,792 | / | 6.5K | / | 390 | / | 674 |
| Morning Routine (Family) | 02-Nov-19 | 00:05:15 | / | 810,888 | / | / | / | / | /. | Disabled. |
| Family Vlog | 16-Nov-19 | 00:29:06 | / | 332,977 | / | / | / | / | Disabled. | Disabled. |
| Vlog Turkey | 12-Aug-15 | 00:09:33 | / | 334,422 | / | / | / | / | / | 1,897 |
| Sum | | 16:02:44 | 31,909,401 | 39,055,496 | | | | | | |
| Average | | 00:13:53 | 523,105 | 582,918 | | | | | | |

YouTube General Summary

Amira Riaa's YouTube channel contains 67 videos with 929K subscribers. Amira joined YouTube on the 03rd of April 2017 where she talks about different topics including challenges with different guests, routines, lookbooks, products' reviews, hijab tutorials and mainly vlogs from different countries. The changes in her life status enabled her to incorporate each time different types of videos such as entrepreneurship, marriage and motherhood stories. By November 2019, the total sum of number of views reached 39,055,496 views with a percentage increase of 22.4% since May 2019. Amira added 8 videos from May to November 2019 and deleted two videos; one is about a review about a website called Jumia and the second is a question and answer video. Amira publishes her videos occasionally; she uploaded 22 videos in 2017, 28 videos in 2018 and 17 videos till November 2019. Nonetheless, she sometimes publishes from one to six videos per month but sometimes she does not upload any video such as the following months: August 2017, November 2018 and March, July, October and December 2019. The timing of videos varies from 01m 05s to 29m 06s; the total broadcast timing is 16h 02m 44s.

It is crucial to highlight the topics that obtained more than one million views in Amira Riaa's channel and the ones that were less viewed because this process identifies what interests most her audience and what is less interesting to watch. However, I won't focus on the number of views in this section because they will be further detailed in the coming section. The number of videos that reached more than one million views is 13; half of the most viewed videos are vlogs where Amira announces her news such as pregnancy, surprising her husband, or her honeymoon. In the other half Amira shows her husband in a challenge, her morning routine, answers her followers' questions, how she does her turban or tells her delivery story. The most viewed videos in her channel are: Wedding outfits and preparations 2,088,976 views, try not to laugh challenge with my husband 1,595,181 views, my lazy morning routine 1,528,453 views, I surprised my husband and we visited our new home 1,401,605 views and Vlog/ a day in my life as a new mom 1,399,030 views. However, the least watched videos are from smallest to largest: Meet up Opening of Amira Riaa in Oran 98,838 views, Be yourself campaign 134,290 views, Vlog part 2 Jordan 140,792 views, Fenty Beauty by Rihanna Review 153,440 views and Eyewear, sunglasses paradise 156,380 views.

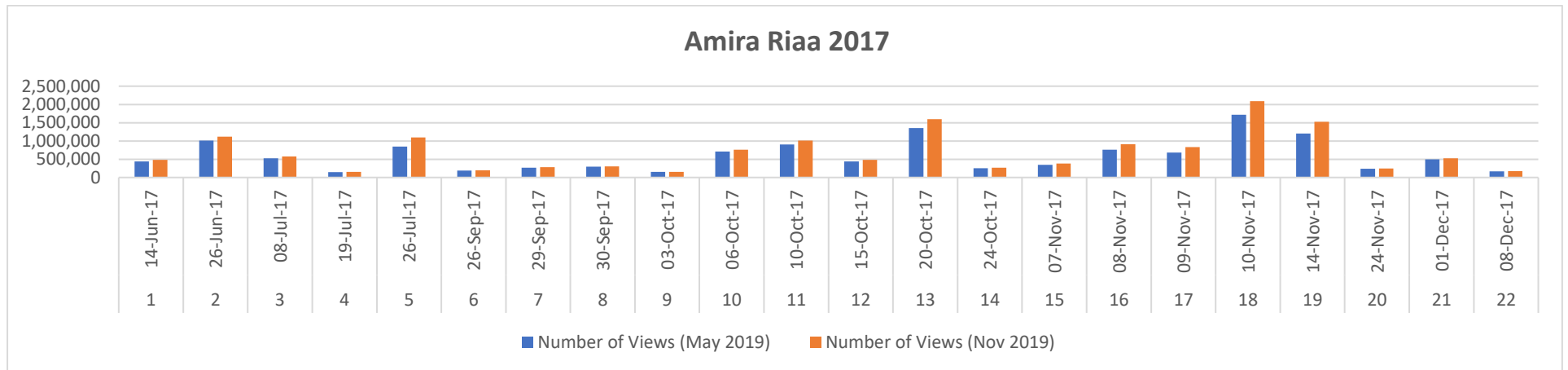
Concerning reactions to her videos, Amira sometimes disables the likes and dislikes of some videos and frequently turns off the comments section. She has disabled audiences from liking and disliking 8 videos and has turned off the comments section of 33 videos. There is no precise category of the turned off videos; they vary between reviews, tutorials, routines, and vlogs. Furthermore, the data revealed in November 2019 that Amira turned off the comments section of a video that reached 1,800 comments in May 2019. The video is a challenge Amira has done with her little cousin who tried to do her makeup. This will be further explained when analysing the content of some videos to highlight the possible reasons of disallowing audience from liking, disliking or commenting on videos, especially that the comments' section of the four first most viewed videos is turned off and two of them cannot be liked or disliked.

Yet, it is still vital to highlight the most liked, disliked and commented videos in Amira Riaa's YouTube channel. The five most liked videos on Amira's channel are: try not to laugh challenge with my husband 65K likes, GRWM and talking about having a baby 60K likes, my delievery story 52K likes, Vlog/ a day in my life as a new mom 47K likes, and Ramadan routine vlog 42K likes. However, the most disliked videos are: try not to laugh challenge with mu husband 9.7K dislikes, I surprised my husband and we visited our new home 4.3K dislikes, vlog/ a day in my life as a new mom 4.2K dislikes, get ready with me/makeup/turban 4.1K dislikes, and confession/ all the truth about me 3.4K dislikes.

The five most commented videos are: we are having baby/I'm pregnant 6,971 comments, my delivery story 6,887 comments, vlog/ a day in my life as a new mom 6,583 comments, routine cocooning/relaxing 4,402 comments and Ramadan routine vlog 3,964 comments. However, the five least commented videos are from largest to smallest as follow: Vlog the two busiest days in my life 988 comments, the opening of Amira Riaa in City Centre 971 comments, scenes of 'Vendredi Machi 3adi' vlog 923 comments, vlog part 2 in Jordan 674 comments and wedding preparation/ bride's shower 393 comments.

Overall, the main remark that should be kept from Amira Riaa's YouTube channel is the significant number of videos where the comments' section is "turned off". The total sum of viewership continues to raise as well as the number of likes, dislikes and comments. Amira uses most of the time vlogs as a main medium to transmit her messages or show her lifestyle. But she also gives importance to her daily routines, beauty tips, lookbooks and hijab tutorials. Moreover, she sometimes answers her followers' question either in a form of Q&A video or a as a story. It is also worth mentioning that the number of her subscribers remarkably increased in 6-months period from 783K to 929K subscribers.

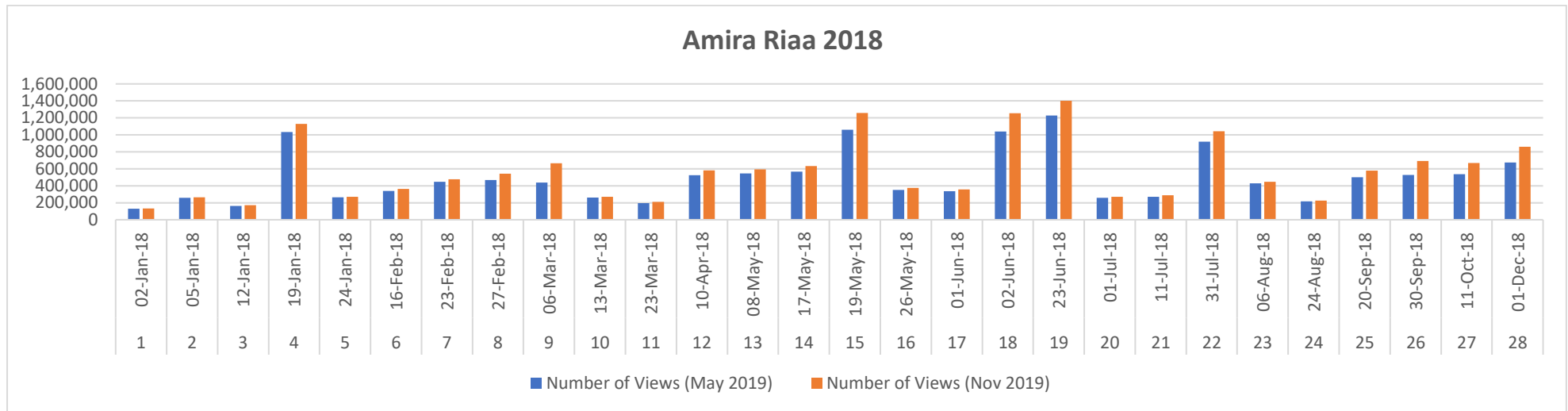
Amira Riaa 2017



Description

The bar graph shows the videos that Amira published in 2017 on her YouTube channel. Overall, Amira published 22 videos in this year starting from June. The videos vary between vlogs, products’ reviews, tips and tutorials. The percentage increase of views is 12.31%; the total sum of views of 2017 videos was 13,513,302 views in May 2019 and became 15,176,943 in November 2019. The most watched video is “Wedding Preparation/ Wedding outfits” (num. 18) that attained a total sum of 2,088,976 views by November 2019; it grew by 21.52%. The second most watched video is “try not to laugh challenge with my husband” (num. 13) that reached more than 1.5 million views. However, the least watched video in November 2019 is a review of Fenty Beauty by Rihanna that reached a total amount of 153,440 views. To sum up, 2017 marked the opening of Amira’s channel yet her videos were significantly viewed and have succeeded to gain extra views between May and November 2019.

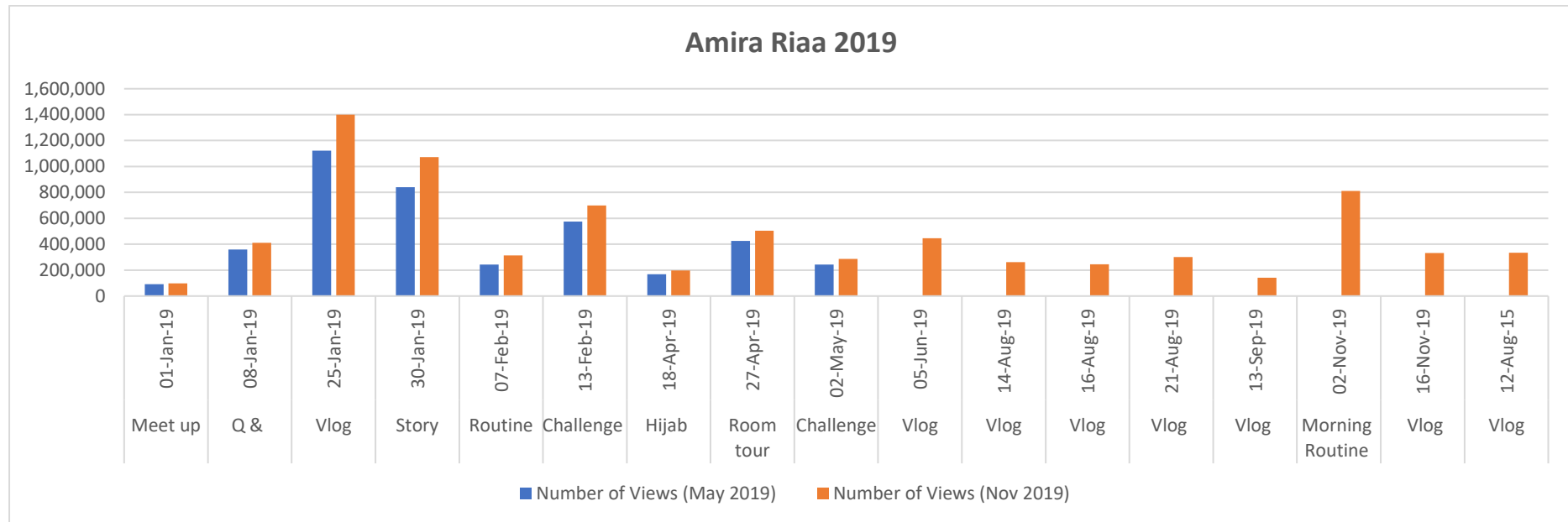
Amira Riaa 2018



Description

The graph shows the change in the number of views of the 28 videos that Amira published in 2018. Overall, five of 2018 videos exceeded the one million views and the percentage of viewership increased by 14.56% between May and November 2019. The total sum of views reached 16,023,690 views in November 2019 compared to 13,986,945 views in May 2019. The most watched video is “I surprised my husband and we visited our new home” (num. 19) with more than 1.4 million views. And the second most watched video is “Ramadan Routine Vlog” (num. 15) that obtained more than 1.2 million views. It is worth mentioning that the three top watched videos in 2018 are vlogs. The least watched videos, on the other hand, are about Amira’s brand and one review about facial products. They are, from smallest to largest ‘Be Yourself’ Campaign that reached 134,290 views, Opening of Amira Riaa in City Centre Carrefour which had 171,433 views and trying the Braun Face SPA that obtained 210,082 views in November 2019. To sum up, Amira’s 2018 videos were not momentarily successful because the sum of viewership is still increasing even in 2019 as it has been observed within 6-months period.

Amira Riaa 2019



Description/Explanation

The bar graph shows the videos that Amira uploaded in 2019 together with the number of views. Amira added 8 videos between May and November 2019, 7 of them are vlogs. The number of views of the pre-existing videos increased with a percentage of 22.47% from May to November 2019. The total sum of viewership reached 4,980,551 views in November 2019 compared to May 2019 when it was 4,066,800 views. The most watched video is a vlog ‘a day in my life as a new mom’ with approximately 1.4 million views. The video grew by 26.68%. The second most watched video is Amira’s first baby delivery story that went over the one million views in November 2019. The, her video about family morning routine that reached 810,888 views in less than a month. On the other hand, the least watched video of 2019, which is also the least watched video in the whole YouTube channel, is about a meetup Amira organised in Oran to open her new store. To sum up, Amira relied again on vlogs in 2019 to communicate with her audience and to transmit her messages and lifestyle.

Appendix G: Shirine Boutella's YouTube Analytics



Bibliography

Shirine Boutella, also known by Mademoiselle S on YouTube, is a beauty YouTuber and an actress. She was born on the 22nd of August 1990 in Algiers from an Algerian father and Austro-Algerian mother. Shirine grew up in Algeria then lived in multiple countries such as France and Austria. She studied English in Algeria, and Cinema and Audio-visual studies in France. She worked as a hostess, a production assistant, and content creator in Well'Com.

YouTuber

Shirine joined YouTube on the 28th of January 2015 and started uploading videos in October. She tackles in her videos mainly makeup tutorials, beauty tips and lookbooks. She also reviews products, creates tags with her sister, vlogs, answers her fans' questions, gives pieces of advice and shows her capillary makeovers. Shirine dedicates videos to many brands such as: Flormar, Zoeva, Sephora, Maybelline, Makeup Revolution, MAC, Huda Beauty, Tarte and Urban Decay.

Actress

Shirine acted in an Algerian TV drama series called El-Khawa, season one and two, as Amina Mostefaoui broadcasted on El-Djazairia One. She played also as a comedian in Casbah City also broadcasted on El-Djazairia One as 'Jo' who is a tomboy; and as a passionate strong woman during the Black Decade in Algeria in a movie called Papicha.

Instagrammer

Shirine joined Instagram on the 28th of January 2015. She had 50K followers in 2017. At that time, she was posting makeup tutorials and promoting her content on YouTube to attract the audience to watch her YouTube videos. She used several makeup brands such as: Kiko Cosmetics, NYX, Make Up Forever and Flormar. Most of her 2015 and 2016 posts were posted with friendly and lovely captions to her followers yet this changed especially after becoming an actress and receiving rude comments from her followers. Participating in the Algerian TV drama allowed her to gain thousands of followers and the number of likes increased significantly especially when she posts pictures with the cast. Shirine participates in several events in Algeria and abroad. She advertised makeup like Maybelline, smart phones like Oppo, and private schools that organise linguistic journeys in the UK and USA. She was invited to participate in Demacol event in Prague and to Gobar Influencer Day 2018 by @keepface in Baku, Fenty Beauty masterclass and Dior. She collaborated once with phone case

makers to sort her own collection but it was temporarily. Finally, Shirine participated in the Algerian ‘Hirak’ in 2019 that calls for a political change. The number of followers on Shirine’s Instagram increased by 300K from May to November 2019. She reached 2 million followers.

YouTube Videos

| Shirine Boutella | Youtube Subscribers (May 2019) | YouTube Subscribers (Nov 2019) | Number of YouTube videos (May 2019) | Number of YouTube Videos (Nov 2019) | Instagram Followers (May 2019) | Instagram Followers (Nov 2019) | Number of Instagram Posts (May 2019) | Number of Instagram Posts (Nov 2019) | Joined YouTube | YouTube Description |
|--|---------------------------------------|---------------------------------------|--|--|---------------------------------------|---------------------------------------|---|---|--------------------------------------|--------------------------------------|
| Numbers | 522,199 | 542K | 119 | 127 | 1.7M | 2M | 769 | 854 | 28-Jan-15 | / |
| Title of Videos | Uploading Date (DD-MM-YY) | Duration (HH:MM:SS) | Number of Views (May 2019) | Number of Views (Nov 2019) | Number of Likes (May 2019) | Instagram Likes (Nov 2019) | Number of Dislikes (May 2019) | Number of Dislikes (Nov 2019) | Number of Comments (May 2019) | Number of Comments (Nov 2019) |
| Casual Daily Makeup | 15-Oct-15 | 00:15:27 | 15,129 | 16,253 | 432 | 460 | 28 | 32 | 31 | 37 |
| Get ready with me: quick daily make up | 17-Oct-15 | 00:09:46 | 20,963 | 21,486 | 364 | 366 | 20 | 21 | 17 | 17 |
| Glamorous vamp makeup tutorial | 27-Oct-15 | 00:10:50 | 14,514 | 14,845 | 331 | 333 | 9 | 10 | 18 | 18 |
| Eyebrows surgery: how do I draw my eyebrows? | 13-Nov-15 | 00:02:26 | 7,550 | 7,843 | 129 | 132 | 10 | 10 | 6 | 9 |
| Get ready with me: how to apply eye-lashes? | 21-Nov-15 | 00:03:36 | 11,186 | 12,064 | 197 | 211 | 13 | 15 | 9 | 8 |
| Get ready with us - easy party makeup, simple, chic and glamour | 02-Jan-16 | 00:07:36 | 106,977 | 108,026 | 1.6K | 1.6K | 79 | 83 | 74 | 77 |
| Doing foundation + quick everyday makeup + a small review about Flormar products | 15-Jan-16 | 00:06:30 | 5,126 | 5,368 | 213 | 222 | 1 | 2 | 39 | 39 |
| FAQ - to know more about me | 20-Jan-16 | 00:21:28 | 243,946 | 245,352 | 5.8K | 5.8K | 169 | 173 | 443 | 443 |
| Pinpup makeup tutorial | 21-Jan-16 | 00:06:27 | 334,766 | 345,636 | 7.7k | 7.9K | 395 | 407 | 543 | 547 |
| How to hide dark circles | 27-Jan-16 | 00:09:52 | 545,293 | 553,718 | 10k | 10K | 613 | 625 | 684 | 688 |
| GRWM: fresh and discret makeup for everyday | 28-Jan-16 | 00:04:57 | 24,193 | 24,830 | 824 | 835 | 7 | 7 | 47 | 47 |
| Flormar Review | 01-Feb-16 | 00:21:17 | 171,412 | 177,551 | 3.2k | 3.3K | 124 | 133 | 292 | 291 |
| Valentine's day makeup: romantic makeup | 04-Feb-16 | 00:07:18 | 14,510 | 14,637 | 496 | 498 | 3 | 4 | 49 | 49 |
| Morning care routine of the moment | 06-Feb-16 | 00:05:21 | 318,767 | 322,168 | 6.4K | 6.5K | 301 | 305 | 505 | 505 |
| TAG - 14 weird questions, phobia? Nickname? | 09-Feb-16 | 00:08:48 | 49,794 | 50,175 | 1.4K | 1.4K | 33 | 34 | 85 | 84 |
| Valentine's day makeup 02 | 11-Feb-16 | 00:07:13 | 13,798 | 14,001 | 476 | 476 | 3 | 3 | 42 | 42 |
| How yo know it all about contouring | 15-Feb-16 | 00:24:41 | 40,636 | 41,461 | 1.1k | 1.1K | 37 | 37 | 51 | 51 |
| How to apply eyeliner | 21-Feb-16 | 00:14:12 | 137,270 | 142,080 | 3.6K | 3.6K | 95 | 98 | 96 | 96 |
| Smokey eyes | 01-Mar-16 | 00:05:04 | 43,877 | 46,378 | 1.2K | 1.2K | 18 | 20 | 71 | 71 |

| | | | | | | | | | | |
|---|-----------|----------|---------|---------|------|------|-----|-----|-----|-----|
| VLOG/ women' salon, EVE | 10-Mar-16 | 00:15:23 | 241,055 | 242,641 | 3.7K | 3.7K | 286 | 289 | 290 | 292 |
| 10 min makeup | 14-Mar-16 | 00:11:49 | 111,903 | 112,197 | 2.9K | 2.9K | 125 | 126 | 162 | 158 |
| First imprssion: Dermacol foundation Matt control | 16-Mar-16 | 00:10:45 | 42,675 | 43,224 | 718 | 721 | 44 | 45 | 85 | 85 |
| VLOG/ SHAZAM, my extract on the radio | 03-Apr-16 | 00:24:21 | 53,509 | 56,018 | 1k | 1K | 41 | 44 | 134 | 133 |
| Surgery for perfect euebrows | 08-Apr-16 | 00:11:59 | 20,434 | 20,734 | 650 | 649 | 12 | 13 | 77 | 56 |
| Smokey eyes for parties | 26-Apr-16 | 00:21:59 | 67,258 | 69,464 | 2.2K | 2.2K | 30 | 32 | 190 | 192 |
| Short haircut - capillary routine of the moment | 12-May-16 | 00:09:58 | 96,537 | 102,493 | 1.3K | 1.4K | 53 | 61 | 119 | 121 |
| Smokey liner tutorial | 24-May-16 | 00:06:42 | 359,490 | 365,426 | 10K | 10K | 345 | 347 | 671 | 671 |
| Golden rose makeup | 26-May-16 | 00:08:52 | 139,188 | 143,690 | 3.3k | 3.3K | 93 | 101 | 156 | 161 |
| prsenting beauty box - Lilia beauty | 04-Jun-16 | 00:21:34 | 10,862 | 10,978 | 295 | 295 | 13 | 13 | 40 | 40 |
| Evening ramadan makeup | 13-Jun-16 | 00:08:17 | 45,312 | 46,898 | 1.4K | 1.4K | 15 | 15 | 130 | 130 |
| GLAMBOX // June 2016 | 24-Jun-16 | 00:12:45 | 17,627 | 17,693 | 1.4K | 1.4K | 17 | 17 | 90 | 90 |
| Favourites // June and July | 16-Jul-16 | 00:21:58 | 42,235 | 42,626 | 1K | 1K | 23 | 23 | 122 | 122 |
| VLOG/ a day with me in WellSound by Djezzy - Abdelkader Secteur | 20-Jul-16 | 00:20:08 | 56,949 | 57,312 | 1.1k | 1.1K | 68 | 68 | 80 | 80 |
| Summer makeup simple and quick | 07-Aug-16 | 00:14:04 | 171,364 | 175,074 | 3.6k | 3.7K | 114 | 122 | 211 | 213 |
| Essential makeup brushes for beginners | 23-Aug-16 | 00:20:52 | 118,927 | 122,252 | 3.8K | 3.9K | 74 | 75 | 225 | 225 |
| HAUL Primark/ summer 2016 - Trip to Spain | 29-Aug-16 | 00:14:54 | 180,561 | 181,683 | 4.4k | 4.4K | 210 | 213 | 403 | 400 |
| Colourful makeup - Zoeva "Cool Spectrum" | 01-Sep-16 | 00:08:05 | 23,387 | 23,659 | 976 | 976 | 13 | 13 | 114 | 114 |
| HAUL Vienna - beauty products | 15-Sep-16 | 00:16:26 | 26,248 | 27,525 | 838 | 841 | 11 | 11 | 97 | 97 |
| Autumn makeup | 21-Sep-16 | 00:07:38 | 220,757 | 225,609 | 5.6K | 5.6K | 114 | 117 | 402 | 402 |
| Mademoiselle S in 30 questions | 04-Oct-16 | 00:15:02 | 107,076 | 108,425 | 3K | 3K | 72 | 73 | 222 | 221 |
| Favourites of October 2016 | 01-Nov-16 | 00:22:34 | 49,405 | 49,924 | 1.3K | 1.3K | 31 | 32 | 159 | 160 |
| I present to you the Green Family Box | 27-Dec-16 | 00:11:06 | 10,292 | 10,376 | 380 | 381 | 19 | 19 | 61 | 61 |
| Favourites of December 2016 | 29-Dec-16 | 00:14:25 | 60,621 | 60,832 | 1.4K | 1.4K | 21 | 21 | 144 | 139 |
| Tuto makeup - new year 2017 | 31-Dec-16 | 00:21:20 | 57,212 | 58,149 | 2.6K | 2.6K | 37 | 37 | 217 | 213 |
| Sister challenge - my sister does my makeup eyes covered | 05-Jan-17 | 00:12:42 | 276,513 | 278,903 | 9.9K | 10K | 278 | 279 | 803 | 804 |
| TUTO// Bride's makeup - part 1: the eyes | 24-Jan-17 | 00:15:17 | 333,117 | 343,778 | 7K | 7.2K | 226 | 232 | 480 | 481 |
| TUTO// Bride's makeup - part 2: Complexion and mouth | 27-Jan-17 | 00:23:14 | 114,846 | 119,511 | 3.9k | 4K | 52 | 54 | 462 | 464 |
| Favourites of January 2017 | 07-Feb-17 | 00:14:20 | 63,436 | 64,802 | 2.2k | 2.2K | 62 | 62 | 266 | 264 |

| | | | | | | | | | | |
|---|-----------|----------|-----------|-----------|------|------|------|------|-------|-------|
| Makeup routine - simple makeup for everyday// February 2017 | 23-Mar-17 | 00:11:58 | 301,631 | 318,667 | 8.9K | 9.3K | 216 | 230 | 428 | 430 |
| Crash test// the Black Mak, does it really work? | 28-Mar-17 | 00:05:55 | 357,480 | 365,589 | 6.7K | 6.7K | 239 | 249 | 466 | 466 |
| Favourites of Mars 2017 - a month of care | 06-Apr-17 | 00:13:24 | 83,946 | 85,451 | 3.6k | 3.6K | 61 | 62 | 373 | 373 |
| Care// homemade mask and skincare of the moment | 10-Apr-17 | 00:05:27 | 355,707 | 372,623 | 11K | 12K | 272 | 289 | 600 | 599 |
| TUTO// Too Faced Sweet Peach - makeup n1: light and peachy | 13-Apr-17 | 00:07:42 | 74,658 | 76,102 | 3k | 3K | 50 | 50 | 321 | 319 |
| Finished products #1// April 2017 | 20-Apr-17 | 00:16:04 | 50,252 | 51,691 | 1.7k | 1.7K | 50 | 52 | 224 | 225 |
| FLOPS// products that I hated, Round 1 .. Flormar, Maybelline, Essence, Eleis etc.. | 29-Apr-17 | 00:13:25 | 91,048 | 92,087 | 3k | 3.1K | 72 | 74 | 287 | 283 |
| Good plan// Bang Good - My purchases: fake eyelashes, tops, jewellery.. | 04-May-17 | 00:11:32 | 123,039 | 126,051 | 4k | 4.1K | 121 | 130 | 342 | 341 |
| Discoveries// a customised box - lilia beauty box | 26-May-17 | 00:15:51 | 109,459 | 109,904 | 3.3k | 3.3K | 110 | 110 | 317 | 317 |
| TUTO// nails with UV Gel | 16-Jun-17 | 00:18:37 | 105,360 | 108,345 | 4.6K | 4.7K | 142 | 143 | 538 | 533 |
| FAQ // El Khawa? Definite arrival to Algiers? Sofia Boutella? My work? ... | 22-Jun-17 | 00:17:42 | 572,030 | 579,749 | 13k | 13K | 608 | 614 | 1,055 | 1,057 |
| Good Plan // Nee Jolie: jeweller, accessories | 21-Jul-17 | 00:10:51 | 71,886 | 73,096 | 3.1k | 3.1K | 134 | 137 | 343 | 341 |
| TUTO// How to get perfect eyebrows - BROW SOAP | 27-Jul-17 | 00:10:05 | 94,733 | 98,735 | 3.7k | 3.7K | 142 | 155 | 243 | 243 |
| TUTO// summer makeup - 2017 - simple, quick, and natural | 31-Jul-17 | 00:11:15 | 91,194 | 91,738 | 4k | 4K | 157 | 157 | 389 | 387 |
| Discovery// DZ BOOM - Algerian website | 03-Aug-17 | 00:09:58 | 64,134 | 64,953 | 2.9k | 2.9K | 64 | 66 | 223 | 222 |
| Favourites of 2017 summer // Sephora, Maybelline, Rituals ... | 11-Aug-17 | 00:12:53 | 56,434 | 57,711 | 2.1k | 2.1K | 65 | 65 | 238 | 238 |
| TUTO// Smokey super luminous eye, tanned skin - MAKEUP REVOLUTION PALETTE | 17-Aug-17 | 00:06:59 | 173,723 | 180,423 | 7K | 7.1K | 161 | 169 | 513 | 511 |
| TUTO// I change my hair colour - hair sweeping at home | 25-Aug-17 | 00:10:32 | 523,680 | 597,839 | 14k | 15K | 562 | 643 | 1,173 | 1,187 |
| TIPS// My Instagram photo editing: which app? Which camera? How? | 02-Sep-17 | 00:11:35 | 94,618 | 96,432 | 3.4k | 3.4K | 136 | 137 | 243 | 229 |
| BLA BLA// I test my personality - which woman I am? I have to be honest about everything! | 14-Sep-17 | 00:10:31 | 107,852 | 108,945 | 4.1k | 4.1K | 125 | 126 | 242 | 242 |
| Life// My summer morning routine (when I have time) - care, shower, breakfast, makeup | 21-Sep-17 | 00:07:57 | 280,059 | 283,270 | 9k | 9.1K | 373 | 374 | 707 | 708 |
| THE ALGERIAN TAG// | 28-Sep-17 | 00:09:36 | 1,065,548 | 1,140,536 | 46k | 48K | 2.2k | 2.3K | 2,947 | 2,997 |
| VLOG// EL KHAWA - Shooting backstage | 06-Oct-17 | 00:04:19 | 530,607 | 538,630 | 12k | 12K | 461 | 464 | 868 | 860 |
| TAG// The song that ... with Manel Djafer | 12-Oct-17 | 00:19:48 | 636,571 | 648,355 | 15k | 15K | 1.5k | 1.5K | 1,492 | 1,484 |
| The best mattifying foundations with little price? I test for you | 19-Oct-17 | 00:10:04 | 55,566 | 56,734 | 2.2k | 2.2K | 71 | 71 | 160 | 160 |

| | | | | | | | | | | |
|---|-----------|----------|---------|---------|------|------|------|------|-------|-------|
| ALGERIAN YOUTUBERS AWARDS (AYA) - Get ready with me | 26-Oct-17 | 00:10:38 | 378,400 | 385,006 | 16k | 16K | 409 | 411 | 1,308 | 1,309 |
| MAKE UP FOR EVER - is it worth? | 09-Nov-17 | 00:21:33 | 204,600 | 210,801 | 11k | 11K | 276 | 280 | 893 | 884 |
| NEW CHIC - The beautiful surprise ... and a big flop! | 16-Nov-17 | 00:10:05 | 300,330 | 303,988 | 10k | 10K | 526 | 529 | 925 | 919 |
| NOUBA - A new Italian brand in Algeria | 30-Nov-17 | 00:12:45 | 127,809 | 130,498 | 5.3k | 5.3K | 153 | 153 | 481 | 480 |
| ZAFUL - The big scam !!! | 07-Dec-17 | 00:09:05 | 178,509 | 180,826 | 7.6k | 7.6k | 245 | 249 | 633 | 632 |
| Cappillary routinen for damaged hair - My favourite products and my hairstyles of my moment | 14-Dec-17 | 00:12:23 | 153,166 | 159,661 | 6.8k | 6.9K | 188 | 198 | 608 | 614 |
| Finished products .. Must have! | 21-Dec-17 | 00:11:49 | 91,274 | 91,597 | 4.6k | 4.6K | 148 | 148 | 506 | 501 |
| My new year's eve make up 2018 x Huda Beauty Desert Dusk | 28-Dec-17 | 00:15:06 | 209,700 | 213,484 | 11k | 11K | 335 | 339 | 1,236 | 1,229 |
| BANG GOOD .. A big nothing order! | 11-Jan-18 | 00:14:40 | 165,141 | 166,218 | 8.7k | 8.7K | 397 | 398 | 873 | 868 |
| TUTO, the most beautiful makeup ... Sephora palette | 25-Jan-18 | 00:07:36 | 197,468 | 201,606 | 8k | 8K | 216 | 221 | 723 | 722 |
| My Oxford Haul: topshop, Primark, Harry Potter and shoes from the space | 08-Mar-18 | 00:13:50 | 110,306 | 110,986 | 5.4k | 5.4K | 238 | 238 | 628 | 598 |
| Hair removal routine | 22-Mar-18 | 00:16:04 | 481,774 | 533,046 | 18k | 18K | 882 | 981 | 1,616 | 1,637 |
| VLOG// A trip to Oxford with EF - part 2 // Harry Potter studio, English course, Interviews | 28-May-18 | 00:15:27 | 108,478 | 112,334 | 4.2k | 4.3K | 276 | 279 | 746 | 699 |
| I'm back// my misery + my favourites of summer | 13-Jun-18 | 00:13:25 | 171,635 | 173,045 | 8.9k | 8.9K | 698 | 698 | 1,408 | 1,393 |
| I radically change my head and haircut!!! By Samy.K | 21-Jun-18 | 00:07:50 | 400,579 | 407,458 | 13k | 13K | 2.6k | 2.6K | 4,165 | 4,153 |
| Test of new products - ICONIC, DERMACOL, ZOEVA | 24-Jun-18 | 00:14:36 | 201,600 | 204,803 | 8.3K | 8.3K | 602 | 606 | 1,641 | 1,632 |
| It's night! - Ritual evening with Foreo | 28-Jun-18 | 00:05:40 | 173,179 | 175,801 | 7.6k | 7.6K | 511 | 511 | 996 | 987 |
| Definitive hair removal with laser - my experience | 12-Jul-18 | 00:13:54 | 227,295 | 240,321 | 7.2k | 7.5K | 577 | 586 | 1,081 | 1,085 |
| Freckles with Henne?? | 19-Jul-18 | 00:09:55 | 248,398 | 259,615 | 10K | 10K | 543 | 556 | 1,395 | 1,389 |
| Braun hair - technologie of the future | 25-Aug-18 | 00:09:08 | 125,753 | 128,914 | 4.9k | 4.9K | 324 | 328 | 511 | 506 |
| Tanned skin - soft make up, simple and effective after summer | 13-Sep-18 | 00:10:26 | 125,294 | 134,388 | 5.6k | 5.7K | 336 | 342 | 489 | 487 |
| who among us two? With my sister | 27-Sep-18 | 00:11:01 | 165,313 | 169,082 | 6.2k | 6.3K | 431 | 437 | 589 | 591 |
| LOOKBOOK: a white t-shirt, 3 outfits .. (and my obsession for yellow) | 11-Oct-18 | 00:03:48 | 90,323 | 91,682 | 5k | 5K | 383 | 387 | 546 | 540 |
| HALLOWEEN MAKEUP - The smile that kills and blood everywhere | 31-Oct-18 | 00:09:44 | 80,813 | 81,858 | 4.2k | 4.2K | 755 | 763 | 993 | 965 |

| | | | | | | | | | | |
|---|-----------|----------|---------|---------|------|------|-----|-----|-------|-------|
| Discovery of Marrakech with crazy people! 3 days, 8 influencers | 08-Nov-18 | 00:20:27 | 68,647 | 69,942 | 2.4k | 2.4K | 212 | 213 | 432 | 422 |
| Blue smokey eyes - SHISEIDO, new products | 15-Nov-18 | 00:12:33 | 77,403 | 80,213 | 4.4k | 4.4K | 330 | 332 | 502 | 498 |
| Singer imitation challenge - when Sanda and I carry the voice! | 29-Nov-18 | 00:17:47 | 92,736 | 95,908 | 7.4k | 7.5K | 253 | 258 | 1,263 | 1,262 |
| Make up for idiots 1/ beginners' makeup case | 06-Dec-18 | 00:10:07 | 177,769 | 203,591 | 9.6k | 10K | 437 | 475 | 676 | 679 |
| Make up for idiots 2/ prepare well the skin | 13-Dec-18 | 00:08:12 | 82,056 | 86,583 | 4.1k | 4.2K | 147 | 153 | 478 | 476 |
| Make up for idiots 3/ the makeup | 20-Dec-18 | 00:13:16 | 62,754 | 68,943 | 3.8k | 4K | 114 | 119 | 323 | 320 |
| Crash test: H&M Makeup | 26-Dec-18 | 00:12:05 | 57,498 | 59,558 | 4.6k | 4.6K | 135 | 136 | 366 | 362 |
| (false) Freckles on fleek | 08-Jan-19 | 00:07:51 | 32,817 | 34,762 | 1.9k | 1.9K | 85 | 87 | 205 | 204 |
| Best series 2018 | 11-Jan-19 | 00:13:34 | 56,452 | 60,403 | 3.6k | 3.6K | 112 | 116 | 612 | 605 |
| The kitschest palette: MAC | 15-Jan-19 | 00:07:56 | 31,132 | 32,450 | 1.9K | 1.9K | 65 | 65 | 220 | 217 |
| The easiest smokey eye that suits everybody | 18-Jan-19 | 00:13:13 | 96,482 | 106,315 | 5.6k | 5.8K | 194 | 202 | 436 | 440 |
| I TELL YOU EVERYTHING: clash, love, Paris, Project ... | 25-Jan-19 | 00:19:05 | 144,698 | 163,968 | 6.2k | 6.4K | 442 | 484 | 857 | 869 |
| A day with me in EF NEW YORK | 05-Feb-19 | 00:18:49 | 73,259 | 82,267 | 2.4k | 2.6K | 114 | 124 | 264 | 270 |
| Hypocrisy, brands, partnership ... my influencer experience | 13-Feb-19 | 00:07:37 | 70,755 | 74,420 | 2.8k | 2.9K | 146 | 149 | 390 | 394 |
| Makeup US + JACLYN HILL Palette - Tarte, Huda Beauty, Morphe, MAC | 22-Feb-19 | 00:16:48 | 167,189 | 177,233 | 5.3K | 5.4K | 484 | 499 | 847 | 845 |
| My Algeria and Parisian update - chitchat makeup! | 21-Mar-19 | 00:17:00 | 70,155 | 76,379 | 3.9k | 4K | 211 | 221 | 369 | 371 |
| Ultimate Test: CALOR hair straightner on Senda's hair | 30-Mar-19 | 00:07:40 | 119,303 | 128,134 | 5k | 5.1K | 195 | 205 | 380 | 378 |
| NEW YORK with EF - Language training and a big like | 06-Apr-19 | 00:17:49 | 30,180 | 36,916 | 1.3k | 1.5K | 54 | 62 | 132 | 142 |
| The biggest capillary change of my life | 11-Apr-19 | 00:11:11 | 223,894 | 251,459 | 10k | 10K | 749 | 797 | 1,526 | 1,561 |
| Deadly relooking of a real blonde - I present to you Pauline | 20-Apr-19 | 00:16:25 | 72,682 | 78,600 | 4.2k | 4.4K | 93 | 102 | 337 | 346 |
| MORPHE X JAMES CHARLES Palette - tuto | 27-Apr-19 | 00:10:08 | 66,825 | 77,162 | 4.2k | 4.5K | 231 | 250 | 437 | 445 |
| My best friend who makes voice off ... a catastrophe! | 25-May-19 | 00:19:30 | 23,256 | 52,519 | 1.3k | 2.1K | 80 | 154 | 181 | 263 |
| Pimp your house ith DESINO | 04-Jun-19 | 00:06:07 | / | 57,360 | / | 1.7K | / | 193 | / | 170 |
| BLONDE - Taking care of hair colour | 23-Jun-19 | 00:15:41 | / | 72,410 | / | 2.2K | / | 287 | / | 285 |
| Charlotte Tilbury: Pillow Talk Collection | 31-Aug-19 | 00:14:09 | / | 51,212 | / | 2K | / | 153 | / | 247 |
| My most expensive Palette: Natasha Denona - Safari Palette | 04-Sep-19 | 00:21:29 | / | 44,752 | / | 1.8K | / | 122 | / | 188 |

| | | | | | | | | | | |
|--|-----------|-----------------|---|-------------------|---|------|---|-----|---|-----|
| Sephora Collection X Sananas: I test"! | 07-Sep-19 | 00:21:26 | / | 218,815 | / | 8.1K | / | 313 | / | 448 |
| Eating with Sana | 11-Sep-19 | 00:07:16 | / | 35,332 | / | 2.2K | / | 256 | / | 368 |
| Makeup: Kat Von D, Urban Decay, Marc Jacobs, Huda Beauty ... | 14-Sep-19 | 00:17:27 | / | 34,123 | / | 1.6K | / | 69 | / | 125 |
| Add sparkle to your life | 27-Sep-19 | 00:16:26 | / | 84,012 | / | 3K | / | 186 | / | 253 |
| | | 26:54:50 | | 17,924,797 | | | | | | |
| | | 00:12:34 | | 150,629 | | | | | | |

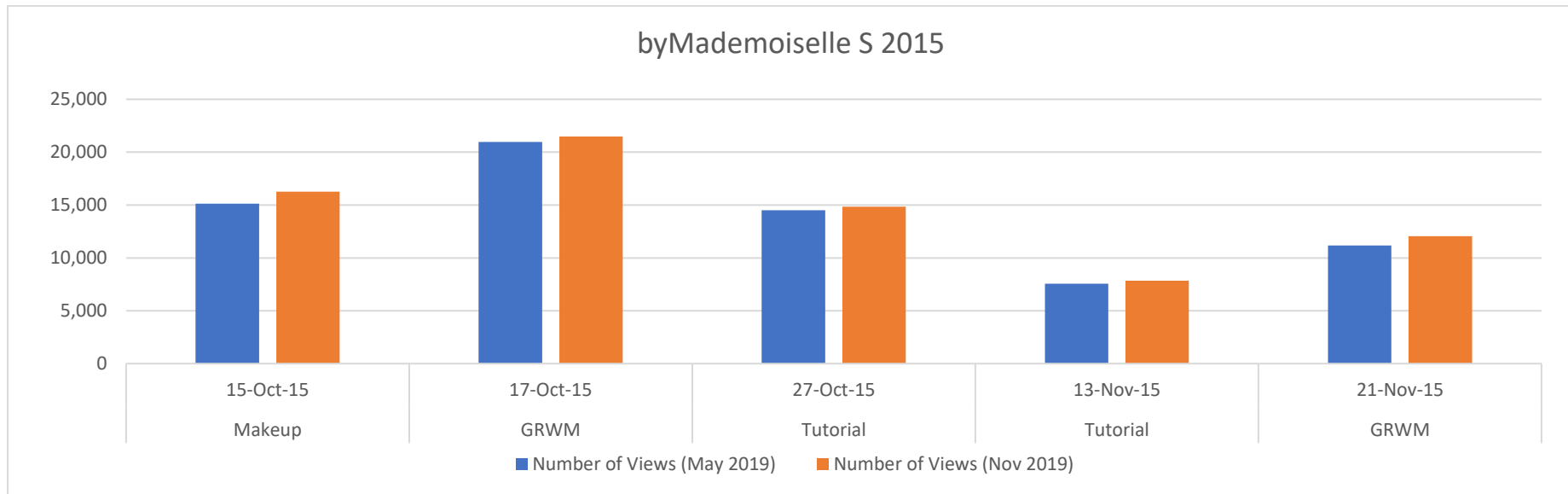
YouTube General Summary

Shirine's YouTube channel contains 127 videos that reached 542K subscribers by November 2019. Shirine joined YouTube on the 28th of January 2015 to talk mainly about hair and makeup tutorials and products' reviews especially at the beginning of her channel. The channel also consists of some vlogs, tags, hauls and challenges with guests. The YouTuber presents different concepts of makeup in her videos such as Pinup and vamp makeup. Shirine's channel did not gain higher rates of viewership despite her participation in an Algerian TV Drama series which contributed in her famousness on social media. By November 2019, the total sum of views reached 19,232,183 views with a percentage increase of 7.30% since May 2019. Shirine has added 8 videos in the 6-months period of observation that contributed with less than 600,000 views. It is worth mentioning that vlogs from the back scenes of the TV series she participated in and integrating some of the actors in her videos helped her videos to attract more viewers than before. To illustrate, Shirine's 70 videos that were published before her vlog from the shooting backstage of the TV Drama series "El Khawa" reached 10,425,705 views compared to the 57 videos that were published after. It is true that the post published videos approximately reached only 8,806,478 views but 23 of them exceeded the average of the number of views.

Concerning the pace of publishing, Shirine published 5 videos in 2015, 39 videos in 2016, 37 videos in 2017, 23 videos in 2018 and 23 videos till November 2019. She sometimes publishes one video in a month and other months she might reach 7 videos in one month. The total time of broadcast of the 127 videos is 26h 54m 50s. The shortest video is "Eyebrows Surgery: How do I draw my Eyebrows?" broadcasted for 02m 26s and the longest video is about how to do one's contouring which is 24m 41s long. The most watched of Shirine's videos is "The Algerian Tag" with 1,140,536 views; second, is a tag Shirine has done with one of the main actresses of "El Khawa" that reached 648,355 views; third, is a tutorial about hair colour that reached 597,839 views, fourth most watched video is a question and answer video that reached 579,749 views, and the fifth most watched video is "How to hide dark circles" viewed 553,718 times. The least watched videos, on the other hand, had a very low number of views that go from smallest to largest as follow: Doing foundation + quick everyday makeup + a small review about Flormar products 5,368 views, Eyebrows Surgery 7,843 views, a video about a box that contains products 10,376 views, a video where Shirine presents a box of products 10,978 views and get ready with me 12,064 views.

Concerning audience's reaction to Shirine's videos, the numbers of likes, dislikes and comments were not very high. The most liked videos are: "The Algerian Tag", "Hair Removal Routine", "Algerian YouTubers Awards", "Tag// the song that ... with Manel" and "Tuto// I change my haircolour" that obtained 48K, 18K, 16K, 15K and 15K, respectively. Three of the most liked videos are also among the most disliked videos which are the Algeria tag, another tag, a routine, together with two videos about capillary changes. The most commented videos are a capillary change, a tag, routine, test and a capillary change with 4,153; 2,997; 1,637; 1,632; 1,561 comments, respectively. And the least commented videos are mainly about makeup and beauty tutorials; they were commented between 8 and 39 comments. Overall, Shirine's videos were not highly viewed and mainly very narrowly liked, disliked and commented on. Moreover, the high number of views were not in favour of the videos about makeup and beauty tips and step-by-step tutorials, but rather in favour of the videos that are related to her life as an actress in the TV Drama series.

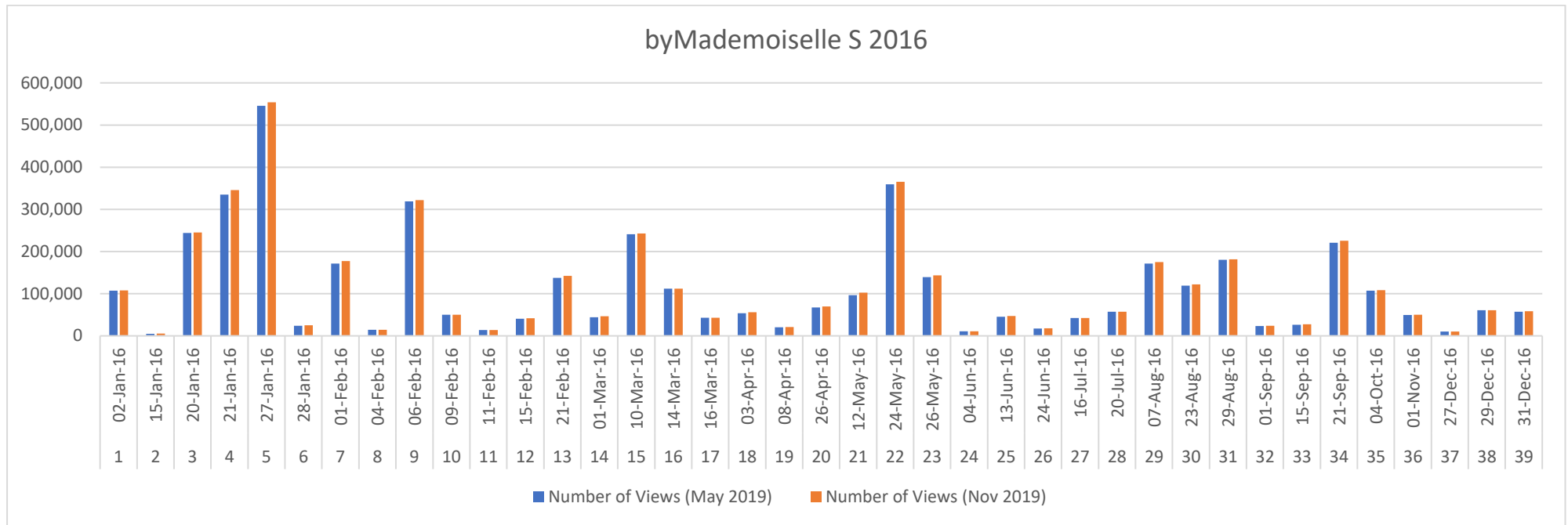
byMademoiselle S/Shirine Boutella 2015



Description

The bar graph shows the videos that Mademoiselle S published in 2015 on her YouTube channel and their number of views. Overall, none of the YouTubers' videos that were published in 2015 exceeded 25,000 views. The number of views has reached 14,498 views in November 2019 compared to 13,868 views in May 2019. The percentage growth of the number of views in 6-months period is 4.54%. the most watched video is 'Get Ready with Me: Quick daily makeup' and the second most watched 2015 video is 'Casual Daily makeup' that obtained only 16,253 views. However, the least watched video is 'Eyebrows surgery: how do I draw my eyebrows?' that could not reach more than 8,000 views. To sum up, Shirine's first videos were minimally viewed yet what attracted most her audience was the casual daily makeup looks.

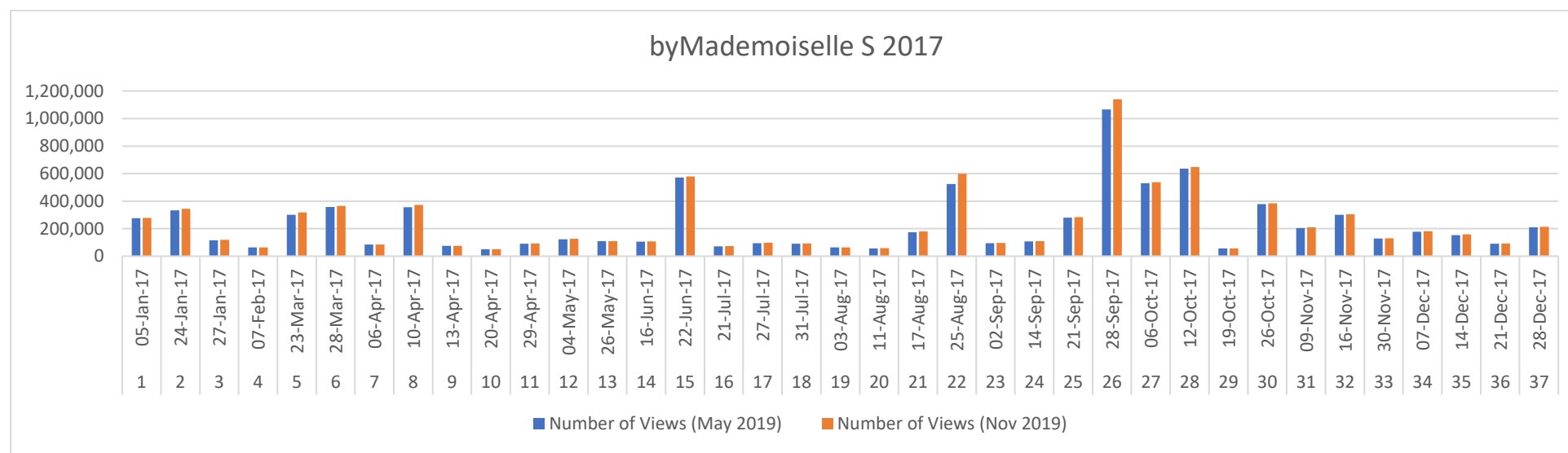
byMademoiselle S/Shirine Boutella 2016



Description

The graph illustrates the fluctuation in the videos that Mademoiselle S published in 2016 and the growth in the number of views between May and November 2019. Overall, Mademoiselle S uploaded 39 videos, 17 of them exceeded 100,000 views. The number of views slightly increased from November to May 2019 to reach a percentage growth of only 1.94%. The most watched 2016 video is ‘How to Hide Dark Circles’ (num. 5) that reached more than half million views. On the other hand, the least watched 2016 video is ‘Doing Foundation + Quick everyday makeup + a small review about Flormar products’ (num.2) that obtained less than 6,000 views. However, the video that grew in number of views in the 6-months period is ‘Pinpup makeup tutorial’ (num. 4) that attracted 10,870 extra views by November 2019 compared to May of the same year. The percentage increase of the video reached 3.25%. It is worth mentioning that the number of views between 2016 videos is remarkably different; there is a remarkable fluctuation in the number of views. To sum up, none of Shirine’s 2016 videos attained one million views and her content is polyvalent because the difference in the number of views is noteworthy.

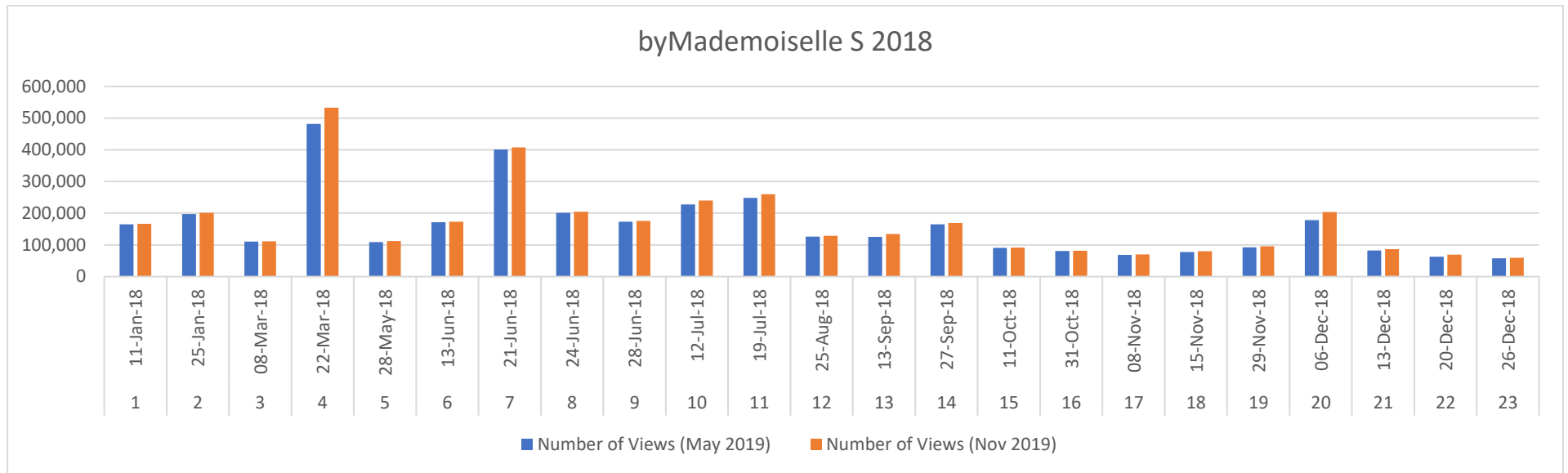
byMademoiselle S/Shirine Boutella 2017



Description

The graph gives information about the videos that Shirine published in 2017. The number of views dramatically changes over the year and the number of views of some videos partially grew between May and November 2019. The number of views peaked in September 2017 when Shirine published 'The Algerian Tag' (num. 26) to be the first video in her channel that reaches one million views. 16 videos out of 37 transcended 200,00 views, however, the series of videos that remained beneath this viewership amount especially between the 13th of April to the 16th of June and from the 21st of July to the 17th of Aug are product reviews in a form of a tutorial, discovery or tops and flops videos. It is also worth mentioning that most of these videos include products' names in the title. However, the videos that were largely viewed and exceeded half million views are: 'FAQ El Khawa? Definite Arrival to Algiers, Sofia Boutella, my work?' (num. 15), 'I change my hair colour – hair sweeping at home' (num. 22), 'Vlog El Khawa – shooting backstage' (num. 27), and 'Tag the song that ... with Manel Djafer' (num. 28). Between May and November 2019, the number of views increased with 3.57% but the video that significantly increased in 6-months period is the video about Shirine's hair makeover at home with a percentage growth of 14.16% (num. 22). To sum up, the number of views between 2017 videos are remarkably different.

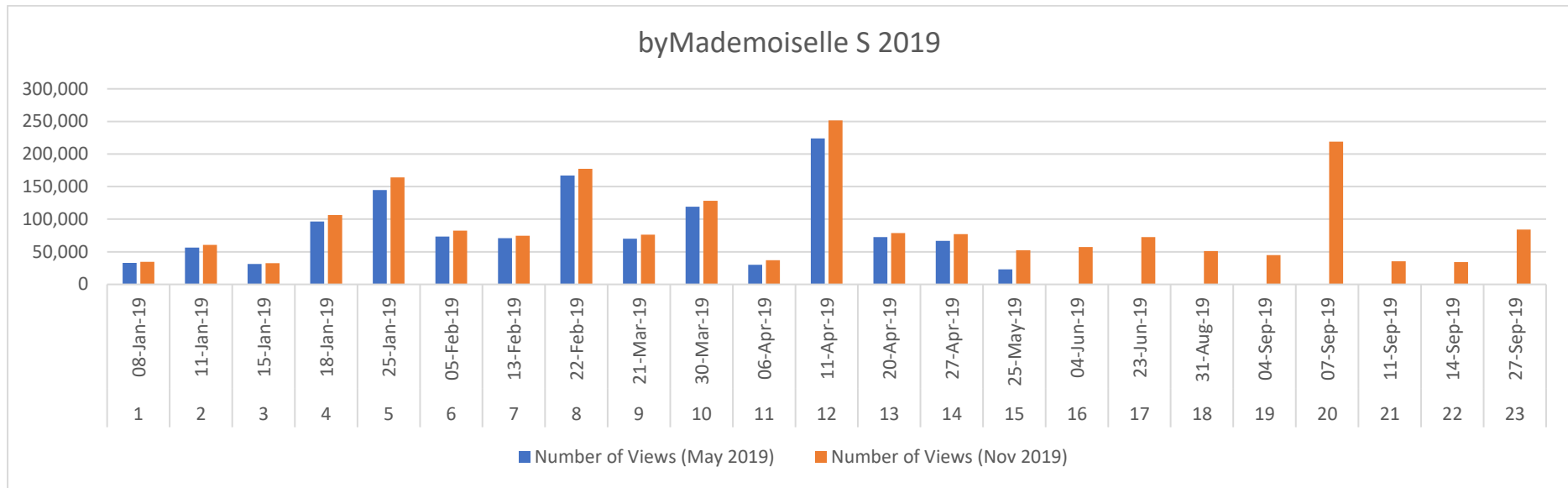
byMademoiselle S/Shirine Boutella 2018



Description

The chart illustrates the number of views of Shirine’s 2018 videos and compares the amounts between May and November 2019. Shirine has published 23 videos which altogether reached 3,855,895 views in November 2019 compared to 3,692,212 views in May with a percentage growth of 4.43%. The number of views zig-zagged all along the year, 15 videos outreached 100,000 views but none has reached 1 million views. The first half year was more viewed with a total of 2,085,297 views than the second half with a total of 1,770,598 views depending on November data. The most watched video is Hair Removal Routine (num. 4) that exceeded the half million views between May and November 2019; it rapidly increased with a percentage of 10.64% in 6-months period. The second most watched video is about hair makeover (num. 7) that achieved 407,458 views by November 2019. However, the least watched 2018 video is H&M makeup crash test with less than 60,000 views (num. 23), then ‘Makeup for Idiots3/ the makeup’ (num. 22) which reached approximately 69,000 views. To sum up, the number of views easily outreached 100,000 views in the first half of 2018 but it fell noticeably in the second half of the year.

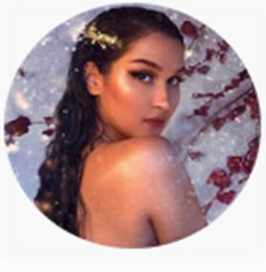
byMademoiselle S/Shirine Boutella 2019



Description

The bar graph shows the videos that Shirine uploaded in 2019 with their number of views. Some videos that were published before or during May are displayed with comparison amounts between May and November 2019. However, those which were published after May which are 8 videos are shown with November data alone. Only six out of 23 videos of 2019 exceeded 100,000 views. They are: Smokey makeup tutorial (num. 4), I tell you everything (num. 5), a multi-brand makeup tutorial (num. 8), hair straightener test (num. 10), capillary change (num. 12) and a review of Sephora Collection X Sananas (num. 20). Depending on November 2019 data, the most watched 2019 video is ‘The biggest capillary change of my life’ (num. 12) that attained 251,459 views. The video grew by 12.31% since May 2019. The second most watched video though it was recently published, it reached 218,815 views in 2 months to transcend most of 2019 videos which is a review of makeup products of a French influencer called ‘Sananas’, who collaborated with Sephora which is a French multinational chain of personal care and beauty stores (num. 20). However, the least watched video is ‘The Kitschest Palette: MAC’ that reached less than 33,000 views, then ‘Makeup: Kat Van D, Urban Decay, Marc Jacobs, Huda Beauty ...’ (num. 22) that reached 34,123 views. One of the videos that significantly grew between May and November 2019 is ‘I tell you everything: clash, love, Paris, project ...’, it increased by 13.32%. To sum up, shirine’s content hardly rises above 100,000 views, it maintains most of the time a low average.

Appendix H: The Doll Beauty's YouTube Analytics



Bibliography

Maroua, who is known as The Doll Beauty on social media, is an Algerian young woman who was born in Algeria on the 28th of August 1995 but she lives in France, currently in Paris. Maroua is a Franco-Algerian YouTuber, Influencer, traveller, model, brand owner and student in Marketing and Management of Luxury Products.

YouTuber

The Doll Beauty (Maroua) has a diverse content on her YouTube channel. She posts hairstyle tutorials, stories, tags, challenges and playlists, makeup tutorials, routines, GRWM, Hauls, Lookbooks, tips, vlogs and collaborations. But she also includes some videos of her native culture such as Ramadan, facts about Algeria in Arabic, comparison between French and Algerian mentalities and sometimes political videos.

Instagrammer

Being in Paris allowed Maroua to grow as an Influencer. She is a brand ambassador of different trademarks such as Lancôme, Sephora, Jennyfer, and Primark. She is among the representative influencers of several luxurious makeup brands such as Fenty Beauty, Too Faced, Urban Decay and Benefit. Maroua joined Instagram on the 04th of November 2012 yet she was able to reach approximately 2 million followers after 7 years. She publishes on her Instagram her Lookbooks, makeup tutorials, the places she visits and people she meets.

She shares her native culture on Instagram as well and has participated in the 2019 protests against the Algerian government.

Traveller

Maroua visited a lot of countries such as: USA, Dubai, Maldives, Turkey, Tokyo, and England.

Brand Owner

Maroua launched her first brand on the 11th of November 2018 called TDBCollection. The brand includes t-shirts and hoodies with her name on, her date of birth, an Algerian slogan she repeats in her videos, her YouTube salutation and other words that she shares with her community. Then, she collaborated with Jennyfer which is a fashion French brand to work on a special collection called 'TDBxJennyfer' that includes clothes and some accessories.

YouTube Videos

| The Doll Beauty (Maroua) | Youtube Subscribers (May 2019) | YouTube Subscribers (Nov 2019) | Number of YouTube videos (May 2019) | Number of YouTube Videos (Nov 2019) | Instagram Followers (May 2019) | Instagram Followers (Nov 2019) | Number of Instagram Posts (May 2019) | Number of Instagram Posts (Nov 2019) | Joined YouTube | Description YouTube |
|---|--------------------------------|--------------------------------|-------------------------------------|-------------------------------------|--------------------------------|--------------------------------|--------------------------------------|--------------------------------------|-------------------------------|-------------------------------|
| Numbers | 1,851,795 | 1.95M | 295 | 310 | 1.6M | 1.9M | 1,107 | 1,244 | 10-Dec-09 | / |
| Title of Videos | Uploading Date (DD-MM-YY) | Duration (HH:MM:SS) | Number of Views (May 2019) | Number of Views (Nov 2019) | Number of Likes (May 2019) | Number of Likes (Nov 2019) | Number of Dislikes (May 2019) | Number of Dislikes (Nov 2019) | Number of Comments (May 2019) | Number of Comments (Nov 2019) |
| Christmas giveaway BeTrousse | 03-Dec-12 | 00:10:27 | 102,380 | 109,471 | 2.2k | 2.4K | 103 | 110 | Disabled. | Disabled. |
| I would never be here without you ... | 06-Dec-12 | 00:09:36 | 68,863 | 72,224 | 2.7k | 2.8K | 53 | 56 | 676 | 709 |
| Giveaway Results BeTrousse! + big announcement | 10-Dec-12 | 00:03:32 | 15,373 | 16,439 | 444 | 465 | 20 | 20 | 60 | 62 |
| TAG Winterlicious | 16-Dec-12 | 00:10:09 | 31,377 | 32,749 | 829 | 866 | 21 | 21 | 129 | 137 |
| REVIEW Hair straightner GHD Peacock! | 16-Dec-12 | 00:19:14 | 61,369 | 62,85 | 1k | 1K | 33 | 35 | 86 | 89 |
| MEET UP in Paris | 19-Dec-12 | 00:03:48 | 16,240 | 17,512 | 446 | 473 | 17 | 17 | 94 | 101 |
| Getting ready with me! + ... Guest star! | 21-Dec-12 | 00:14:30 | 158,599 | 160,201 | 2.5k | 2.5K | 115 | 117 | 269 | 273 |
| Luggage to Paris!! + small info | 23-Dec-12 | 00:06:26 | 41,680 | 42,409 | 1.4k | 1.4K | 36 | 37 | 93 | 93 |
| Small Parisian Haul (part 1) | 06-Jan-13 | 00:15:46 | 69,795 | 70,542 | 1.2k | 1.2K | 41 | 42 | 165 | 168 |
| Small Parisian Haul (part 2) | 06-Jan-13 | 00:08:22 | 31,855 | 32,202 | 717 | 723 | 14 | 14 | 65 | 65 |
| MEET UP Paris ... unforgettable day | 19-Jan-13 | 00:05:15 | 101,980 | 103,133 | 2.1k | 2.2K | 58 | 58 | 155 | 156 |
| "Like a princess" by Robesoiree | 02-Feb-13 | 00:06:23 | 389,489 | 393,818 | 6.1k | 6.2K | 425 | 428 | 559 | 570 |
| VLOG what's new?! | 20-Feb-13 | 00:08:15 | 32,263 | 32,884 | 1k | 1K | 37 | 37 | 189 | 190 |
| LOOKBOOK #1 | 24-Feb-13 | 00:06:51 | 83,954 | 84,683 | 2.8k | 2.8K | 44 | 44 | 361 | 361 |
| Giveaway a transformable dress (100€) by RobeSoiree | 25-Feb-13 | 00:02:15 | 10,140 | 10,261 | 360 | 364 | 10 | 10 | 3,201 | 3,194 |
| Robesoiree: everybody wins! | 01-Mar-13 | 00:03:53 | 9,432 | 9,634 | 220 | 225 | 8 | 8 | 41 | 41 |
| Review Mastercoiff + promo code | 05-Mar-13 | 00:09:36 | 31,964 | 32,186 | 499 | 506 | 13 | 13 | 52 | 52 |
| Spring Inspiration Simple bride hairstyle | 16-Mar-13 | 00:09:14 | 30,540 | 31,135 | 810 | 827 | 23 | 24 | 81 | 80 |
| D.I.Y: Clutted sweater | 01-Apr-13 | 00:03:25 | 26,408 | 26,785 | 1.1k | 1.1K | 20 | 20 | 75 | 75 |

| | | | | | | | | | | |
|---|-----------|----------|-----------|-----------|------|------|-----|------|-----------|-----------|
| Giveaway 50€ on MASTERCOIFF.COM! | 04-Apr-13 | 00:03:58 | 6,638 | 6,818 | 655 | 656 | 8 | 8 | 1,505 | 1,503 |
| Giveaway Mastercoiff: Who is the winner? | 16-Apr-13 | 00:02:22 | 3,884 | 3,968 | 149 | 153 | 4 | 4 | 17 | 17 |
| Recipe cupcake between friends | 17-Apr-13 | 00:08:38 | 130,539 | 131,809 | 4.2k | 4.3K | 57 | 59 | 222 | 226 |
| MAKEUP Copper Eyes Makeup Line | 20-Apr-13 | 00:07:22 | 11,409 | 12,038 | 510 | 523 | 21 | 21 | 77 | 78 |
| VLOG Opening the F.A.Q 2013 | 22-Apr-13 | 00:02:37 | 15,281 | 15,849 | 411 | 421 | 12 | 14 | 403 | 403 |
| Getting ready Oriental wedding | 17-May-13 | 00:13:03 | 1,374,152 | 1,421,825 | 33k | 34K | 1k | 1.1K | 2,297 | 2,349 |
| HAUL Summer sales 2013 #1 | 10-Jul-13 | 00:13:33 | 41,331 | 41,613 | 901 | 905 | 17 | 17 | 92 | 93 |
| HAUL Summer sales 2013 #2 | 12-Jul-13 | 00:10:33 | 24,525 | 25,617 | 514 | 516 | 18 | 18 | 72 | 72 |
| HAUL Summer sales 2013 #3 | 13-Jul-13 | 00:05:24 | 18,903 | 19,102 | 547 | 549 | 19 | 19 | 30 | 30 |
| Special blooper 2013 | 17-Jul-13 | 00:08:56 | 98,180 | 98,563 | 2k | 2K | 50 | 50 | 86 | 86 |
| TUTORIAL Capillary routine | 28-Jul-13 | 00:07:37 | 122,991 | 126,571 | 2.8k | 2.9K | 79 | 83 | 197 | 201 |
| VLOG Goodbye Dolliers ... | 29-Jul-13 | 00:02:47 | 31,010 | 31,333 | 835 | 838 | 14 | 14 | 93 | 93 |
| MAKEUP special courses | 07-Sep-13 | 00:07:20 | 52,241 | 52,802 | 1.2k | 1.3K | 30 | 30 | 131 | 132 |
| LOOKBOOK Autumn | 29-Sep-13 | 00:06:12 | 134,646 | 135,582 | 2.6k | 2.6K | 100 | 103 | 214 | 218 |
| Getting ready Autumn edition | 22-Oct-13 | 00:12:06 | 111,059 | 113,058 | 3.1k | 3.2K | 71 | 72 | 238 | 241 |
| Classy bun and messy bun | 24-Oct-13 | 00:08:21 | 152,549 | 154,775 | 5.7k | 5.7K | 80 | 82 | 290 | 289 |
| FAQ: family, love, studies ... #1 | 29-Oct-13 | 00:14:12 | 225,175 | 227,113 | 4.8k | 4.8K | 109 | 110 | 427 | 426 |
| OOTD: Spikes & Leather | 01-Nov-13 | 00:01:41 | 12,658 | 12,975 | 742 | 746 | 12 | 12 | 56 | 56 |
| Discover my adventure at Fun'Ethic! | 10-Nov-13 | 00:02:46 | 11,606 | 11,666 | 276 | 278 | 18 | 18 | 7 | 7 |
| FAQ: family, love, studies ... #2 | 11-Nov-13 | 00:10:08 | 78,625 | 79,151 | 2.1k | 2.1K | 27 | 27 | 166 | 164 |
| Giveaway ROMWE.COM | 17-Nov-13 | 00:03:57 | 10,170 | 10,457 | 596 | 600 | 9 | 9 | 332 | 332 |
| Welcome to my channel | 23-Nov-13 | 00:01:35 | 435,705 | 437,676 | 8.4k | 8.5K | 240 | 241 | Disabled. | Disabled. |
| A small vlog, small Haul & big announcement | 23-Nov-13 | 00:10:37 | 43,027 | 44,355 | 1.3k | 1.3K | 31 | 31 | 93 | 93 |
| Soufeel: | 24-Nov-13 | 00:11:42 | 70,908 | 71,260 | 1.2k | 1.2K | 79 | 79 | 87 | 87 |
| ROMWE.COM Results | 02-Dec-13 | 00:00:27 | 3,703 | 3,760 | 128 | 130 | 4 | 4 | 15 | 15 |
| LOOKBOOK Day to night | 08-Dec-13 | 00:08:12 | 119,147 | 119,592 | 3k | 3K | 72 | 72 | 226 | 225 |
| Starting Christmas Giveaways | 11-Dec-13 | 00:02:51 | 6,130 | 6,202 | 404 | 407 | 9 | 10 | 65 | 66 |
| Giveaway Christmas ROMWE.COM | 13-Dec-13 | 00:02:14 | 7,075 | 7,165 | 945 | 945 | 6 | 6 | 996 | 991 |

| | | | | | | | | | | |
|---|-----------|----------|-----------|-----------|------|------|-----|-----|-------|-------|
| Giveaway Christmas E.L.F (2 WINNERS) | 14-Dec-13 | 00:01:10 | 7,312 | 7,408 | 1.1K | 1.1K | 9 | 9 | 1,123 | 1,121 |
| Giveaway Christmas BeTrousse | 15-Dec-13 | 00:01:39 | 6,024 | 6,111 | 1k | 1K | 4 | 4 | 1,130 | 1,125 |
| Giveaway Christmas MASTERCOIFF' | 20-Dec-13 | 00:02:19 | 5,528 | 5,574 | 750 | 749 | 5 | 6 | 854 | 850 |
| 15 weird questions | 24-Dec-13 | 00:11:29 | 483,891 | 485,124 | 11k | 11K | 365 | 365 | 1,113 | 1,108 |
| A day in my life | 26-Dec-13 | 00:08:46 | 553,564 | 557,688 | 11k | 11K | 191 | 192 | 899 | 903 |
| TAG Bye 2013 | 27-Dec-13 | 00:07:59 | 23,534 | 23,903 | 859 | 867 | 10 | 10 | 47 | 46 |
| Extreme contouring for the idiots | 28-Dec-13 | 00:07:08 | 342,068 | 342,933 | 8.4k | 8.4K | 296 | 297 | 338 | 337 |
| BLOOPER The last crazy moments of 2013 | 04-Jan-14 | 00:13:48 | 148,803 | 149,521 | 3.3k | 3.3K | 74 | 75 | 179 | 179 |
| #1 Mega HAUL Clothing | 19-Jan-14 | 00:18:19 | 161,002 | 162,159 | 2.7k | 2.7K | 109 | 109 | 174 | 174 |
| #2 Mega Haul Jewelery and shoes | 25-Jan-14 | 00:07:35 | 50,222 | 51,292 | 1k | 1K | 25 | 25 | 65 | 64 |
| MAKEUP Valentine's day | 09-Feb-14 | 00:04:58 | 74,539 | 74,810 | 2.5k | 2.5K | 33 | 34 | 127 | 125 |
| #3 Mega Haul Makeup | 23-Feb-14 | 00:14:04 | 56,383 | 57,489 | 1.3k | 1.3K | 31 | 31 | 96 | 96 |
| What's in my bag + Makeup Bag | 24-Feb-14 | 00:12:37 | 509,033 | 512,303 | 10k | 10K | 262 | 267 | 725 | 723 |
| LOOKBOOK my 4 favourite outfits | 25-Feb-14 | 00:06:21 | 141,383 | 141,669 | 3.3k | 3.3K | 119 | 119 | 255 | 254 |
| Getting ready Chic in the city | 28-Feb-14 | 00:06:55 | 266,702 | 267,703 | 6k | 6K | 105 | 106 | 382 | 380 |
| TAG Blind makeup | 02-Mar-14 | 00:10:00 | 196,002 | 196,643 | 5.7k | 5.7K | 120 | 121 | 250 | 249 |
| TAG What's in my mouth?? | 04-Mar-14 | 00:07:55 | 130,767 | 131,186 | 2.8k | 2.8K | 56 | 56 | 158 | 156 |
| 5 min makeup challenge with @AFrenchieinLondon | 09-Mar-14 | 00:08:30 | 65,153 | 65,270 | 2.1k | 2.1K | 30 | 30 | 146 | 145 |
| Starting a YouTube channel | 15-Mar-14 | 00:12:12 | 215,630 | 217,974 | 8.5k | 8.6K | 179 | 181 | 1,456 | 1,461 |
| TUTO makeup routine | 23-Mar-14 | 00:05:44 | 100,844 | 101,260 | 3.8k | 3.8K | 40 | 40 | 145 | 146 |
| Anti-Boyfriend TAG | 29-Mar-14 | 00:10:07 | 182,136 | 182,560 | 4.2k | 4.2K | 70 | 71 | 160 | 159 |
| Come to see me on Sunday | 04-Apr-14 | 00:04:22 | 16,506 | 16,597 | 590 | 591 | 15 | 15 | 37 | 37 |
| My return + MEET UP | 20-Apr-14 | 00:04:35 | 19,744 | 19,918 | 1K | 1K | 17 | 17 | 101 | 101 |
| VLOG | 20-Apr-14 | 00:10:06 | 170,493 | 171,024 | 3.3K | 3.3K | 96 | 97 | 104 | 104 |
| How to well organise courses? | 23-Apr-14 | 00:20:03 | 1,008,486 | 1,022,395 | 23k | 24K | 508 | 520 | 1,383 | 1,383 |
| 4 simple and quick hairstyles! (Spring edition) | 25-Apr-14 | 00:13:00 | 449,607 | 452,160 | 11k | 11K | 145 | 144 | 767 | 768 |
| A day in my skin Spring | 28-Apr-14 | 00:09:25 | 957,219 | 969,057 | 25k | 25K | 308 | 315 | 1,431 | 1,430 |
| 3 Basics, 3 styles | 29-Apr-14 | 00:06:40 | 180,676 | 181,040 | 5.4k | 5.4K | 173 | 173 | 273 | 271 |

| | | | | | | | | | | |
|---|-----------|----------|-----------|-----------|------|------|-----|-----|-------|-------|
| Blind Makeup: Revenge!!! | 03-May-14 | 00:16:27 | 405,951 | 406,930 | 7.2k | 7.2K | 261 | 262 | 502 | 503 |
| VLOG What is happening | 11-May-14 | 00:09:36 | 115,346 | 115,591 | 3.1k | 3.1K | 95 | 95 | 366 | 366 |
| Spring makeup | 01-Jun-14 | 00:10:06 | 77,481 | 77,761 | 3.6k | 3.6K | 55 | 55 | 320 | 318 |
| Getting unready | 21-Jun-14 | 00:11:30 | 992,142 | 1,000,744 | 24k | 24K | 392 | 394 | 1,826 | 1,814 |
| Up-Do of Brigitte Bardot | 03-Jul-14 | 00:10:10 | 86,047 | 86,619 | 2.6k | 2.6K | 55 | 55 | 233 | 233 |
| Evening Try Me w/ Adriana Karembu | 07-Jul-14 | 00:08:52 | 21,063 | 21,214 | 738 | 740 | 29 | 29 | 86 | 86 |
| Prepa S: 1 year, report | 20-Jul-14 | 00:19:19 | 178,067 | 182,432 | 3.4k | 3.4K | 139 | 140 | 481 | 480 |
| FAQ PREPA Hnadome men, free time, work ... | 23-Jul-14 | 00:14:29 | 127,219 | 128,518 | 2.8k | 2.8K | 61 | 62 | 230 | 227 |
| My return, my holidays, my Dolliers! | 01-Sep-14 | 00:11:12 | 143,100 | 143,680 | 5.7k | 5.7K | 139 | 139 | 542 | 540 |
| LOOKBOOK Courses | 06-Sep-14 | 00:04:54 | 361,308 | 362,084 | 8.1k | 8.1K | 192 | 193 | 716 | 715 |
| The song that ... (Rai, K-pop, American ...) | 13-Sep-14 | 00:11:52 | 1,408,962 | 1,447,962 | 30k | 32K | 1k | 1K | 3,384 | 3,411 |
| 100000 subscribers!!! #Dollierpower | 19-Sep-14 | 00:02:51 | 57,240 | 57,398 | 3.3k | 3.3K | 68 | 68 | 374 | 373 |
| self-confidence? Tips | 26-Sep-14 | 00:12:47 | 213,117 | 214,353 | 8k | 8.1K | 99 | 100 | 410 | 410 |
| HAUL TEST: Dior, Benefit, BYS ... | 19-Oct-14 | 00:15:56 | 138,095 | 138,288 | 4.1k | 4.1K | 50 | 50 | 196 | 196 |
| TAG First date | 21-Oct-14 | 00:06:23 | 141,668 | 142,134 | 6.2k | 6.2K | 67 | 67 | 256 | 256 |
| Getting Ready | 24-Oct-14 | 00:09:48 | 475,500 | 478,254 | 13k | 13K | 221 | 225 | 899 | 894 |
| Halloween Makeup Vampire | 27-Oct-14 | 00:10:06 | 173,951 | 174,424 | 5.4k | 5.4K | 120 | 121 | 489 | 488 |
| Halloween Makeup Maleficent Doll | 29-Oct-14 | 00:06:45 | 121,025 | 121,387 | 4.1k | 4.1K | 84 | 84 | 332 | 333 |
| 10 Tips to grow your hair | 09-Nov-14 | 00:14:40 | 648,479 | 653,905 | 18k | 18K | 420 | 424 | 1,956 | 1,946 |
| Blooper n3 | 23-Nov-14 | 00:11:49 | 392,191 | 393,796 | 9.2k | 9.3K | 189 | 190 | 475 | 473 |
| #ASKTDB: leaving youtube? In a relationship? Meet-up? | 30-Nov-14 | 00:03:53 | 361,389 | 361,913 | 8.7k | 8.7K | 240 | 240 | 917 | 916 |
| Instagram Tag | 07-Dec-14 | 00:07:22 | 95,811 | 96,523 | 4.6k | 4.7K | 72 | 75 | 177 | 175 |
| TAG Everything about my iPhone 6 | 13-Dec-14 | 00:11:51 | 689,523 | 691,970 | 20k | 20K | 821 | 825 | 2,211 | 2,199 |
| Christmas gift ideas | 14-Dec-14 | 00:19:51 | 124,632 | 124,773 | 4.5k | 4.5K | 86 | 89 | 255 | 255 |
| MAKEUP Cute to glamorous | 23-Dec-14 | 00:11:06 | 144,691 | 144,998 | 5.4k | 5.4K | 96 | 96 | 344 | 342 |
| I'm fed up ... | 26-Dec-14 | 00:14:15 | 921,760 | 925,671 | 29k | 29K | 878 | 879 | 5,907 | 5,894 |
| Getting ready New Year 2015 | 31-Dec-14 | 00:13:55 | 747,900 | 753,261 | 22k | 22K | 376 | 378 | 2,045 | 2,042 |
| Welcome to the #DOLLIERFAMILY! | 04-Jan-15 | 00:01:05 | 646,192 | 646,528 | 10k | 10K | 112 | 113 | 503 | 502 |

| | | | | | | | | | | |
|--|-----------|----------|-----------|-----------|------|------|------|------|-----------|-----------|
| Draw my life | 18-Jan-15 | 00:12:41 | 2,413,532 | 2,458,096 | 59k | 60K | 1.4k | 1.4K | 4,671 | 4,703 |
| Blooper | 25-Jan-15 | 00:06:49 | 182,937 | 183,840 | 6.8k | 6.8K | 130 | 130 | 393 | 390 |
| Calling People | 01-Feb-15 | 00:20:07 | 310,097 | 310,451 | 13k | 13K | 173 | 174 | 963 | 959 |
| MEGA HAUL MAKEUP & ACCESSORIES & CLOTHING ! | 08-Feb-15 | 00:22:20 | 276,558 | 277,096 | 10K | 10K | 203 | 203 | 630 | 627 |
| #1 livestream! | 22-Feb-15 | 02:01:32 | 94,238 | 94,517 | 3.5k | 3.5K | 134 | 134 | 324 | 323 |
| MAKEUP Korean style | 25-Feb-15 | 00:13:34 | 220,162 | 221,480 | 7.3k | 7.3K | 274 | 275 | 1,662 | 1,656 |
| MEET UP, jewellery & giveaway | 01-Mar-15 | 00:12:16 | 58,183 | 58,246 | 3.1k | 3.1K | 45 | 45 | 920 | 917 |
| MEET UP in Nice! 04/03/15 | 08-Mar-15 | 00:09:30 | 115,743 | 116,032 | 4.8k | 4.8K | 75 | 75 | 282 | 280 |
| Getting ready Evening with friends | 18-Mar-15 | 00:10:02 | 817,059 | 827,503 | 19k | 20K | 425 | 432 | 1,069 | 1,065 |
| Cocooning routine | 22-Mar-15 | 00:11:40 | 2,182,663 | 2,326,630 | 56k | 58K | 1k | 1.1K | 2,702 | 2,771 |
| NO CUT TAG | 05-Apr-15 | 00:17:45 | 306,471 | 307,084 | 10k | 10K | 218 | 219 | 1,166 | 1,164 |
| WHISPER CHALLENGE ft @SHAKIQUOISE | 12-Apr-15 | 00:15:25 | 163,263 | 163,744 | 7.1k | 7.1K | 167 | 167 | 376 | 373 |
| TOP & FLOP New BYS | 19-Apr-15 | 00:14:53 | 114,019 | 114,186 | 4.6k | 4.6K | 110 | 110 | 235 | 235 |
| GUESS THAT BODY PART | 26-Apr-15 | 00:11:30 | 152,798 | 153,111 | 6.7K | 6.7K | 130 | 129 | 218 | 218 |
| Absence, surgery, Snapchat | 17-May-15 | 00:13:49 | 166,293 | 166,516 | 11k | 11K | 176 | 176 | 574 | 570 |
| Getting ready Cannes with friends | 25-May-15 | 00:10:00 | 268,800 | 269,935 | 10k | 10K | 268 | 268 | Disabled. | Disabled. |
| Room Rour! | 31-May-15 | 00:14:32 | 1,292,737 | 1,297,652 | 47k | 47K | 980 | 984 | 2,598 | 2,589 |
| LOOKBOOK My style | 07-Jun-15 | 00:07:35 | 340,113 | 341,040 | 21k | 21K | 702 | 703 | 774 | 774 |
| YouTube: why being perfect? | 14-Jun-15 | 00:15:18 | 189,644 | 190,062 | 12k | 12K | 234 | 234 | 1,218 | 1,213 |
| MAKEUP Arrangement | 24-Jun-15 | 00:10:46 | 541,620 | 545,125 | 22k | 22K | 376 | 375 | 945 | 936 |
| Music & Rototos | 24-Jun-15 | 00:10:29 | 205,450 | 206,645 | 9.6k | 9.6K | 181 | 181 | 377 | 374 |
| Ramadan routine | 01-Jul-15 | 00:08:37 | 4,568,091 | 4,628,753 | 130k | 131K | 5.8k | 5.8K | 16,060 | 15,999 |
| Getting ready Aid Party | 12-Jul-15 | 00:12:55 | 897,770 | 909,058 | 25k | 26K | 791 | 801 | 2,041 | 2,023 |
| MEGA TRY-ON HAUL: SALES 2015 | 19-Jul-15 | 00:02:48 | 315,584 | 317,176 | 15K | 15K | 240 | 240 | 584 | 583 |
| Giveaway 200 000 Dolliers | 22-Jul-15 | 00:11:24 | 101,572 | 101,658 | 9.6k | 9.6K | 147 | 147 | 3,126 | 3,115 |
| My 5 top apps! | 26-Jul-15 | 00:10:30 | 306,899 | 307,991 | 14k | 14K | 355 | 358 | 1,092 | 1,089 |
| Summer routine 2015 | 29-Jul-15 | 00:14:01 | 1,025,847 | 1,054,746 | 30k | 30K | 528 | 538 | 3,489 | 3,503 |
| PLAYLIST SUMMER Rai, Bollywood, USA, K-pop ... | 02-Aug-15 | 00:14:03 | 661,042 | 668,203 | 23k | 23K | 803 | 807 | 2,581 | 2,576 |

| | | | | | | | | | | |
|--|------------------|-----------------|-----------|-----------|-------------|-------------|-------------|-------------|---------------|-----------|
| Teaser @L'Oreal #MESSCHEVEUXMONOBSSESSION | 08-Feb-16 | 00:00:18 | 152,895 | 153,267 | 6.3K | 6.3K | 517 | 517 | 989 | 967 |
| HELP ME ... | 10-Feb-16 | 00:01:46 | 181,034 | 181,442 | 11K | 11K | 245 | 245 | 736 | 720 |
| Giveaway game 'L'Oreal! #MESSCHEVEUXMONOBSSESSION | 12-Feb-16 | 00:00:47 | 94,225 | 94,359 | 4.2K | 4.2K | 423 | 423 | 600 | 595 |
| When my class boys Talk about girls! | 14-Feb-16 | 00:08:08 | 1,073,941 | 1,081,301 | 57k | 57K | 576 | 580 | 3,639 | 3,634 |
| Blooper love interview | 17-Feb-16 | 00:08:46 | 438,864 | 440,525 | 23k | 23K | 194 | 194 | 869 | 861 |
| My "NO-LAZY" routine | 21-Feb-16 | 00:06:44 | 731,960 | 738,569 | 46k | 46K | 506 | 515 | 2,858 | Disabled. |
| GRWM "Black & Grey" | 28-Feb-16 | 00:07:57 | 444,701 | 446,800 | 19k | 19K | 370 | 370 | 2,055 | 2,045 |
| The longest beauty HAUL in my life | 13-Mar-16 | 00:02:17 | 335,209 | 335,727 | 13k | 13K | 332 | 332 | 1,461 | 1,459 |
| My playlist of the moment | 20-Mar-16 | 00:09:09 | 735,501 | 737,821 | 31k | 31K | 808 | 811 | 3,719 | 3,694 |
| THE ALGERIAN TAG | 27-Mar-16 | 00:08:52 | 2,384,547 | 2,445,502 | 100K | 102K | 3.4K | 3.5K | 17,935 | 17,847 |
| Chit Chat Contreversy, projects, meet-up ... | 03-Apr-16 | 00:11:54 | 276,017 | 276,455 | 16k | 16K | 257 | 257 | 3,808 | 3,787 |
| Get the makep GIGI HADID @Flas2016 | 10-Apr-16 | 00:09:02 | 291,085 | 292,033 | 14k | 14K | 691 | 691 | 1,471 | 1,470 |
| TAG I'm weird as a woman | 17-Apr-16 | 00:10:57 | 671,793 | 675,280 | 33k | 33K | 661 | 665 | 3,865 | 3,847 |
| 3 INSTAGRAM HAIRSTYLES | 24-Apr-16 | 00:10:29 | 1,765,552 | 1,811,909 | 57k | 58K | 1.1k | 1.1K | 3,380 | 3,387 |
| WASSUP GIRL! (VOSTFR) | 15-May-16 | 00:12:54 | 994,439 | 998,933 | 47K | 47K | 2.7K | 2.7K | 4,043 | 4,017 |
| Orientation Prepa? I tell you everything | 22-May-16 | 00:17:03 | 384,478 | 399,872 | 17k | 17K | 395 | 402 | 1,868 | 1,879 |
| The litte cracking in PRIMARK | 29-May-16 | 00:18:58 | 1,087,956 | 1,097,248 | 31k | 31K | 734 | 739 | 3,155 | 3,144 |
| Get Beauty & Beauty Cruise with ESTEE LAUDER | 05-Jun-16 | 00:11:07 | 282,796 | 284,814 | 14K | 14K | 145 | 145 | 1,949 | 1,942 |
| Ramadan Routine | 12-Jun-16 | 00:11:35 | 1,800,480 | 1,822,054 | 69k | 69K | 1k | 1K | 9,201 | 9,159 |
| FAQ SNAP | 15-Jun-16 | 00:20:54 | 552,117 | 553,767 | 16k | 16K | 283 | 283 | 2,043 | 2,031 |
| MEGA UNBOXING | 19-Jun-16 | 00:22:44 | 441,335 | 443,119 | 15k | 15K | 306 | 306 | 2,046 | 2,018 |
| TRY-ON HAUL | 22-Jun-16 | 00:14:27 | 358,230 | 359,799 | 19k | 19K | 228 | 228 | 2,013 | 1,987 |
| Who among us 2 ...? Ft. my cousin | 26-Jun-16 | 00:09:51 | 2,890,982 | 2,983,804 | 82k | 84K | 2k | 2.1K | 6,186 | 6,142 |
| Capillary routine | 10-Jul-16 | 00:12:49 | 656,332 | 667,028 | 26k | 26K | 671 | 677 | 3,047 | 3,042 |
| Summer playlist 2016 | 13-Jul-16 | 00:09:14 | 908,170 | 911,969 | 42k | 42K | 1k | 1K | 5,385 | 5,336 |
| Dear Mr THE TERRORIST | 17-Jul-16 | 00:04:22 | 2,056,211 | 2,067,571 | 230K | 229K | 4.9K | 4.9K | 29,007 | 28,111 |
| ROOM TOUR Version 2016 | 31-Jul-16 | 00:05:20 | 815,628 | 824,939 | 52k | 52K | 686 | 691 | 3,062 | 3,043 |

| | | | | | | | | | | |
|---|-----------|----------|-----------|-----------|-----|-----|------|------|-------|-------|
| Guess what are these Arab words ft Kihou & Richaard2609 | 12-Apr-17 | 00:10:50 | 626,495 | 636,836 | 29k | 30K | 640 | 644 | 2,680 | 2,670 |
| My first swap!! w/Salima le vaut bien | 16-Apr-17 | 00:09:27 | 813,841 | 823,054 | 38k | 38K | 705 | 712 | 1,950 | 1,939 |
| From power of makeup to a clown/ CRASH TEST | 23-Apr-17 | 00:12:24 | 460,665 | 463,622 | 23k | 23K | 477 | 477 | 1,607 | 1,598 |
| THEDOLLBEAUTY in Seoul | 03-May-17 | 00:12:12 | 485,809 | 493,603 | 34k | 34K | 517 | 521 | 2,725 | 2,709 |
| HAUL made in SEOUL | 07-May-17 | 00:08:09 | 458,014 | 462,287 | 33k | 33K | 558 | 560 | 1,743 | 1,735 |
| 4 Instagram hairstyles | 14-May-17 | 00:06:48 | 922,017 | 955,986 | 49k | 50K | 523 | 534 | 2,324 | 2,327 |
| The look of others | 28-May-17 | 00:12:46 | 531,663 | 538,454 | 42k | 42K | 443 | 448 | 3,827 | 3,808 |
| I answers at 10 cliches about Ramadan | 04-Jun-17 | 00:10:38 | 1,702,137 | 1,713,509 | 91k | 32K | 2k | 2K | 9,484 | 9,346 |
| Let's have some fun | 11-Jun-17 | 00:12:49 | 469,512 | 470,836 | 26k | 26K | 567 | 567 | 1,880 | 1,861 |
| what you shouldn't have seen | 18-Jun-17 | 00:07:41 | 666,424 | 671,209 | 33k | 33K | 729 | 731 | 1,531 | 1,527 |
| THEDOLLBEAUTY in SHANGHAI | 25-Jun-17 | 00:06:32 | 406,612 | 412,378 | 24K | 24K | 353 | 356 | 1,660 | 1,640 |
| My bad comments | 02-Jul-17 | 00:12:52 | 760,187 | 767,651 | 44k | 44K | 4k | 4K | 8,427 | 8,272 |
| My songs of the moment | 12-Jul-17 | 00:10:19 | 663,706 | 668,321 | 42k | 42K | 1.4k | 1.4K | 3,641 | 3,589 |
| Try-on haul (ASOS, H&M, STRADIVARIUS ...) | 16-Jul-17 | 00:14:32 | 559,230 | 566,010 | 34K | 34K | 760 | 762 | 2,383 | 2,364 |
| Ask + makeup= Chit chat makeup | 23-Jul-17 | 00:16:22 | 431,346 | 433,463 | 24k | 24K | 468 | 467 | 2,258 | 2,244 |
| A big decision | 10-Sep-17 | 00:18:02 | 668,462 | 673,210 | 40k | 40K | 897 | 899 | 3,549 | 3,535 |
| My essentials | 17-Sep-17 | 00:11:25 | 422,645 | 424,524 | 25k | 25K | 490 | 490 | 2,260 | 2,244 |
| I teach Arabic to ALIX GAVOILLE | 24-Sep-17 | 00:06:58 | 671,772 | 703,804 | 44k | 45K | 840 | 865 | 2,093 | 2,042 |
| The good old K-pop (2008-2012) | 15-Oct-17 | 00:10:11 | 276,325 | 280,249 | 19k | 20K | 1.1k | 1.1K | 3,511 | 3,477 |
| WHAT'S IN MY SCHOOL BAG! | 22-Oct-17 | 00:10:36 | 813,167 | 889,125 | 40k | 43K | 661 | 692 | 2,251 | 2,268 |
| 7 beauty tips with Vaseline | 29-Oct-17 | 00:08:35 | 793,263 | 878,079 | 45k | 48K | 932 | 1K | 1,927 | 1,970 |
| Challenge ft my best friends | 05-Nov-17 | 00:10:29 | 333,088 | 342,023 | 21k | 21K | 325 | 331 | 1,325 | 1,319 |
| MOM, I broke down (Tarte, VS, HudaBeauty ...) | 19-Nov-17 | 00:19:21 | 512,775 | 519,825 | 24k | 25K | 415 | 416 | 1,591 | 1,584 |
| Arab vs French makeup | 26-Nov-17 | 00:14:07 | 1,303,630 | 1,368,232 | 55k | 57K | 1.7k | 1.8K | 4,500 | 4,404 |
| Mandy is back baby | 03-Dec-17 | 00:10:42 | 476,434 | 481,459 | 29k | 29K | 1.4k | 1.4K | 2,045 | 2,029 |
| Chill playlist | 10-Dec-17 | 00:04:31 | 319,038 | 322,753 | 22k | 22K | 1.3k | 1.3K | 1,718 | 1,696 |
| It doesn't happen in our country | 17-Dec-17 | 00:03:10 | 375,221 | 377,681 | 71k | 71K | 565 | 565 | 5,517 | 5,494 |

| | | | | | | | | | | |
|---|-----------|----------|-----------|-----------|------|------|------|------|-------|-------|
| My real Autumn night routine | 21-Oct-18 | 00:09:36 | 923,810 | 1,100,550 | 46k | 49K | 577 | 654 | 2,853 | 3,041 |
| 5 types of girls in ALGERIA | 28-Oct-18 | 00:12:54 | 1,524,386 | 1,801,041 | 106K | 113K | 2.8K | 3.3K | 9,206 | 9,588 |
| Come to know why the delivery man hates me! (HAUL) | 04-Nov-18 | 00:10:43 | 395,957 | 405,244 | 27k | 27K | 462 | 462 | 1,401 | 1,388 |
| I launch my CLOTHING BRAND!! #TDBeauty | 11-Nov-18 | 00:11:39 | 413,924 | 421,964 | 37k | 37K | 644 | 647 | 3,583 | 3,562 |
| Unboxing time (Jeffre Star Cosmetics, GlamGlow ...) | 18-Nov-18 | 00:19:17 | 202,600 | 205,367 | 13k | 13K | 232 | 233 | 839 | 831 |
| Wedding, haters, L'Algerino | 25-Nov-18 | 00:18:33 | 455,476 | 486,520 | 26k | 27K | 330 | 339 | 1,524 | 1,513 |
| LOOKBOOK Autumn-Winter | 09-Dec-18 | 00:04:07 | 272,291 | 283,886 | 25k | 25K | 420 | 421 | 1,636 | 1,614 |
| How do I do to learn all these languages? | 16-Dec-18 | 00:10:50 | 716,318 | 910,789 | 44k | 52K | 1k | 1.3K | 2,614 | 2,842 |
| Become a BOMBA CHICA (DRWM new year) | 23-Dec-18 | 00:11:52 | 379,829 | 416,782 | 27k | 28K | 301 | 322 | 1,191 | 1,185 |
| Blooper 2018 | 31-Dec-18 | 00:06:22 | 351,128 | 359,199 | 25k | 25K | 386 | 387 | 947 | 931 |
| My 2019 resolutions | 06-Jan-19 | 00:08:34 | 246,626 | 251,350 | 21k | 21K | 269 | 268 | 1,152 | 1,140 |
| Why am I vegan? (EXPLICIT) | 13-Jan-19 | 00:14:36 | 277,808 | 286,924 | 18K | 19K | 623 | 631 | 1,954 | 1,969 |
| What you really think of me! | 20-Jan-19 | 00:10:09 | 280,106 | 291,871 | 19k | 20K | 353 | 358 | 1,011 | 997 |
| These Youtubers who deserve more | 03-Feb-19 | 00:10:42 | 246,117 | 253,875 | 18k | 18K | 276 | 276 | 1,372 | 1,355 |
| Stylish but not broke | 10-Feb-19 | 00:12:02 | 303,818 | 317,186 | 17k | 17K | 547 | 554 | 917 | 907 |
| RIHANNA'S MAKEUP ARTIST DOES MY MAKEUP | 20-Feb-19 | 00:21:35 | 166,257 | 177,781 | 12K | 12K | 137 | 140 | 455 | 455 |
| Our Algeria | 10-Mar-19 | 00:03:48 | 606,164 | 634,690 | 65k | 66K | 1.9k | 2K | 5,050 | 4,997 |
| Become more organised (YouTube, courses) | 17-Mar-19 | 00:10:05 | 304,940 | 378,813 | 19k | 20k | 341 | 367 | 974 | 993 |
| What does BOOHOO worth? | 24-Mar-19 | 00:15:08 | 318,952 | 347,403 | 18k | 18K | 364 | 388 | 1,000 | 997 |
| THEDOLLBEAUTYSHOP #3 | 31-Mar-19 | 00:03:56 | 88,092 | 94,057 | 8k | 8.1K | 212 | 214 | 506 | 507 |
| (Teaser) VLOG in London w/Fenty Beauty | 07-Apr-19 | 00:01:22 | 146,564 | 154,382 | 9.5k | 9.6K | 205 | 208 | 346 | 341 |
| LONDON: RIHANNA & dramas | 17-Apr-19 | 00:22:47 | 426,792 | 511,615 | 26K | 28K | 377 | 409 | 845 | 885 |
| 5 TYPES OF ALGERIAN MOTHERS | 01-May-19 | 00:09:57 | 600,657 | 868,940 | 50K | 58K | 1.3K | 1.5K | 2,582 | 2,794 |
| Small Spring HAUL | 05-May-19 | 00:13:42 | 312,698 | 347,074 | 19K | 20K | 294 | 309 | 989 | 987 |
| What you haven't seen | 12-May-19 | 00:09:44 | 215,661 | 278,095 | 13K | 14K | 319 | 353 | 664 | 700 |
| Ramadan routine alone vs with family | 19-May-19 | 00:12:34 | 735,727 | 854,977 | 70k | 75K | 1.3k | 1.4K | 2,605 | 2,637 |

| | | | | | | | | | | |
|--|-----------|-----------------|--------------------|--------------------|-----|------|-----|------|-------|--------|
| Who among us 2? (return) w/my cousin | 26-May-19 | 00:13:11 | 338,591 | 577,229 | 27k | 34K | 239 | 332 | 1,094 | 1,199 |
| Scammed and disappointed ... | 09-Jun-19 | 00:24:02 | / | 665,313 | / | 40K | / | 635 | / | 1,442 |
| They've always been lying to us | 16-Jun-19 | 00:13:47 | / | 333,512 | / | 24K | / | 583 | / | 1,302 |
| How to never miss your eyeliner | 23-Jun-19 | 00:09:31 | / | 434,739 | / | 26K | / | 333 | / | 698 |
| They will confiscate my BC | 07-Jul-19 | 00:15:50 | / | 270,940 | / | 14K | / | 546 | / | 667 |
| Playlist Summer 2019 | 21-Jul-19 | 00:13:07 | / | 712,101 | / | 48K | / | 1.3K | / | 2,005 |
| Drama, in couple, networks (Chit Chat Makeup) | 11-Sep-19 | 00:25:18 | / | 685,048 | / | 34K | / | 831 | / | 1,788 |
| I eat the most spicy noddles in Seoul | 20-Sep-19 | 00:09:11 | / | 273,816 | / | 17K | / | 304 | / | 620 |
| Me, Primark Ambassador?!?!? | 22-Sep-19 | 00:20:13 | / | 276,274 | / | 15K | / | 350 | / | 887 |
| 24H in my skin in Tokyo | 29-Sep-19 | 00:06:22 | / | 187,549 | / | 13K | / | 165 | / | 659 |
| I deliver to my followers | 06-Oct-19 | 00:09:41 | / | 243,815 | / | 16K | / | 135 | / | 460 |
| Rumers, my borthers and sisters, Marriage ...(in Arabic) | 20-Oct-19 | 00:13:29 | / | 638,420 | / | 39K | / | 609 | / | 1,201 |
| 24H Talking in Arabic with my French best friend | 27-Oct-19 | 00:12:25 | / | 890,700 | / | 47K | / | 568 | / | 1,551 |
| I was about to get murdered because of an Iphone | 03-Nov-19 | 00:12:43 | / | 369,310 | / | 27K | / | 612 | / | 1,215 |
| Autumn Playlist (Rai, Rap, Pop...) | 17-Nov-19 | 00:11:00 | / | 393,367 | / | 30K | / | 730 | / | 1,162 |
| #TDBREALISETONREVE | 23-Nov-19 | 00:00:26 | / | 90,572 | / | 9.9K | / | 53 | / | 554 |
| I realise your craziest dreams | 24-Nov-19 | 00:06:28 | / | 216,576 | / | 26K | / | 93 | / | 18,700 |
| Sum | | 54:53:10 | 143,992,801 | 155,505,490 | | | | | | |
| Average | | 00:10:31 | 489,771 | 503,254 | | | | | | |

YouTube Summary

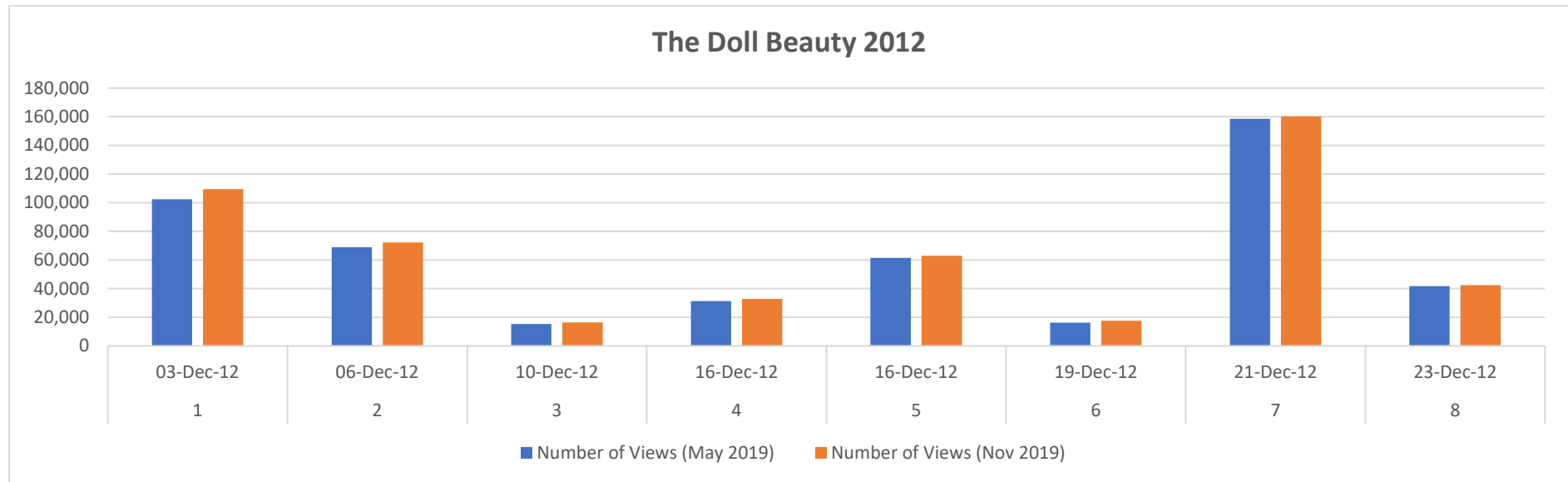
The Doll Beauty, whose real name is Maroua, is a Franco-Algerian YouTuber. She joined YouTube on the 10th of December 2009 but her first video was posted on the 03rd of December 2012. Maroua reached 1.95 million followers on her YouTube channel in November 2019 with a total upload of 310 videos. The Doll Beauty posts a variety of topics on her channel; they include products' reviews, makeup tutorials, challenges with guests, clothing hauls, playlists, routines, hairstyle tips, stories, tags, Algerian culture and mentality and sometimes she talks about politics. From May to November 2019, numerous changes were observed on The Doll Beauty's channel. She gained approximately 100.000 new subscribers and added 16 new videos. Therefore, the total broadcast time of the videos reached 54h 53m 10s. Concerning the number of views, The Doll Beauty's videos attained a total of 155,568,343 views, it grew by 8.04%. Below is a detailed description of The Doll Beauty's videos taking into consideration the number of views, likes, dislikes and comments.

The five most watched videos on The Doll Beauty's YouTube channel are: Ramadan routine that reached 4,628,753 views, Who among us 2 ...? Ft. my cousin 2,983,804 views, my morning routine for school 2,799,514 views, draw my life 2,458,096 views and the Algerian tag 2,445,502 views. However, the least watched videos in The Doll Beauty's channel are mainly giveaways, which are: ROMWE.COM results that attained 3,760 videos, Giveaway Mastercoiff: Who is the winner? 3,968 views, Giveaway Christmas Mastercoiff 5,574 views, giveaway Christmas BeTrousse 6,111 views, and Starting Christmas giveaways 6,202 views.

The most liked videos on The Doll Beauty's YouTube channel are: Dear Mr the terrorist 229K likes, "Maroua, where is your dad?" 150K likes, Ramadan routine 131K likes, 5 types of girls in Algeria 113K likes, and my morning routine for school 112K likes. However, the most disliked videos are: Algeria vs France 6.9K dislikes, Ramadan routine 5.8K dislikes, Dear Mr the terrorist 4.9K dislikes, my bad comments 4K dislikes, the Algerian tag 3.5K dislikes.

The most commented videos are: Dear Mr the terrorist 28,111 comments, I realise your craziest dreams 18,700 comments, the Algerian tag 17,847 comments, Ramadan routine 15,999 comments, and Arabic playlist of the moment 13,749 comments. However, the least commented are: Discover my adventure at Fun' Ethic 7 comments, ROMWE.COM results 15 comments, Giveaway Mastercoiff: who is the winner? 17 comments, Haul/ summer sales 2013 #3 30 comments and come to see me on Sunday 37 comments.

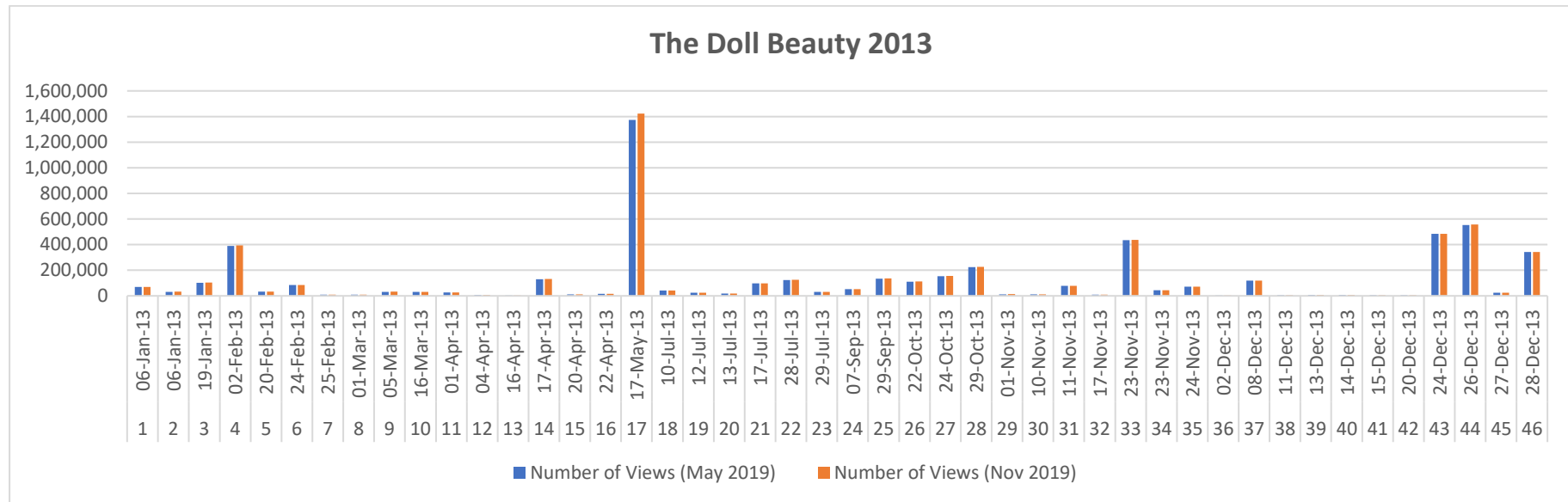
The Doll Beauty/Maroua 2012



Description

The bar graph shows the number of views of The Doll Beauty's videos that were published in 2012 and their progress from May to November 2019. The YouTuber has published her videos in December only, she has therefore reached an average of 64,429 views in 2012. There is a fluctuation in the number of views; the most watched video is 'Getting ready with me! + ... Guest Star' (num. 7) which reached 160,201 views in November 2019. However, the least watched video is 'Giveaway Results' (num. 3) that reached only 16,439 views. Despite the early publication of these videos, the number of views slightly increased between May and November 2019; it reached a percentage growth of 3.57%.

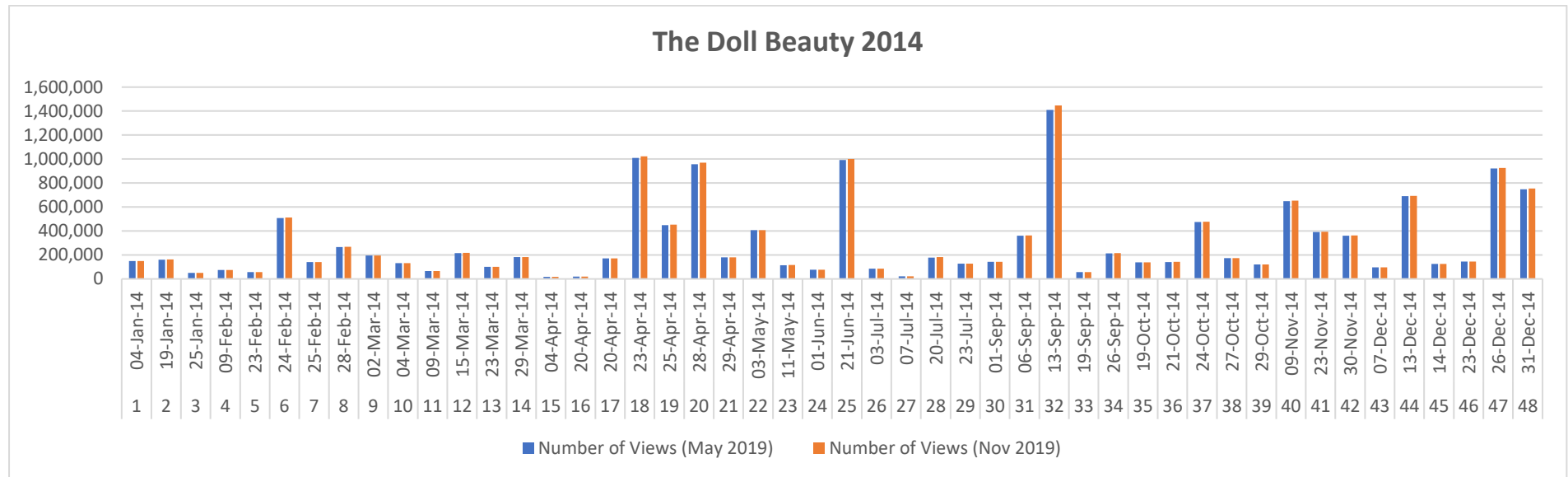
The Doll Beauty/Maroua 2013



Description

The graph illustrates the trends in the number of views of 2013 videos and their progress from May to November 2019. Unlike 2012, Maroua has randomly published 46 videos every month in 2013 except June and August. The number of views changes modestly and has slightly grown in the 6-months period with a percentage of 1.53%. There is a remarkable leap in the number of views on the 17th of May video. The video is about how to get ready for an oriental wedding (num. 17) which reached 1,421,825 views in November 2019 to become the first video that reaches one million views on The Doll Beauty’s channel and the most watched 2013 video. It has also increased in the 6-months period by 3.47%. The second most watched 2013 video is ‘A day in my life’ (num. 3) that exceeded half million views. However, the least watched video is about giveaway results (num. 36) that reached only 3,760 views then another giveaway results’ video with approximately the same amount of views (num. 13). It is worth mentioning that in the second half year, 10 videos exceeded 100,000 views unlike the first half year where only 4 videos outreached 100,000 views. To sum up, most 2013 videos are hauls or giveaways that reached altogether a total of 5,678,699 views in November 2019

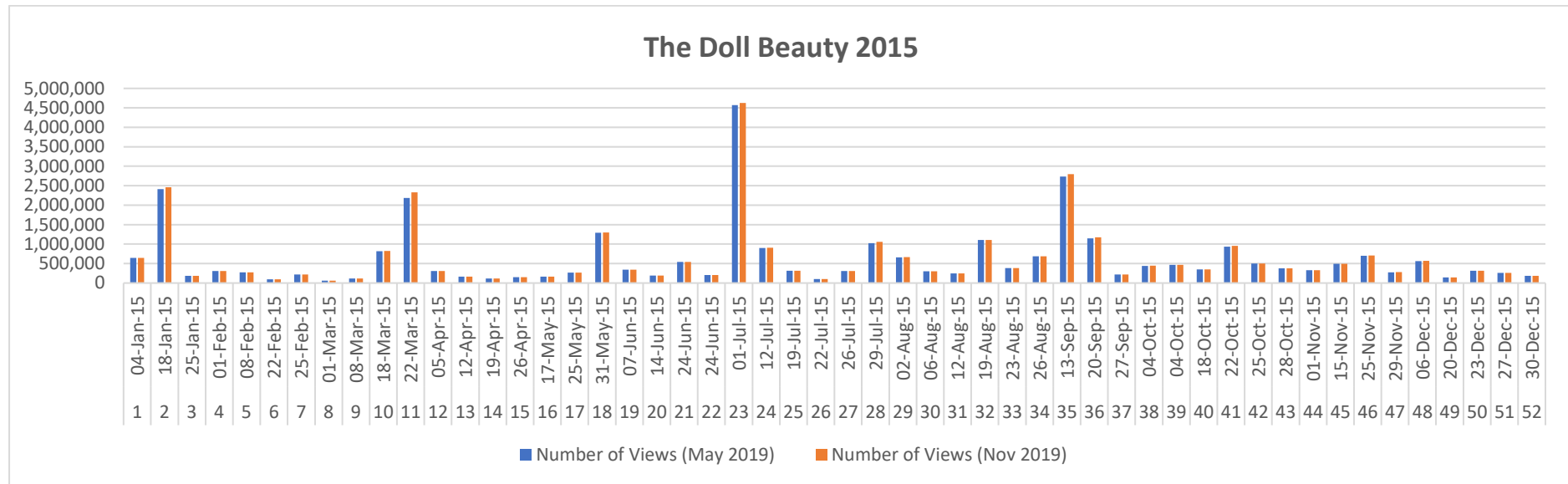
The Doll Beauty/Maroua 2014



Description

The bar graph presents the videos that The Doll Beauty published in 2014 and their progress between May and November 2019. The YouTuber has published 48 videos from two to seven videos per month except in August. 37 videos out of 48 exceeded 100,000 views and 9 outreached half million views and 3 reached the one million views. The number of views fluctuated all along the year yet the chart shows that the second half of the year has attracted more viewership than the first. According to November data, the year’s first half videos reached a total of 6,745,056 views, however, the year’s second half videos reached 7,845,557 views. Surprisingly, the number of views very slightly increased in the 6-months period, the percentage growth is 0.87%. The most watched 2014 video is ‘The song that ... (Rai, K-pop, American ...)’ (num. 32) with a sum of 1,447,962 views, it raised by with 2.77% between May and November 2019. The second most watched video in 2014 is about courses’ organization that reached 1,022,395 views. However, the least watched video is ‘Come to see me on Sunday’ (num. 15) that attained only 16,597 views; then ‘My return + Meet up’ (num. 16) that had only 19,918 views. To sum up, The Doll Beauty has published a various content in 2014 such as: hauls, lookbooks, tags, tutorials, vlogs and FAQs that reached a sum of 14,590,613 views by November 2019.

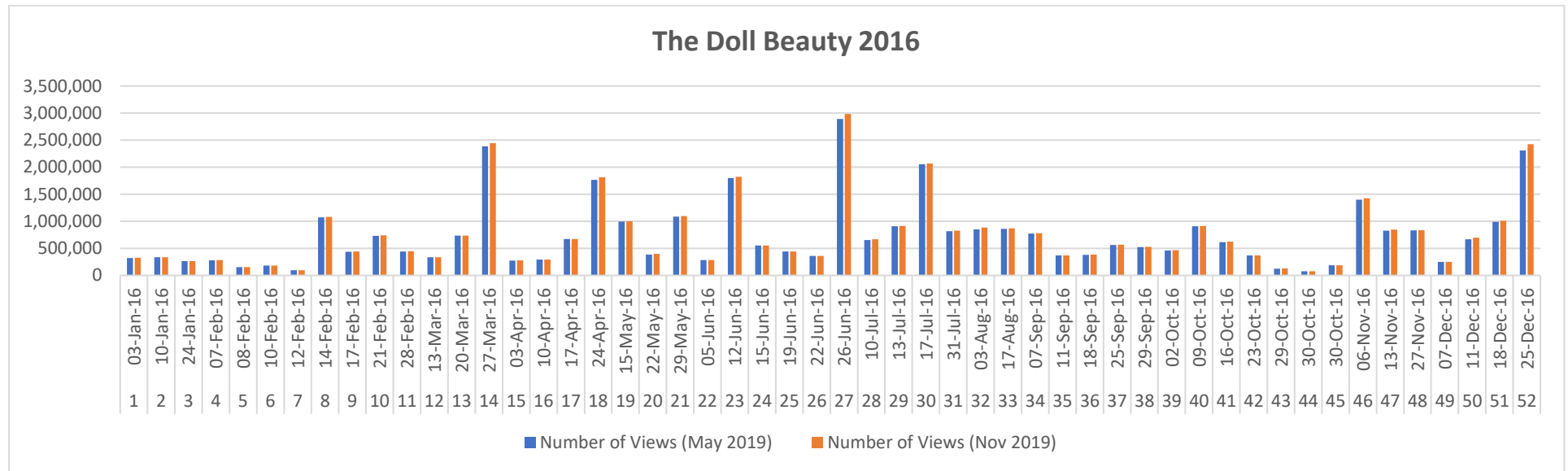
The Doll Beauty/Maroua 2015



Description

The bar chart provides information about the videos that The Doll Beauty posted in 2015. The YouTuber has posted at least 3 videos per month and reached a total upload of 52 videos in 2015 to become the first year with more than 50 videos and with more than 10 million views. The graph also gives information about the progress of the number of views between May and November 2019. The videos have reached a total sum of 32,104,155 views in May 2019 and grew in the 6-months period to reach 32,575,542 views with a percentage growth of 1.47%. The graph shows that the second half of 2015 had more views than the first half. 19 videos reached more than half million and 8 of them exceeded one million views. The videos that overpassed the one million views vary in topic, they mostly include routines, story, a challenge and tips. The number of views fluctuated all the year, however, the most watched video is ‘Ramadan Routine’ (num. 23) that reached in November 2019 a total of 4,628,753 views then ‘My Morning Routine for Studies’ (num. 35) that attained 2,799,514 views. On the other hand, the two least watched videos are the only two videos that did not exceed 100,000 views, they are: ‘Meet up, Jeweller & Giveaway’ (num. 8) that reached only 58,246 views, then ‘#1 Livestream!’ (num. 6) that attained only 94,517 views. To sum up, the videos that were posted in 2015 attracted outstanding number of views and routines seem to be the favourite topic of The Doll Beauty’s audience in 2015.

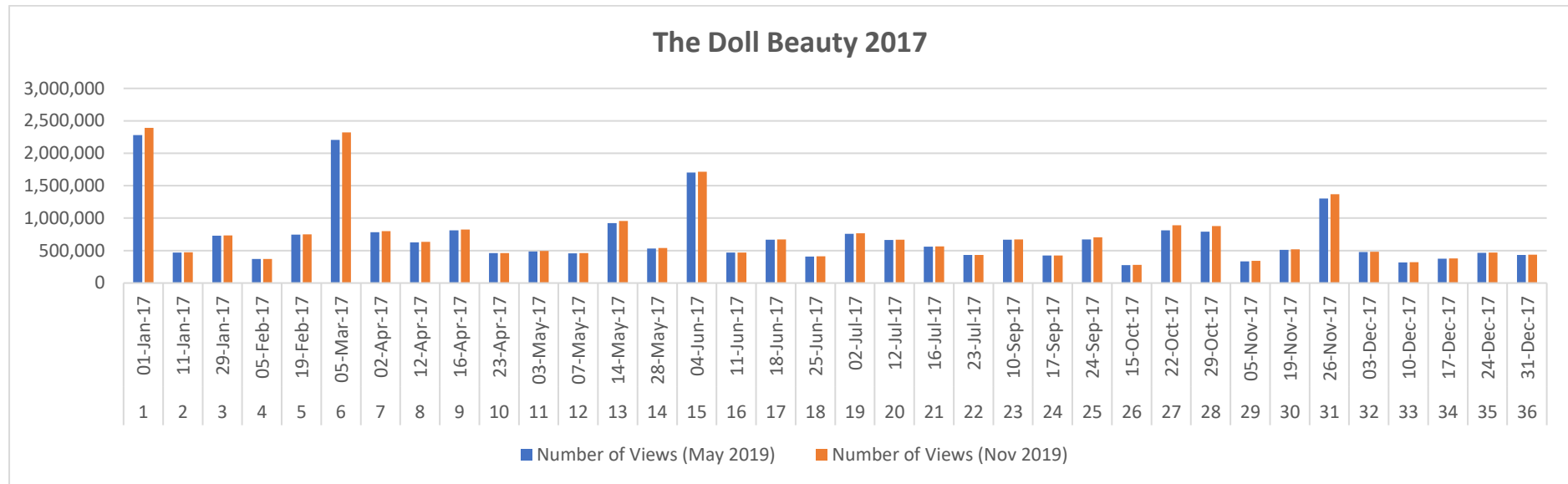
The Doll Beauty 2016



Description

The graph illustrates the number of views of 2016 videos and their progress between May and November 2019. The Doll Beauty has posted at least 2 videos per month and no more than 7; she therefore uploaded 52 videos in 2016. The number of views zig-zagged all year long, from January to the 12th of February, the number of views was very modest but it gradually increased from the 14th of February. As a proof, 28 videos out of 45 surpassed the half million views and 10 of them exceeded one million views. It is also apparent that the videos of the first half of 2016 were more viewed than the videos of the second half. The total sum of views of all 2016 videos reached a sum of 38,356,654 views in May 2019 then grew with 1.62% in 6-months period to reach 38,976,716 views in November 2019. The most watched video is ‘Who among us 2 ...? Ft. my cousin’ (num. 27) with approximately 3 million views which increased with 3.21% in the 6-months period. The second most watched video is ‘The Algerian Tag’ (num. 14) that attained 2,445,502 in November 2019. Then they are followed by ‘Arabic Playlist of the Moment’ (num. 52) which grew by almost 5% to reach 2,423,205 views, then, ‘Dear Mr The Terrorist’ (num. 30) that attained 2,067,571 views. Concerning the least watched videos, only two of 2016 videos did not reach 100,000 views; they are ‘Live the Doll Beauty’ (num. 44) and ‘Giveaway Game L’Oreal!’ that were viewed 76,343 and 94,359 views, respectively in November 2019. To sum up, the videos of 2016 were variant in topic, they included playlists, lookbook, stories, tags and a political message that reach altogether an outstanding sum of viewership.

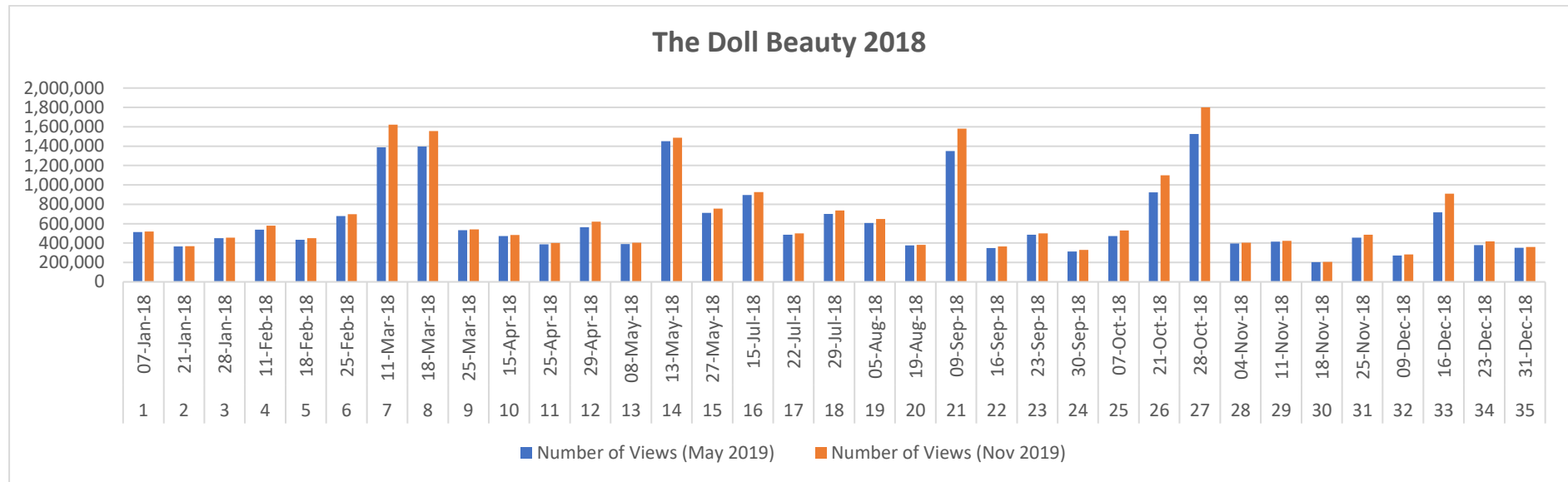
The Doll Beauty 2017



Description

The bar graph gives information about the number of views of the videos that The Doll Beauty published in 2017 on her YouTube channel. The YouTuber has published 36 videos, 20 videos exceeded half million views and 4 of them transcended the one million views. The total sum of views of 2017 videos slightly increased with a percentage of 2.7% between May and November 2019; they reached 26,086,134 views in November 2019. The first video of the year showed a peak of views and became the most watched 2017 video which also increased in 6-months period with a percentage of 4.82% to reach in November 2019 a sum of 2,389,810 views; the video is about the YouTuber’s father (num. 1). The second peak of views in 2017 videos is ‘Arabic vs France’ (num. 6) that attained 2,321,854 views after it grew between May and November 2019 with a percentage of 5.15%. The two other videos that overpassed one million views are ‘I answer 10 Clichés about Ramadan’ (num. 15) then ‘Arab vs French Makeup’ (num. 31). Surprisingly, all 2017 videos transcended 100,000 views, however, the least watched videos are ‘The good old K-pop (2008-2012)’ (num. 26) and ‘Chill Playlist’ (num. 33) which they reached in November 2019 a sum of 280,249 views and 322,753 views, respectively. To sum up, the videos of 2017 were not outstandingly viewed yet the videos that attracted more views are about the YouTuber’s life, culture and comparisons between France and Algeria.

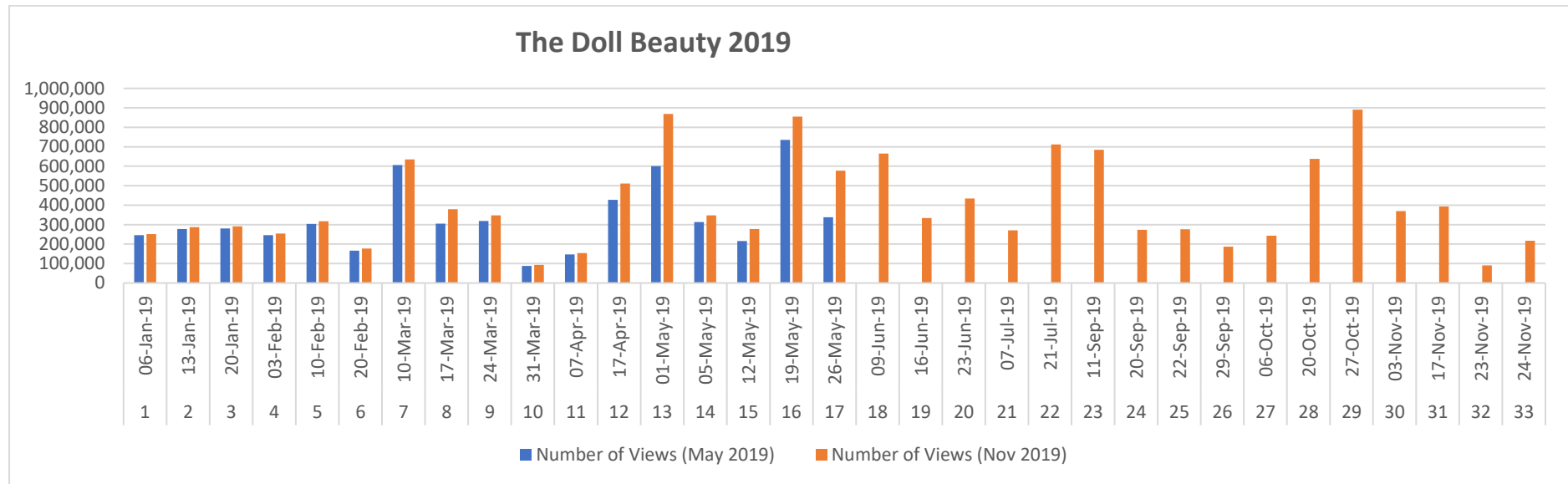
The Doll Beauty 2018



Description

The graph shows the number of views of the videos that The Doll Beauty posted in 2018 and their growth between May and November 2019. The YouTuber has posted 35 videos and 6 of them exceeded one million views by November 2019. The number of views fluctuated all along the year but it increased significantly. The number of views was 21,955,650 in May 2019 then it grew with a percentage of 8.6% in the 6-months period to reach 23,838,467 views. The most watched video in 2018 is ‘5 types of girls in Algeria’ (num. 27) which attained 1,801,041 views in November after it grew with a percentage of 18.15%. Then, the second most watched 2018 video that reached a percentage growth of 16.8% is ‘My School Morning Routine’ (num. 7) with a total sum of 1,622,377 views. However, the least watched videos are ‘Unboxing time (Jeffre Star Cosmetics, GlamGlow ...)’ (num. 30) and ‘Lookbook Autumn-Winter’ (num. 32) that obtained 205,367 and 283,886 views, respectively. It is worth mentioning that most videos that reached more than one million views are about Algeria.

The Doll Beauty 2019



Description

The chart provides information about the videos that were posted by The Doll Beauty in 2019. The videos from January to May are displayed with differences in the number of views between May and November 2019, however, the videos that were uploaded between June and November are shown with November data alone. The number of views of the first part videos, i.e.: from January to May, increased with a percentage of 18%. The most watched video among the first series is ‘5 types of Algerian Mothers’ (num. 13) that reached a percentage growth of 44.66%, then, ‘Ramadan routine alone vs with family’ (num. 16) and ‘Our Algeria’ (num. 7). However, the least watched videos among the first series is ‘The Doll Beauty Shop #3’ (num. 10) with less than 100,000 views, then, ‘(Teaser) Vlog in London w/Fenty Beauty’ (num. 11) that reached 154,382 views. Concerning the second part of videos, i.e.: from June to November, the total sum of the number of views of 16 videos is 6,682,052 views which is slightly larger than the first part. The most watched video in the second set of videos is ‘24H talking in Arabic with my French best friend’ (num. 29) that reached 890,700 views in a month. Next is ‘Playlist Summer 2019’ (num. 22) that attained 712,101 views. However, the least watched videos are ‘#TDBREALISETONREVE’ (num. 32) that obtained less than 100,000 views, then ‘24H in my skin in Tokyo’ (num. 26) that reached 187,549 views. To sum up, despite the late posting of some videos especially among the second group, they scored better than the first set.

Appendix I: Ryma Beauty Addict's YouTube Analytics



Bibliography

Ryma, who is known as Ryma Beauty Addict on social media, is an Algerian YouTuber, influencer, traveller, owner of home decoration and a wife. She was born on the 08th of December 1990 in Algeria. She had previously different jobs such as an executive assistant in a pharmaceutical box but currently managing her brand in a beauty store.

YouTuber

Ryma focuses mainly on makeup tutorials and products' reviews on her channel. She reviews both local and international makeup and cosmetics and posts fashion Hauls and Lookbooks. Ryma answers sometimes her fans' frequently asked questions, shows her morning, night and weekend routines and vlogs her meet ups or holidays.

Influencer

Ryma joined Instagram on the 14th of March 2014 and was able to attain 1.4 million followers in November 2019. She is so active on Instagram and always posts her daily looks and encouraging messages to her followers. Ryma is the official ambassador of Farfasha Cosmetics; She participates in several meet ups with brands and she is also the official representative of a beauty store in Algiers. She works with the French cosmetic brand 'Le Petit Marseillais', Algerian brand 'Venus' but she also talks about brands that she does not necessarily engage with yet she finds very effective.

Traveller

Ryma visited a lot of countries including Maldives, India, South Korea, Spain, France and Tunisia.

Brand Owner

Ryma has made a brand of home decorations such as candles, candle holders, decorative plates, flower vases and jewellery boxes.

YouTube Videos

| Ryma Beaute Addict | Youtube Subscribers (May 2019) | YouTube Subscribers (Nov 2019) | Number of YouTube Videos (May 2019) | Number of YouTube Videos (Nov 2019) | Instagram Followers (May 2019) | Instagram Followers (Nov 2019) | Number of Instagram Posts (May 2019) | Number of Instagram Posts (Nov 2019) | Joined YouTube | Joined Instagram |
|---|--------------------------------|--------------------------------|-------------------------------------|-------------------------------------|--------------------------------|--------------------------------|--------------------------------------|--------------------------------------|-------------------------------|-------------------------------|
| Numbers | 412,764 | 472K | 111 | 118 | 1M | 1.4M | 2,068 | 2,288 | 14-Sep-15 | |
| Title of Videos | Uploading Date (DD-MM-YY) | Duration (HH-MM-SS) | Number of Views (May 2019) | Number of Views (Nov 2019) | Number of Likes (May 2019) | Number of Likes (Nov 2019) | Number of Dislikes (May 2019) | Number of Dislikes (Nov 2019) | Number of Comments (May 2019) | Number of Comments (Nov 2019) |
| Tutorial/ finish dark circles, baking techniques | 10-Jun-16 | 00:11:41 | 86,277 | 90,605 | 2.1K | 2.1K | 110 | 117 | 186 | 190 |
| Hair removal routine/ hot wax? Cream? Or shaver? | 16-Jun-16 | 00:12:16 | 234,606 | 245,400 | 5.6k | 5.7K | 229 | 240 | 588 | 595 |
| Tutorial/ Eid makeup look 01 | 28-Jun-16 | 00:06:51 | 133,051 | 137,906 | 4.6K | 4.7K | 172 | 174 | 328 | 330 |
| Dream Wonder Nude Maybelline/ top or flop? | 30-Jun-16 | 00:04:47 | 66,020 | 68,287 | 1.9K | 1.9K | 58 | 59 | 199 | 199 |
| Tutorial/ Eid makeup look 02 | 03-Jul-16 | 00:08:29 | 57,186 | 58,968 | 2K | 2.1K | 79 | 79 | 192 | 195 |
| How to apply Keratin alone at home? | 08-Jul-16 | 00:17:35 | 424,889 | 531,964 | 7.3K | 8.8K | 563 | 731 | 878 | 962 |
| GRWM Summer Morning Routine/ Work day | 10-Jul-16 | 00:06:14 | 137,127 | 141,250 | 5.6K | 5.7K | 132 | 138 | 417 | 417 |
| Mattifying foundation Note Cosmetics/ Top? Or flop? | 19-Jul-16 | 00:06:16 | 443,354 | 468,753 | 7.6K | 7.9K | 281 | 300 | 1,000 | 1,034 |
| Makeup pencil case for beginners/ and small budget | 30-Jul-16 | 00:19:26 | 210,476 | 215,766 | 7.5K | 7.7K | 195 | 201 | 416 | 412 |
| Tutorial/ Bronzy gold makeup | 01-Aug-16 | 00:05:21 | 38,525 | 39,494 | 1.3K | 1.3K | 60 | 62 | 121 | 119 |
| Month favourites/ June and July | 03-Aug-16 | 00:16:05 | 97,623 | 100,632 | 2.3K | 2.3K | 103 | 105 | 174 | 171 |
| Travel vlog #01: on the road | 26-Aug-16 | 00:15:23 | 184,690 | 189,296 | 3.1K | 3.2K | 420 | 423 | 143 | Disabled. |
| How do I undulate my hair with a hair straightener? | 29-Sep-16 | 00:07:06 | 327,919 | 466,336 | 6.4K | 7.9K | 326 | 421 | 78 | 78 |
| Festive burgundy eyes makeup | 17-Oct-16 | 00:13:02 | 41,343 | 42,362 | 1.3K | 1.4K | 92 | 93 | 151 | 151 |
| Everyday night skin care routine | 20-Oct-16 | 00:04:11 | 290,798 | 307,947 | 6.6K | 7K | 188 | 200 | 396 | 405 |
| Favourites of the moment/ my essentials | 23-Oct-16 | 00:12:43 | 195,112 | 204,613 | 4.3K | 4.6K | 179 | 193 | 398 | 405 |
| My weekend cocooning routine | 28-Oct-16 | 00:07:00 | 182,421 | 188,722 | 4.8K | 5K | 164 | 168 | 358 | 358 |
| Finished product/ I redeem or not? | 01-Nov-16 | 00:12:16 | 122,448 | 124,499 | 3.9K | 4K | 143 | 145 | 347 | 351 |
| GRWM/ Wedding party | 07-Nov-16 | 00:09:51 | 883,459 | 1,171,506 | 17K | 19K | 1K | 1.3K | 1,370 | 1,496 |
| My eyebrow routine | 17-Nov-16 | 00:04:00 | 46,304 | 46,981 | 1.6K | 1.6K | 91 | 92 | 0 | 0 |
| My favourites of the moment | 24-Nov-16 | 00:24:33 | 86,946 | 87,739 | 3K | 3.1K | 152 | 154 | 505 | 504 |
| Haul | 14-Dec-16 | 00:16:40 | 63,558 | 63,992 | 2.4K | 2.4K | 120 | 120 | 342 | 342 |

| | | | | | | | | | | |
|--|-----------|----------|---------|---------|------|------|-----|-----|-----------|-----------|
| My engagement makeup tutorial | 23-Dec-16 | 00:09:52 | 412,904 | 435,452 | 9.2K | 9.5K | 382 | 394 | 733 | 744 |
| My everyday makeup with Farmasi | 25-Dec-16 | 00:09:23 | 120,836 | 125,441 | 3.4K | 3.4K | 131 | 133 | 343 | 344 |
| GRWM/ wedding makeup silver eyeliner | 07-Jan-17 | 00:08:40 | 85,257 | 88,479 | 2.7K | 2.7K | 175 | 179 | 499 | 497 |
| Vlog #05 Caftan of my 'Tasdira' – So Chic | 09-Jan-17 | 00:08:57 | 331,170 | 343,223 | 7.5K | 7.6K | 680 | 699 | Disabled. | Disabled. |
| Travel vlog #06 Oran Here I am again | 16-Jan-17 | 00:08:17 | 94,784 | 96,180 | 2.4K | 2.4K | 196 | 200 | Disabled. | Disabled. |
| Travel Vlog #07 Inauguration of a beauty space Bendaoud Pharmacy | 17-Jan-17 | 00:09:54 | 61,686 | 63,207 | / | / | / | / | Disabled. | Disabled. |
| My makeup routine | 24-Jan-17 | 00:07:49 | 189,814 | 202,416 | 4K | 4.2K | 338 | 356 | Disabled. | Disabled. |
| My capillary routine | 27-Jan-17 | 00:16:49 | 132,456 | 134,949 | 3.6K | 3.7K | 301 | 304 | 845 | 844 |
| Valentine's day makeup tutorial | 06-Feb-17 | 00:10:47 | 180,605 | 189,334 | 4.8K | 4.9K | 355 | 360 | 817 | 824 |
| Top 10 foundations for a perfect skin | 11-Feb-17 | 00:23:13 | 555,196 | 666,165 | 12K | 14K | 619 | 735 | 1,158 | 1,283 |
| Vlog #08 Meetup in Oran – Energie Fruit | 17-Feb-17 | 00:18:12 | 83,413 | 84,986 | 2.6K | 2.6K | 175 | 177 | 379 | 379 |
| I found the dress | 22-Feb-17 | 00:10:08 | 514,180 | 565,064 | 11K | 12K | 957 | 1K | 3 | 3 |
| Favourites of the moment/ I have adored everything | 12-Mar-17 | 00:07:25 | 160,816 | 164,213 | 4.6K | 4.6K | 312 | 313 | 0 | 0 |
| Haul and received products | 21-Mar-17 | 00:38:00 | 89,224 | 90,197 | 2.8K | 2.8K | 301 | 301 | Disabled. | Disabled. |
| Finished products/ top or flop? | 28-Mar-17 | 00:19:26 | 124,196 | 130,117 | 3.2K | 3.3K | 218 | 226 | 510 | 513 |
| Vlog #09 DZ Beauty event | 01-Apr-17 | 00:18:30 | 106,506 | 109,101 | 2.3K | 2.3K | 346 | 350 | 291 | 289 |
| Hair removal routine/ Giveaway, 10 packs to win | 24-Apr-17 | 00:13:05 | 219,402 | 245,693 | 7.4K | 7.9K | 300 | 322 | 3,836 | 3,841 |
| My top 5 pallets | 07-May-17 | 00:11:24 | 108,862 | 114,564 | 4.2K | 4.3K | 214 | 222 | 622 | 607 |
| Big giveaway/ 100K Oe Algeria, Maybelline, Kerastas, L'Oreal, Granier, Vichy | 18-May-17 | 00:01:37 | 84,650 | 85,120 | 6.2K | 6.2K | 187 | 188 | 7,469 | 7,438 |
| Hair extensions, hair routine and hair colour | 03-Jun-17 | 00:04:20 | 118,751 | 123,520 | 3.4K | 3.5K | 302 | 309 | 73 | 73 |
| Haul/ Banggood, Bershka, Stradivarius, Tati... | 24-Jun-17 | 00:18:35 | 64,741 | 65,198 | 2.3K | 2.3K | 301 | 303 | 54 | 53 |
| Summer makeup, I test Moda Cosmetics brand | 28-Jun-17 | 00:12:07 | 114,806 | 120,680 | 2.8K | 2.9K | 285 | 291 | 106 | 105 |
| Makeup for party, wedding, engagement | 04-Jul-17 | 00:14:12 | 170,200 | 178,456 | 5.1K | 5.2K | 365 | 368 | 182 | 180 |
| FAQ: Marriage? I stop YouTube? Self-confidence | 07-Jul-17 | 00:08:35 | 253,693 | 258,461 | 6K | 6.1K | 558 | 567 | 105 | 100 |
| Top concealers/ small and big budgets | 17-Jul-17 | 00:17:53 | 120,525 | 129,712 | 3.7K | 3.8K | 194 | 207 | 52 | 52 |
| Summer makeup/ light and easy | 23-Jul-17 | 00:12:12 | 86,190 | 87,861 | 2.7K | 2.8K | 225 | 227 | 61 | 61 |
| Coming back/ Why I stopped? Explications | 03-Dec-17 | 00:17:26 | 203,784 | 205,801 | 10K | 10K | 628 | 631 | 184 | 183 |
| My everyday makeup routine | 05-Dec-17 | 00:15:42 | 166,293 | 173,742 | 8.9K | 9.1K | 308 | 312 | 345 | 344 |
| My favourites and some flops | 09-Dec-17 | 00:06:42 | 127,791 | 133,875 | 5.7K | 5.8K | 285 | 293 | 117 | 115 |
| My favourite perfumes for this winter | 12-Dec-17 | 00:18:57 | 407,606 | 466,864 | 10K | 11K | 901 | 1K | 113 | 113 |

| | | | | | | | | | | |
|---|-----------|----------|-----------|-----------|------|------|------|------|-----|-----|
| Easy cheap makeup for beginners | 15-Dec-17 | 00:11:04 | 338,530 | 410,676 | 14K | 16K | 456 | 523 | 126 | 125 |
| My evening cocooning routine | 19-Dec-17 | 00:09:51 | 237,460 | 253,010 | 8.8K | 9.1K | 340 | 353 | 67 | 67 |
| My wedding makeup/ 'Fatha', dinner | 26-Dec-17 | 00:07:45 | 257,978 | 272,289 | 8.2K | 8.4K | 491 | 499 | 91 | 89 |
| Haul of the end of the year | 06-Jan-18 | 00:23:17 | 93,599 | 94,507 | 4.2K | 4.2K | 332 | 332 | 173 | 173 |
| My capillary routine of the moment | 09-Jan-18 | 00:15:51 | 164,400 | 176,922 | 4.9K | 5.1K | 285 | 296 | 100 | 100 |
| My 'Tassdira' and preparations of my wedding | 14-Jan-18 | 00:44:00 | 1,136,158 | 1,300,607 | 33K | 36K | 1.4K | 1.6K | 113 | 113 |
| Vlog/ Surprise of Condor Algeria and crash test | 16-Jan-18 | 00:23:07 | 161,613 | 165,717 | 5.7K | 5.8K | 456 | 462 | 120 | 120 |
| Easy makeup/ I test new products | 20-Jan-18 | 00:10:23 | 108,957 | 111,798 | 4.3K | 4.3K | 223 | 223 | 157 | 156 |
| What's in my bag? I take home in my bag | 25-Jan-18 | 00:14:34 | 217,475 | 233,960 | 7.6K | 7.9K | 663 | 698 | 98 | 98 |
| January favourites 2018 | 01-Feb-18 | 00:04:19 | 133,473 | 135,287 | 4.7K | 4.8K | 260 | 262 | 124 | 124 |
| No makeup makeup/ looking good | 15-Feb-18 | 00:08:19 | 74,208 | 75,428 | 3.5K | 3.6K | 222 | 222 | 149 | 149 |
| Banggood/ for a first, no disappointment | 18-Feb-18 | 00:18:46 | 127,703 | 131,745 | 4.8K | 4.8K | 324 | 327 | 99 | 99 |
| Romantic makeup/ First date/ engagement party | 21-Feb-18 | 00:15:14 | 131,727 | 145,964 | 6.1K | 6.5K | 253 | 264 | 145 | 145 |
| Crash test/ first impression faux filter foundation Huda Beauty | 27-Feb-18 | 00:22:31 | 96,596 | 102,596 | 3.7K | 3.8K | 285 | 296 | 113 | 111 |
| How I draw and fill my eyebrows | 01-Mar-18 | 00:14:03 | 88,585 | 101,168 | 3.5K | 3.7K | 149 | 161 | 177 | 176 |
| Festive makeup/ Urban Decay Moondust palette | 06-Mar-18 | 00:07:42 | 102,711 | 106,398 | 4.5K | 4.6K | 292 | 294 | 85 | 84 |
| Bride's trousseau/ makeup and care products | 14-Mar-18 | 00:25:38 | 214,735 | 237,442 | 7.8K | 8.4K | 421 | 450 | 85 | 82 |
| Sweet Peach palette/ spring makeup | 22-Mar-18 | 00:09:59 | 70,057 | 72,401 | 3.4K | 3.4K | 215 | 216 | 162 | 160 |
| What do I do to have a beautiful skin | 26-Mar-18 | 00:10:48 | 119,905 | 127,117 | 4.7K | 4.8K | 267 | 273 | 71 | 69 |
| Full face first impression/ everything used for the first time | 29-Mar-18 | 00:20:57 | 69,495 | 72,244 | 3.4K | 3.5K | 185 | 186 | 111 | 111 |
| I do my makeup without mirror/ 'El Wakhda' [Catastrophe] | 01-Apr-18 | 00:19:52 | 102,020 | 102,928 | 5K | 5K | 404 | 406 | 296 | 294 |
| Warm Brown Smokey eyes/ Naked Petite Heat | 07-Apr-18 | 00:05:57 | 57,070 | 59,014 | 3K | 3.1K | 184 | 184 | 370 | 366 |
| Makeup routine/ perfect colour | 23-Apr-18 | 00:05:34 | 82,678 | 85,493 | 3.2K | 3.2K | 253 | 257 | 85 | 85 |
| Capillary routine/ Top Magic without Sulphate | 07-May-18 | 00:10:10 | 69,227 | 80,495 | 2.8K | 3K | 157 | 169 | 95 | 94 |
| My new products NoorBox + how to order? | 11-May-18 | 00:14:26 | 38,696 | 39,204 | 1.6K | 1.6K | 101 | 100 | 62 | 62 |
| My favourites of the moment | 25-May-18 | 00:24:57 | 86,609 | 92,329 | 3.3K | 3.4K | 145 | 152 | 83 | 83 |
| Eid makeup/ glow and easy makeup | 04-Jun-18 | 00:08:52 | 99,527 | 104,817 | 5.2K | 5.3K | 179 | 182 | 157 | 154 |
| Discover with me the new Algerian brand LaboNedjma | 10-Jun-18 | 00:20:10 | 99,417 | 110,514 | 4K | 4.2K | 143 | 160 | 70 | 70 |
| Eid Makeup 2: Kaki eyes and coral lips | 13-Jun-18 | 00:07:17 | 87,619 | 92,056 | 3.3K | 3.4K | 150 | 150 | 57 | 56 |

| | | | | | | | | | | |
|---|-----------|----------|---------|---------|------|------|-----|-----|-----|-----|
| My summer essentials/ Beach | 05-Jul-18 | 00:24:09 | 160,656 | 169,880 | 6.3K | 6.5K | 866 | 881 | 140 | 139 |
| My hair is purple/ Colorista L'Oreal | 08-Jul-18 | 00:13:11 | 238,017 | 278,357 | 11K | 12K | 533 | 572 | 186 | 186 |
| How to choose the suitable sunglasses? | 10-Jul-18 | 00:25:07 | 84,494 | 90,134 | 3.2K | 3.3K | 247 | 251 | 52 | 52 |
| I tattoo my eyebrows at home! Top or flop? | 14-Jul-18 | 00:15:08 | 190,944 | 202,651 | 6.1K | 6.3K | 482 | 498 | 88 | 86 |
| My followers choose my makeup | 06-Aug-18 | 00:23:54 | 136,306 | 141,147 | 6.1K | 6.2K | 290 | 291 | 145 | 143 |
| Finished products (face and body care) | 11-Aug-18 | 00:18:05 | 110,940 | 130,570 | 4.4K | 4.7K | 244 | 266 | 111 | 107 |
| My capillary routine/ care and tips | 23-Aug-18 | 00:19:31 | 144,758 | 165,197 | 6.3K | 6.8K | 232 | 249 | 127 | 127 |
| Very light makeup for summer/ beach/ Start of the school year | 30-Aug-18 | 00:05:14 | 71,742 | 79,309 | 3.7K | 3.8K | 196 | 199 | 102 | 102 |
| August favourites/ the send of summer | 08-Sep-18 | 00:14:47 | 118,317 | 127,630 | 4.3K | 4.4K | 183 | 192 | 118 | 118 |
| Night routine + GRWM makeup for the school entrance | 14-Sep-18 | 00:12:47 | 158,364 | 175,832 | 7K | 7.3K | 231 | 243 | 71 | 69 |
| Crash test Makeup Revolution Pro | 19-Sep-18 | 00:23:59 | 96,444 | 109,154 | 4.3K | 4.5K | 173 | 186 | 85 | 84 |
| What's in my bag + Story time | 26-Sep-18 | 00:18:32 | 179,027 | 203,048 | 7.1K | 7.7K | 630 | 687 | 46 | 45 |
| Foundation/ oily, dry, or normal skin? | 02-Oct-18 | 00:38:49 | 223,870 | 268,755 | 8.3K | 9.4K | 339 | 377 | 137 | 136 |
| Crash test, Piove foundation for a whole day | 16-Oct-18 | 00:23:36 | 100,557 | 114,922 | 3.9K | 4.2K | 204 | 230 | 98 | 98 |
| Glamorous cheap makeup/ Farfasha cosmetics | 18-Oct-18 | 00:31:24 | 142,398 | 161,341 | 5.1K | 5.4K | 295 | 312 | 103 | 130 |
| GRWM Makeup + 3 easy hairstyles | 24-Oct-18 | 00:12:06 | 166,809 | 199,396 | 6.6K | 7.2K | 358 | 385 | 84 | 82 |
| Haul/ my purchases! Zara, Stradivarius, LC W, GlamGlow, Zoeva ... | 07-Nov-18 | 00:33:45 | 146,334 | 153,465 | 5.1K | 5.2K | 404 | 410 | 88 | 88 |
| My everyday Makeup + Farfasha lipswatch | 10-Nov-18 | 00:14:58 | 63,751 | 67,796 | 2.7K | 2.8K | 138 | 141 | 58 | 57 |
| My favourites + Products that do not worth their price | 19-Nov-18 | 00:27:40 | 135,421 | 143,928 | 5K | 5.2K | 223 | 233 | 45 | 45 |
| Makeup arrangement/ how I organise myself | 23-Nov-18 | 00:32:13 | 130,195 | 147,953 | 5.1K | 5.4K | 254 | 270 | 95 | 95 |
| I re-tattoo my eyebrows for the second time | 27-Nov-18 | 00:09:37 | 56,951 | 61,210 | 2.4K | 2.5K | 124 | 131 | 64 | 61 |
| Cocooning weekend relaxation routine | 30-Nov-18 | 00:12:23 | 349,164 | 475,636 | 12K | 14K | 565 | 731 | 101 | 101 |
| Makeup pencil case for beginners/ small budget | 11-Dec-18 | 00:26:21 | 163,081 | 196,588 | 8.1K | 9K | 262 | 287 | 88 | 88 |
| How to put fake eyelashes | 18-Dec-18 | 00:19:01 | 65,339 | 77,872 | 2.9K | 3.3K | 145 | 162 | 58 | 58 |
| December/ January favourites/ little price and big brands | 23-Jan-19 | 00:30:07 | 125,504 | 132,756 | 5.4K | 5.5K | 279 | 285 | 93 | 92 |
| Glamorous and easy makeup for Valentine's day | 10-Feb-19 | 00:17:38 | 109,887 | 121,240 | 4.8K | 5K | 361 | 369 | 54 | 54 |
| Favourites of the moment + Finished products | 20-Apr-19 | 00:35:10 | 81,613 | 93,448 | 4.1k | 4.2K | 353 | 367 | 83 | 82 |
| Make up brushes with little price? You don't need too much | 23-Apr-19 | 00:31:36 | 62,411 | 81,737 | 3.1K | 3.7K | 183 | 205 | 63 | 62 |
| Ramadan Skincare Routine | 15-May-19 | 00:22:39 | 70,096 | 87,368 | 3.6K | 4K | 196 | 217 | 72 | 72 |

| | | | | | | | | | | |
|--|-----------|-----------------|-------------------|-------------------|------|------|-----|-----|----|-----|
| Capillary routine, a perfect blonde | 18-May-19 | 00:23:57 | 54,412 | 102,714 | 2.9k | 4.1K | 145 | 203 | 50 | 50 |
| Aid makeup soft glam | 26-May-19 | 00:07:58 | / | 100,889 | / | 4.6K | / | 281 | / | 73 |
| Tuto hairstyle for summer/scarf hairstyles | 07-Jul-19 | 00:11:39 | / | 184,132 | / | 10K | / | 438 | / | 107 |
| Crash test Colorista Hair Makeup pink and purple | 16-Jul-19 | 00:13:04 | / | 92,356 | / | 4.1K | / | 294 | | 73 |
| Vlog a day with me, my experience PRP | 20-Jul-19 | 00:23:07 | / | 217,146 | / | 7.3K | / | 611 | / | 81 |
| Hair removal routine/ Wax vs electrical hair removal | 02-Aug-19 | 00:22:30 | / | 163,365 | / | 7.1K | / | 350 | / | 85 |
| Vlog press tout LG south Korea | 08-Oct-19 | 00:23:46 | / | 44,871 | / | 1.9K | / | 137 | / | 46 |
| Favourite makeup low price | 22-Oct-19 | 00:24:29 | / | 77,128 | / | 4K | / | 213 | / | 64 |
| | | 78:59:15 | 18,450,499 | 21,406,136 | | | | | | |
| | | 00:41:33 | 166,221 | 181,408 | | | | | | |

YouTube Summary

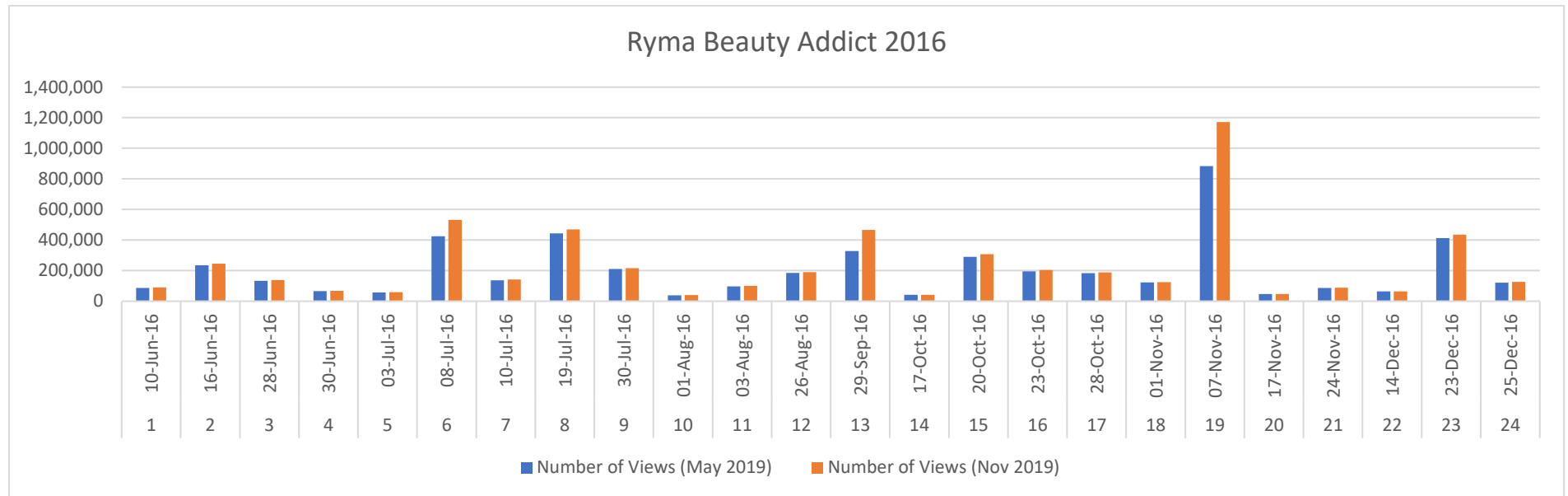
Ryma joined YouTube on the 14th of September 2015. She named her channel Ryma Beauty Addict where she posts content about females' beauty and wellbeing. She has 472K subscribers with 118 videos. From May to November 2019, Ryma added 7 videos and the number of views increased by 16.02%, however, only two videos reached 1 million views. The total footage of Ryma's videos is 78h 59m 15s.

The five most watched videos on Ryma's channel are: My wedding outfits and preparations that reached 1,300,607 views, GRWM/Wedding party 1,171,506 views, top 10 foundations for a perfect skin 666,165 views, I found the dress 565,064 views and How to apply keratin alone at home 531,964 views. However, the least watched videos are: My new products NoorBox + how to order? 39,204 views, Tutorial/Bronzy gold makeup 39,494 views, Festive burgundy eyes makeup 42,362 views, Vlog press LG South Korea 44,871 views, My eyebrow routine 46,981 views.

Ryma has disabled her viewers from liking and disliking one video which is 'Travel vlog #7 Inauguration of a beauty space Bendaoud Pharmacy'. The five most liked videos are: My wedding outfits and preparations 36K likes, GRWM/Wedding party 19K likes, Easy cheap makeup for beginners 16K likes, Top 10 foundations for a perfect skin 14K likes, Cocooning weekend relaxation 14K likes. However, the most disliked videos are: My Tassdira and my wedding preparations 1.6K dislikes, GRWM/Wedding party 1.3K dislikes, my favourite perfumes for this winter 1K dislikes, I found the dress 1K dislikes, My summer essentials/beach 881 dislikes.

Ryma has turned off the comments section of 8 videos. The five most commented videos are: 'Big giveaway/100K Oe Algeria, Maybelline, Kerastas, L'Oreal, Garnier, Vichy' which received 7,438 comments, 'Hair removal routine/ Giveaway, 10 packs to win' 3,841 comments, 'GRWM/Wedding party' 1,496 comments, 'top 10 foundations for a perfect skin' 1,283 comments, 'Mattifying foundation Note cosmetics/Top? Or flop?' 1,034 comments. However, the least commented videos are: 'I found the dress' 3 comments, 'what's in my bag + story time' 45 comments, 'my favourites + products that do not worth their price' 45 comments, 'Vlog Press LG South Korea' 46 comments and 'Capillary routine, a perfect blonde' 50 comments.

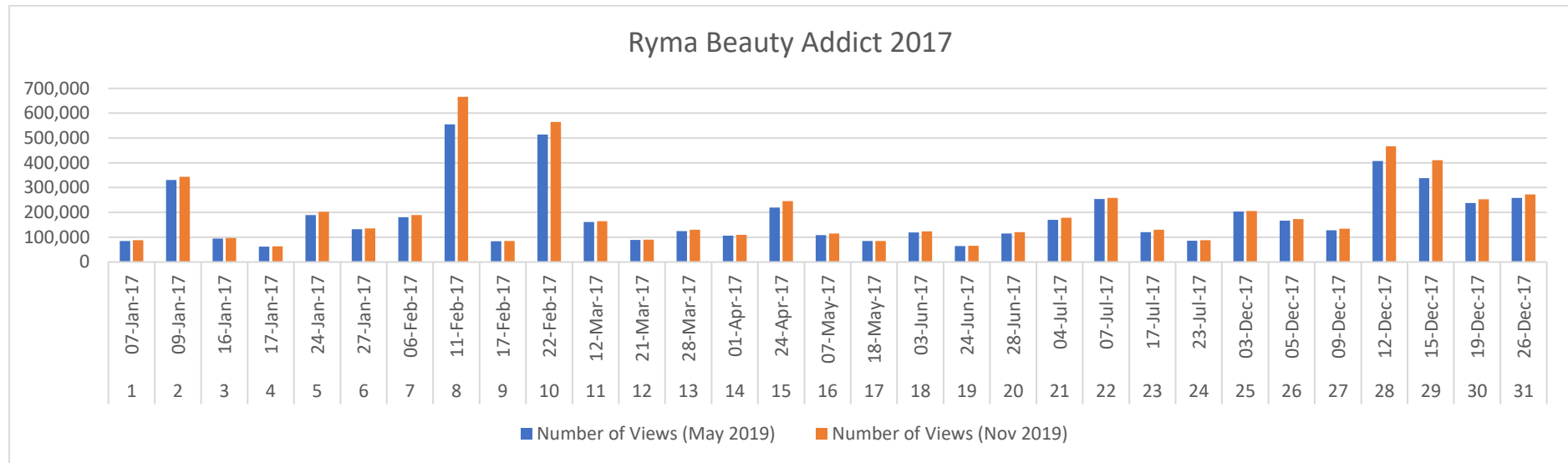
Ryma Beauty Addict 2016



Description

The bar graph shows the videos that Ryma posted in 2016 on her YouTube channel and the growth of the number of views between May and November 2019. She has posted 24 videos; the number of views was modest until it showed a peak on the 07th of November which is the most watched video of the year. The video is entitled ‘GRWM/ Wedding Party’ (num. 19) that reached in 6-months period a percentage growth of 32.6% with a total sum of 1,171,506 views. The second most watched video is ‘How to apply Keratin alone at home’ (num. 6) with a total sum of 531,964 views. However, the least watched video is ‘Tutorial/Bronzy gold makeup’ that obtained less than 40K views, then ‘Festival burgundy eyes makeup’ that reached only 42,362 views. The total sum of the number of views of 2016 videos is 5,553,911 views after it grew in the 6-months period with 13.63%. Most of Ryma’s videos are makeup tutorials and products’ reviews yet the showed a remarkable sum of viewership especially that the study covers only 7 months.

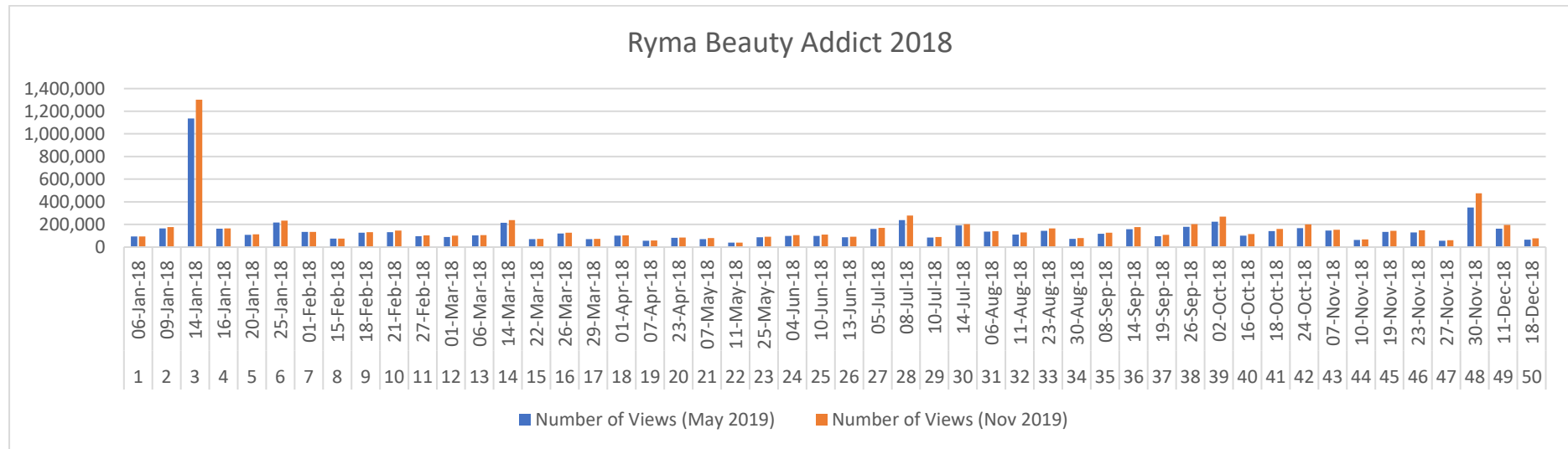
Ryma Beauty Addict 2017



Description

The bar chart illustrates the fluctuation in number of views of the videos that Ryma published in 2017 and their progress from May to November 2019. The YouTuber uploaded 31 videos with an average of 2 videos per month except August, September, October and November. None of the videos reached one million views, however, the data shows two remarkable peaks in February. They represent the two most watched videos of 2017; the first reached more than 650,000 views. It is entitled ‘Top 10 Foundations for a perfect skin’ (num. 8) and it grew by 20% in the 6-months period. The second peak is of a video entitled ‘I found the dress’ (num. 10) that attained half million views and increased slightly by approximately 10% between May and November 2019. On the other hand, the least watched videos are ‘Travel Vlog #7 inauguration of a beauty space’ (num. 4) then ‘Haul/Banggood, Bershka, Stradivarius, Tati ...’ (num. 19) that both obtained less than 100K views. The overall sum of the number of views of 2017 videos is 6,253,153 views, it increased approximately by 8% in the 6-months period. Most of Ryma’s 2017 videos are Vlogs, tutorials and products’ reviews. To sum up, the viewership of 2017 videos was moderate.

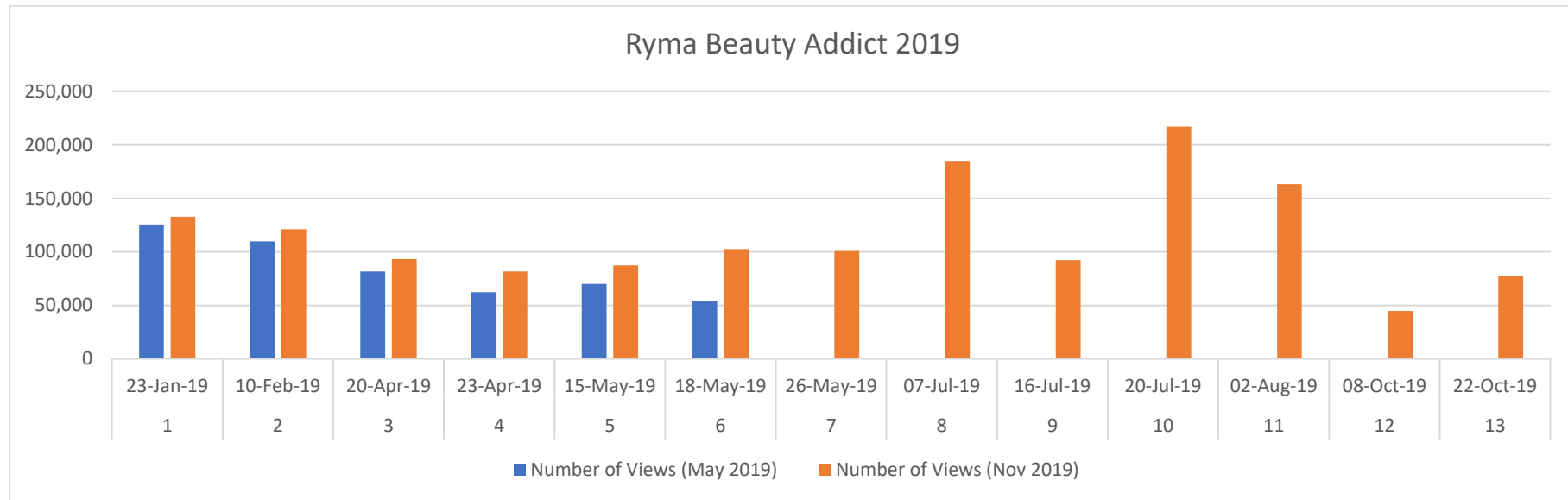
Ryma Beauty Addict 2018



Description

The bar graph provides information about the number of views that Ryma published in 2018 and their growth between May and November 2019. The number of views is very modest but they reached their highest level on the 14th of January to attain more than 1.2 million views. 41 out of 50 videos did not surpass 200,000 views, nevertheless, the number of views grew from May to November 2019 by 11.44%. The most watched video is ‘My wedding outfits and preparation’ (num. 3) that increased by 14.5% in the 6-months period. The next most watched 2018 video is ‘Cocooning weekend relaxation routine’ (num. 48) yet it obtained less than half million views and grew by 36.22% between May and November 2019. However, the least watched videos are ‘My new products Noor Box + how to order?’ (num. 22) with less than 40,000 views, then ‘Warm brown smokey eyes/Naked Palette Heat’ (num. 19) that reached only 59,014 views. Most of Ryma’s 2018 videos are makeup tutorials, products’ reviews and crash tests. To sum up, despite the total sum of the number of views that reached 8 million views, Ryma’s videos remain modest.

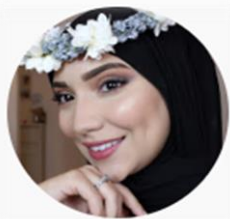
Ryma Beauty Addict 2019



Description

The chart shows the variation in the number of views in the videos that Ryma posted in 2019 and their progress between May and November of the same year. Some of the videos are displayed with both may and November data and others without May's because they were added within the 6-months. From 23rd of January to the 15th of May, there was a decrease in the number of views and from the 18th of May to the 22nd of October, there was a fluctuation. The most watched 2019 video is 'Vlog a day with me, my experience PRP' (num. 10) with more than 200,000 views. It is followed by a hairstyle tutorial for summer (num. 8) with less than 200,000 views. However, the least watched videos are 'Vlog press LG South Korea' (num.12) and 'Favourite Makeup low prices' (num. 13), they both reached less than 100,000 views. By November 2019, the number of views of 2019 videos reached only 1,499,150 views. To sum up, the second group of videos was more viewed than the first yet the overall number of views was moderate.

Appendix J: Noor & M's YouTube Analytics



Bibliography

Noor, who refer to herself on her social media accounts as Noor & M, was born on the 19th of December 1995 in Algeria. She is a young woman who manages her own modest fashion collection for Hijab, a YouTuber, Influencer, traveller, Marouane's wife, whom she refers to as 'M', and a mother of a baby boy. She was a radio host in Jow Radio but she

YouTuber

Noor joined YouTube on the 23rd of February with a channel she named 'Noor & M'. She reached in November 2019 a total of 505K subscribers with a sum of 51 videos which was 441K in May 2019 with 42 videos. Noor tackles her lifestyle in general in her videos, this includes her daily makeup tutorials, care routines, hijab tutorials, home care, motherhood tips, her collection and tags with friends or cousins.

Influencer

Noor joined Instagram on the 19th of April 2014. In May 2019, she had 874K followers and 679 posts but she attained 1.2M with a total of 761 posts in November 2019. Noor publishes her outfits, makeup looks and tutorials, her family, destinations, projects, meet ups, products' reviews, even food like Danone and so much more. Noor, such as many other influencers, participated in the Algerian protests of 2019.

Traveller

Noor visited many countries including: Morocco, Turkey, Tunisia, China, and Dubai.

Brand Owner/ Noor & M Collection

Noor launched her brand on the 16th December 2016. Her collection includes hijab outfits such as veils, long dresses, long tunics, and burkinis. She has two stores, one is in the capital Algiers and the second in Oran which is the capital of the Algerian west.

YouTube Videos

| Noor & M | Youtube Subscribers (May 2019) | YouTube Subscribers (Nov 2019) | Number of YouTube videos (May 2019) | Number of YouTube Videos (Nov 2019) | Instagram Followers (May 2019) | Instagram Followers (Nov 2019) | Number of Instagram Posts (May 2019) | Number of Instagram Posts (Nov 2019) | Joined YouTube | Description YouTube |
|---|--------------------------------|--------------------------------|-------------------------------------|-------------------------------------|--------------------------------|--------------------------------|--------------------------------------|--------------------------------------|-------------------------------|-------------------------------|
| Title of Videos | Uploading Date (DD-MM-YY) | Duration (HH:MM:SS) | Number of Views (May 2019) | Number of Views (Nov 2019) | Number of Likes (May 2019) | Number of Likes (Nov 2019) | Number of Dislikes (May 2019) | Number of Dislikes (Nov 2019) | Number of Comments (May 2019) | Number of Comments (Nov 2019) |
| Numbers | 441,297 | 505K | 42 | 51 | 874K | 1.2M | 679 | 761 | 23-Feb-17 | / |
| 5 Simple Hijab tutorials to do | 25-Feb-17 | 00:04:25 | 499,993 | 549,705 | 16K | 17K | 338 | 385 | 1,019 | 1,058 |
| Tag n1 The Algerian Tag | 03-Mar-17 | 00:07:31 | 197,304 | 205,241 | 7.4K | 4.6K | 258 | 266 | 670 | 679 |
| My simple everyday makeup | 10-Mar-17 | 00:07:55 | 501,583 | 534,037 | 20K | 21K | 388 | 409 | 1,108 | 1,117 |
| How to get white teeth | 15-Mar-17 | 00:07:11 | 141,595 | 149,523 | 6.5K | 6.7K | 88 | 95 | 417 | 430 |
| Friend vs cousin | 01-Apr-17 | 00:11:52 | 160,589 | 164,683 | 5.7K | 5.8K | 473 | 478 | Disabled. | Disabled. |
| 22 nd April Opening of the store/ Noor&M collection + giveaway | 18-Apr-17 | 00:00:51 | 24,655 | 25,949 | 1.1k | 1.1K | 11 | 11 | 127 | 127 |
| My favourite products | 01-May-17 | 00:14:50 | 361,608 | 383,625 | 12K | 13K | 266 | 282 | 796 | 792 |
| VLOG/ Opening of Noor&M store | 05-May-17 | 00:06:16 | 143,274 | 148,858 | 5.6K | 5.7K | 104 | 106 | 568 | 564 |
| I test 'the black mask' | 18-May-17 | 00:06:59 | 154,818 | 167,717 | 5.2K | 5.4K | 184 | 197 | 330 | 336 |
| Let's talk: bride's trousseau | 19-Nov-17 | 00:14:09 | 480,128 | 507,350 | 21K | 22K | 410 | 436 | 1,767 | 1,789 |
| Wedding Hijab/ how to do bride's hijab | 24-Nov-17 | 00:07:56 | 130,415 | 135,921 | 6.5K | 6.7K | 126 | 129 | 724 | 721 |
| Mini Vlg/ Bride's shower/ SPA Zouina | 01-Dec-17 | 00:11:06 | 104,020 | 107,761 | 4.5K | 4.6K | 119 | 121 | 280 | 276 |
| Which of us 2 ...? With my cousin "Lamia Beauty" | 11-Dec-17 | 00:14:37 | 132,425 | 135,766 | 7K | 7.1K | 192 | 195 | 403 | 404 |
| Glow everyday makeup/ Makeup For Ever | 30-Dec-17 | 00:18:07 | 83,482 | 85,394 | 4.9K | 5K | 240 | 241 | Disabled. | Disabled. |
| Cocooning routine/ winter | 12-Jan-18 | 00:09:27 | 290,482 | 308,151 | 14K | 14k | 281 | 295 | 903 | 905 |
| Bye bye acne/ grandmother recipe + routine | 01-Mar-18 | 00:10:07 | 241,642 | 253,957 | 12K | 12K | 220 | 224 | 928 | 896 |

| | | | | | | | | | | |
|--|-----------|----------|---------|---------|------|------|-----|------|-----------|-----------|
| Noor & Merouane wedding | 03-Mar-18 | 00:08:27 | 358,582 | 387,908 | 19K | 20K | 483 | 505 | Disabled. | Disabled. |
| Vlog? Backstage of our wedding | 09-Mar-18 | 00:04:58 | 729,710 | 876,625 | 28K | 32K | 701 | 805 | Disabled. | Disabled. |
| My Yassir experience | 21-Mar-18 | 00:06:06 | 82,845 | 90,220 | 3.4K | 3.5K | 215 | 229 | 264 | 270 |
| Laser hair removal | 13-Apr-18 | 00:13:50 | 267,334 | 309,366 | 13K | 14K | 549 | 642 | Disabled. | Disabled. |
| Pleated scarf tutorial | 22-Apr-18 | 00:09:05 | 163,792 | 177,550 | 7.2K | 7.5K | 322 | 343 | 616 | 619 |
| Pregnancy/ 1 st trimester/ story time/ Symptoms ... | 01-May-18 | 00:03:50 | 253,645 | 267,409 | 13K | 14K | 555 | 567 | Disabled. | Disabled. |
| No makeup makeup for Ramadan/ Inspiration | 21-May-18 | 00:14:53 | 192,976 | 202,927 | 11K | 12K | 165 | 166 | 904 | 905 |
| Haul/ kitchen/ Baby/ jeweller ... Dzboom/ I bought without a credit card | 24-May-18 | 00:17:55 | 130,833 | 137,104 | 6.5K | 6.6K | 138 | 142 | 559 | 558 |
| Ramadan routine/ first day in my home with my husband | 26-May-18 | 00:11:59 | 534,993 | 559,635 | 24K | 24K | 387 | 404 | 1,696 | 1,700 |
| Face care routine of the moment/ Foreo/ Luna 2/ Review | 02-Jun-18 | 00:09:37 | 206,444 | 237,060 | 7.4K | 8.2K | 242 | 272 | 871 | 900 |
| Vlog/ memory/ 2 nd store Noor&M/ Oran | 13-Jun-18 | 00:02:41 | 61,983 | 63,371 | 3.4K | 3.4K | 54 | 54 | 247 | 248 |
| Baby haul/ Clothing | 23-Jun-18 | 00:04:02 | 180,533 | 196,675 | 7.7K | 8K | 237 | 245 | 237 | 790 |
| Baby shower vlog/ welcome Jad Fethi | 28-Jul-18 | 00:03:27 | 254,805 | 272,675 | 13K | 13K | 711 | 726 | Disabled. | Disabled. |
| My maternity bag | 04-Aug-18 | 00:23:05 | 425,022 | 519,809 | 16K | 17K | 504 | 600 | 3,274 | 3,340 |
| Hello autumn/ makeup | 15-Oct-18 | 00:17:16 | 219,486 | 229,653 | 15K | 15K | 263 | 270 | 1,739 | 1,732 |
| Vlog/ opening/ 3 rd store Noor&M | 30-Oct-18 | 00:03:11 | 110,004 | 116,639 | 6.9K | 7.1K | 122 | 125 | Disabled. | Disabled. |
| Cleaning skin deeply | 03-Nov-18 | 00:13:28 | 487,015 | 599,370 | 33K | 37K | 390 | 469 | 2,727 | 2,851 |
| Taking care of lips/ recipe/ tips | 09-Nov-18 | 00:10:32 | 176,857 | 197,832 | 13K | 14K | 161 | 175 | 1,331 | 1,339 |
| Makeup tutorial/ olive smokey eye | 06-Feb-19 | 00:07:47 | 137,365 | 148,617 | 8.9K | 9.1K | 385 | 389 | Disabled. | Disabled. |
| Makeup tutorial/ simple and glam | 16-Mar-19 | 00:16:17 | 369,708 | 647,507 | 20K | 27K | 910 | 1.2K | Disabled. | Disabled. |
| Everyday makeup | 19-Mar-19 | 00:10:41 | 189,858 | 244,410 | 16K | 18K | 293 | 321 | 888 | 999 |
| Black smokey eye | 26-Mar-19 | 00:14:51 | 117,429 | 133,658 | 9.5K | 10K | 293 | 302 | Disabled. | Disabled. |
| wedding Hijab tutorial | 02-Apr-19 | 00:05:56 | 85,595 | 98,241 | 8.2K | 8.6K | 138 | 146 | 418 | 431 |

| | | | | | | | | | | |
|---|-----------|-----------------|------------------|-------------------|------|------|-----|-----|-----------|-----------|
| Baby travel bag JAD_FETHI | 07-Apr-19 | 00:15:33 | 88,088 | 96,797 | 5.9K | 6.1K | 205 | 214 | Disabled. | Disabled. |
| Easy makeup without foundation | 23-Apr-19 | 00:04:02 | 93,873 | 113,541 | 7.7K | 8.3K | 253 | 267 | Disabled. | Disabled. |
| Facial skincare routine | 01-May-19 | 00:05:20 | 142,360 | 177,339 | 12K | 13K | 236 | 254 | 490 | 571 |
| Ramadan Tag | 28-May-19 | 00:09:54 | / | 173,931 | / | 12K | / | 502 | / | Disabled. |
| What's in my nag | 31-May-19 | 00:09:59 | / | 183,756 | / | 11K | / | 468 | / | Disabled. |
| Unboxing + Big Giveaway | 02-Aug-19 | 00:05:00 | / | 41,493 | / | 2.7K | / | 173 | / | Disabled. |
| GRWM for Aid | 09-Aug-19 | 00:06:57 | / | 147,694 | / | 8.3K | / | 347 | / | Disabled. |
| 100% Natural// made it yourself | 27-Sep-19 | 00:02:46 | / | 100,828 | / | 8K | / | 116 | / | Disabled. |
| Sleeping routine of the little Jad_Fethi | 12-Oct-19 | 00:12:00 | / | 130,268 | / | 9.5K | / | 386 | / | Disabled. |
| Full face makeup tutorial | 19-Oct-19 | 00:13:57 | / | 141,964 | / | 9.7K | / | 338 | / | Disabled. |
| VLOG: Marrakech//Noor&M// My husband surpsises me of our second wedding anniversary | 16-Nov-19 | 00:08:25 | / | 110,323 | / | 6.5K | / | 211 | / | Disabled. |
| A day with me // I visited High Heels salon//tips to take care of hair | 25-Nov-19 | 00:09:57 | / | 29,020 | / | 2.1K | / | 132 | / | Disabled. |
| | | 8:11:03 | 9,709,148 | 12,024,853 | | | | | | |
| | | 00:09:49 | 231,170 | 235,781 | | | | | | |

YouTube Summary

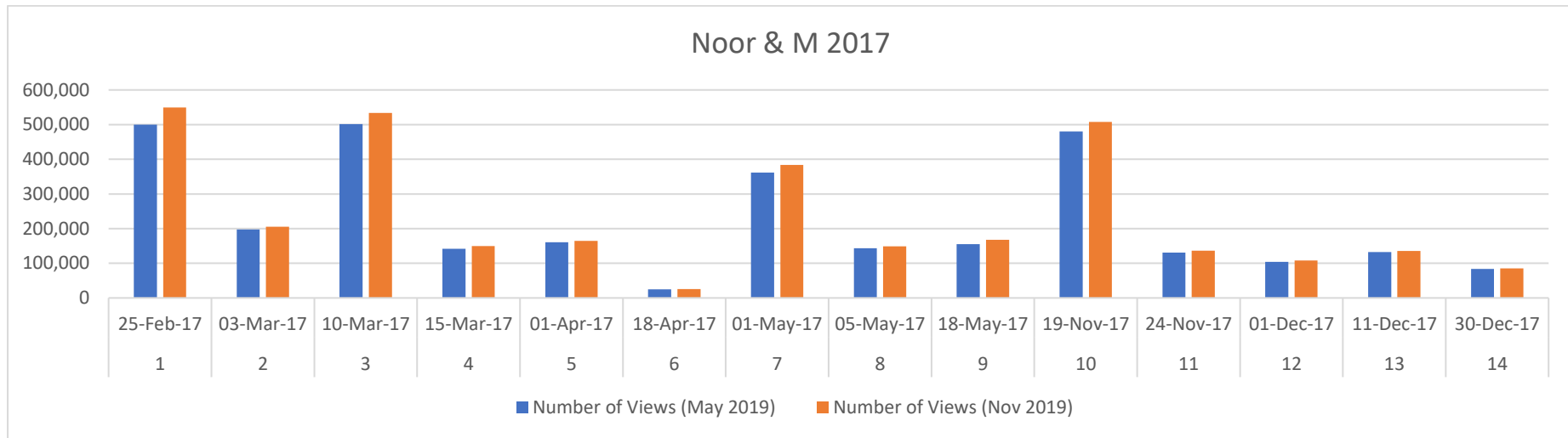
Noor joined YouTube on the 23rd of February 2017. She had 505K subscribers and posted 51 videos. Noor publishes content about hijab, makeup and lifestyle, in general. Between May and November 2019, none of Noor's videos exceeded one million views, however, the total sum of the number of views increased by 23.85%. Noor added 9 videos and the total length of the broadcast of the whole videos reached 8h 11m 03s.

The five most watched videos are: Vlog/Backstage of our wedding 876,625 views, makeup tutorial/ simple and glam 647,507 views, cleaning skin deeply 599,370 views, Ramadan routine/ first day in my home with my husband 559,635 views and 5 simple hijab tutorials to do 549,705 views. However, the least watched videos are: 22nd April Opening of the store/Noor & M Collection + giveaway 25,949 views, A day with me/ I visited high heels salon/ tips to take care of hair 29,020 views, Unboxing + big giveaway 41,493 views, Vlog/ memory/ 2nd store Noor & M/ Oran 63,371 views and Glow everyday makeup/ Make Up Forever 85,394 views.

The five most liked videos are: cleaning skin deeply 37K likes, Vlog/ Backstage of our wedding 32K likes, Makeup tutorial/simple and glam 27K likes, Ramadan routine/first day in my home with my husband 24K likes and Let's talk: bride's Trousseau 22K likes. But, the most disliked videos are: makeup tutorial/ simple and glow 1.2K dislikes, Vlog/Backstage of our wedding 805 dislikes, Baby shower vlog 726 dislikes, laser hair removal 642 dislikes and my maternity bag 600 dislikes.

Noor has turned off the comments section of 22 videos including all the videos that were posted in the 6-months. Five most commented videos are: My maternity bag 3,340 comments, cleaning skin deeply 2,851 comments, let's talk: bride's trousseau 1,789 comments, Hello Autumn/makeup 1,732 comments, Ramadan routine/first day in my home with my husband 1,700 comments. Then, the least commented videos are: '22nd April opening of the store Noor & M collection + giveaway' 127 comments, 'Vlog/Memory/ 2nd store Noor & M/ Oran' 248 comments, 'My Yassir experience' 270 comments, 'Mini vlog/ Bride's shower/ SPA Zouina' 276 comments and 'I test 'the black mask'' 336 comments.

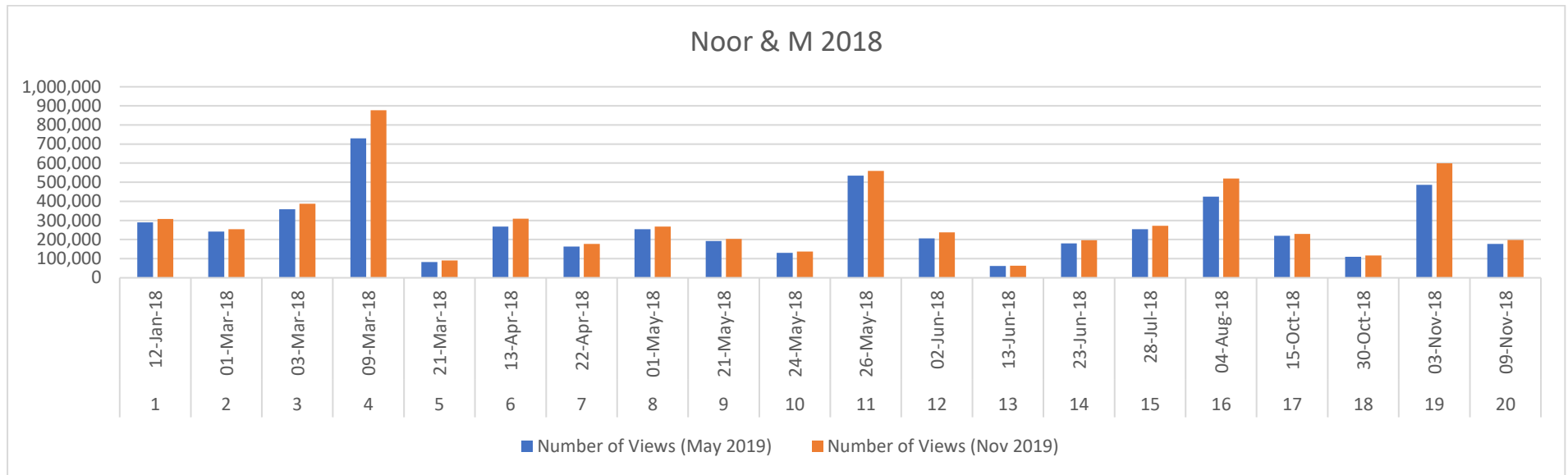
Noor & M 2017



Description

The chart provides information about the videos that were posted by Noor in 2017 and their growth from May to November 2019. The YouTuber published 14 videos at different months but only 03 videos reached the half million views. There is a fluctuation in the number of views yet the amount has increased by 5.6% in the 6-months period. The most watched video is ‘5 simple hijab tutorials’ (num. 1), then ‘my simple everyday makeup’ (num. 3). The two videos grew by 9.94% and 6.5% respectively. The graph also shows another peak by the end of the year which is a video about bride’s preparations (num. 10) and that attained half million views. However, the least watched videos are ‘22nd April Opening of the Store/ Noor & M collection + giveaway’ (num. 6) with only 25,949 views, then ‘Glow everyday makeup’ (num. 14) which reached only 85,394 views. So, the total sum of the number of views of 2017 videos is 3,301,530 views and the topics vary mostly between tutorials, vlogs and reviews.

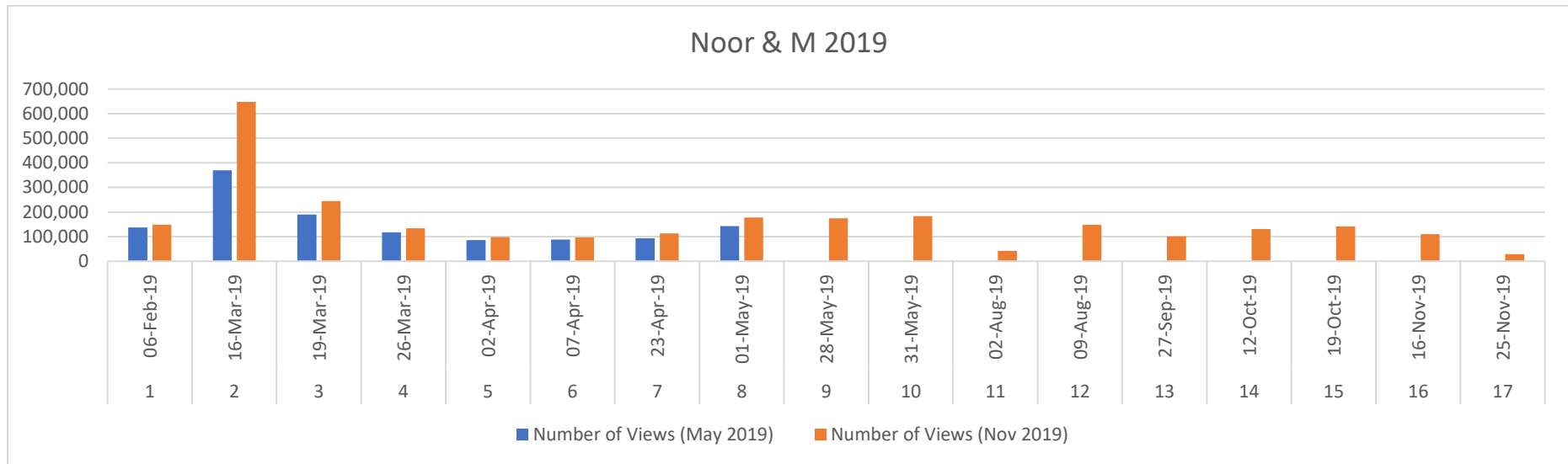
Noor & M 2018



Description

The bar graph shows the videos that Noor posted in 2018 and how they increased between May and November 2019. The graph shows a fluctuation in the number of views of the 20 videos. It is apparent that the viewership rate grew in the 6-months period. It has reached a percentage of 11.83%, they have achieved by the end of November a total sum of 6,003,936 views. The YouTuber uploaded more videos in the first half of the year than the second half. The most watched video is ‘Vlog/Backstage of our wedding’ (num. 4) that reached approximately 900,00 views. It was then followed by a skincare routine video (num. 19) that partially attained 600,000 views in November 2019. On the other hand, the least watched videos did not reach 100,000 views. First is ‘Vlog/ Memory/ 2nd Store Noor& M/ Oran’ (num. 13), then ‘My Yassir Experience’ (num. 5). They reached 63,371 and 90,220 views, respectively. To sum up, Noor focused more on hijab and makeup tutorials, routines and vlogs yet the number of views is modest.

Noor & M 2019



Description

The bar graph illustrates the number of views of 2019 videos posted by Noor on her YouTube channel. The first group is provided with both May and November data; however, the second group is displayed with only November's data. Noor added 9 videos in the 6-months period but no video of this set exceeded 200,000 views. The first group, on the other hand, showed a peak in the number of views on the 16th of March but it decreased remarkably after the peak. The most watched 2019 video is called 'makeup tutorial/ simple and glam' (num. 2) that attained more than 600,000 views in November 2019; it grew by 75.14% in the 6-months. However, the least watched video is entitled 'A day with me/ I visited High Heels salon/ Tips to take care of hair' (num. 17) that reached 29,020 views only. So, the overall sum of the number of views of 2019 videos reached by November 2,719,387 views. The topics were variant but they focused more on makeup tutorials, some vlogs, two motherhood tips and unboxing.

Appendix K: DZjoker Chemsou's Video Transcription

| Time | Text/Speech |
|-------|--|
| 00:04 | chkoun li wladhom mayjawzouch l'armee w 7na njawzouha? Houma! |
| 00:07 | Chkoun li ytal3o f kolach ghir f smid li mayzidouch? Houma! Chkoun li fasdo ;9raya bach yjahlouna? Houma! Chkoun ... |
| 00:18 | 3lach? 3lach ghir ki y9arab l vote t7abi tasam3i sout? Nsam3ek souti? |
| 00:26 | wallah mansouti. Mansoutich. Mana9darch nsouti |
| 00:31 | choufi 7alty, rani nfelouti. |
| 00:35 | Asam7ili yemma, t9alab bina lbouti |
| 00:39 | mansoutich, anty ki nemrod madiwinich. |
| 00:44 | Bach tabnilna sbitar bnitilna jama3 b mitin malyar w pourtant ga3 3andna zraba f dar. |
| 00:53 | Kayan sbitar? Sah, 3labiha moul dar ki yemrod yrouh lel matar |
| 01:00 | Mansoutich, w 9oli 3liya jahel |
| 01:02 | iih jahel, anti ma9aritinich |
| 01:06 | l9raya batal bessah niveau bas |
| 01:09 | la preuve wladhom kamal ya9raw la-bas |
| 01:14 | mansoutich, rani bardan w maghatitinich |
| 01:19 | man 2001 w ana na7lam b hadik dar |
| 01:24 | ta3tihali ki nmout? Kima maydi? ... retard |
| 01:30 | Mansoutich |

| | |
|--------------|---|
| 01:33 | 3la jalek walit manentrinich. Rayah les joses olympique w mat3awninich? Mour entrainement n récupéré b glace f la baignoire |
| 01:41 | wa9il hadi tani lghalta ta3 cha3b machi pouvoir? |
| 01:46 | Mansoutich...rani masjoun mar7amtinich. Sa7 ghlat madalmonich |
| 01:51 | hadi maghadatnich, ghadni maskin mizan l3adala dertolo 3bar ghir man jihat zwawla |
| 02:02 | mansoutich, kont nastarza9 f dlala, machi 7a9 3lik sizitili tabla. |
| 02:09 | taba3t l9anoun 7alit 7anout, ta7ti 3liya b les impots. |
| 02:13 | tatmanayli lmout? |
| 02:16 | Mansoutich, 400 alf f chehar matakfinich |
| 02:20 | Mansoutich, pharmacien ndemandé 7a9i matedarbonich. |
| 02:25 | Mansoutich, policier ki nakhdam matfiktounich |
| 02:29 | Mansoutich, père de famille w chahriya matakfinich |
| 03:05 | Mansoutich, ana Chemsou Dzejoker nahdar b issmi |
| 03:12 | nvoti 3lik tarfad yadik tadili drahmi? |
| 03:16 | lbarlaman ta3ek mafhamtouch. Kima mafhamtch 3lah gholam makharajhach l touche. Habatni nahjar w ana hab hna n3ich. W ila ra7t kima connexion dyalek, manwalich. |
| 03:28 | l'artiste fik ghir f ramdan li yjouz; maskin wala y7ass roho 9alb louz |
| 03:34 | tjibi Elissa w ana tfarghili jibi? Hata hiya 3lbalha, dal tghanili "3abali habibi" |
| 03:42 | wladek daya3tihom, l3olama daro saroukh l9mar tal3o wladek fatouhom rahom fih yabal3o |

03:52 manich hab nkhalatha matwasawsich. Rani nahdar b lcode lbarani mayafhamnich

03:57 nti nhabek, rani 3lihom matkhamich. 9otlek matkhamich, 3liya tani, lazam nahdar
ya lokan ykhalkhlouni

04:06 elmohim, lyoum ner9od mhani

04:09 wanta, wanty, wila takhmamek kima takhmami, da3amni. J'aime, commentaire
w matansach t abonne

Appendix L: Anes Tina's Video Transcription

| Time | Text/Speech |
|--------------|--|
| 00:01 | Ramdan 3achr mlayan, 7wayaj ta3 l3id sghir 5 mlayan w doka dokhoul Imadrassi 4 mlayan. |
| | Father: wach bikom? wach bikom? Child 1: jibli mim7a Father: yakhi jabtlek wahda Children: la la la la |
| 00:07 | Child 1 : jibli mim7a ta3 spiderman w mibra ta3 batman Father: khlass khlass khlass dok njiblek wahda. W ntaya wach bik? Child 2: jibli stylo ta3 garro Father: kifach ? Children : stylo ta3 garro bark machi ta3 essah |
| 00:28 | Mazal makamaltch lhadra 3la l adawat w nat9at benti kalma. Child 3 (girl): kayan tani l3id, lazam tachrilna kabch Father (Anes): wachno? Mibra fiha kabch ? habiti t9oli ? Children : la la kabch ta3 essah (crying) Father (Anes) : ya wladi sam3ouni, din ta3na din ta3 yossr w had l od7iya ta3 l3id hadiya fard kifaya ya3ni machi wajba 3la li maya9darch li anna... Father : wach rani n9oul 3labali marakom fahmin fiha walo, kich 7a 00:33 n9olhalkom? N9olhalkom m lakhar, had l3am lakbach fihom lmar mana9adrouch nachriw kabch Children: jibalna kabch Father: ya yemma khlass khlass habssoulna labka, nchofo kach khrayaf sghir n3aydo bih w khlass. Child 2: khrayaf sghir?! Child 1: baba min lmosta7ab an yakouna lkabcho saminan 3adiman |

Child 2: baba mina sona an yakouna lkabch amla7 wa a9ran

Child 2 sema smin w kbir

Child 4: w 3ando groun

Father: ah sema mana9darch njibp bla groun? Hakda wala sghir?

Child 2: la tajo7 tad7iya b l3awra-e wala l3amya-e wala l3arja-e

01:28

Hablooni drari b labka, khrajt m dar. Tfakart bali rani nsalo l sahbi draham

9olt nrouh 3ando nsayi nrathom hakda bach nsayi nachri kabch.

Father (Anes): Essalam w 3likom hbibi wallah ghir jabak rabi ya khoya

Friend: sema kifach? Ntaya jay w t9oli jabni rabi? T9a3ad bina !

Father : ih wallah ya khoya chouf hiya ana twahachtek au meme temps

st7a9itek f wahad cheghol wallah ghir 7chamt 7chamt bach n9olholek ya ...

Friend: ih hdar wach kayan hdar ...

Father: mal9itch kifach n9olhalek ya khoya, chouf el mohim ya khoya 3

mlayan li kont nsalhomlek madabiya traja3homli ya khoya

Friend: 3 mlayan?!

Father: 3 mlayan ya kho drahmii

01:37

Friend: drahmek, w drahmek tji 3andi Anaya? Deranjitni 3labalek

Ftahr: matraja3homlich ya kho?

Friend: dranjitni rani 9a3ad rani gusto jay liya 9a3ad tahdar, cho cho bach n...

yeux verts rak tasma3 fiya? Bach nkassrouha na3tilek 1o mille kol chehar

Father: hiya sma3 3labali t9obtha bessah raja3homli drahmi ya khoya drahmi

Friend: aya 3tithomlek wach rayah dir bihom aya 9oli? Wach rak rayah dir

bihom?

Father: wach rayah ndir bihom? Drahmi?

Friend: ih drahmek ih wach rak rayah dir bihom?

Father: ya khoya rani rayah nachri bihom kabch l drari

Friend: kabch:

Father: ih

Friend: dayman 3la jal drari drari 9tolhom w thana ya khoya 3ayawak had
drari 3labalek

Father : na9tolhom ? 3labalek mana9darch nfahmek ya khoo cheghol..

Friend: 9talhom wala salafhom...

Father: n7abhom mana9darch mana9darch

Friend: salafhom ...

02:45

Ma7abch sa7bi yraja3li drahmi 9olt nsayi zahri f kach jam3iya khayriya man
hadouk li yajam3o draham yachriw kbach w ymadouhom l zwawla.

Father: ooh ta3 ljam3iya, ya khoo yarham babak 3tini kabch 3tini kabch allah
yastrek

Chariti member: makanch lkbach, kayan zwawla bezaf w makanch lkbach ya
khoya

02:53

Father: wallah ghir ana zawali machi ... yak ho

Charity member: zawali b tricot w pantacours w bligha?! Rak hache
milliardaire par rapport les autres khalina ya khoya

Father : ah hadi hiya li 9alak kabch ljiran m lwidan wala 7aba banana m 3and
l3adyan ...

03:13

M3a li khrajt mnarvi m ljam3iya, tla9it wild 3ami 3andi 15 sna f lghorba

| | |
|--------------|--|
| | <p>Cousin: ow Anas cv bien?</p> <p>Father: chkoun nta ya kho?</p> <p>Cousin: ana wild 3amek ta3 franca 15 sna matla9inach w deja ani za3fan 3lik</p> <p>b3atlek invitation f facebook ma7abitch meme pas t acceptini</p> <p>Father: khlass bala3 fomek, [talking in the phone] oui mas3oud oui cv?</p> <p>Nas7a9 3 mlayan ya khoya urgent dabar rassek dork tsalafhomli ya kho</p> <p>Cousin: t7ab nsalaflek nsalaflek euro.. kima habit</p> <p>Father : wlid 3ami ta3 franca?!</p> <p>Cousin: ih</p> <p>Father: aah wach rak labass</p> <p>Cousin: enfin</p> <p>Father: wallah ghir twahachtek ya khoya rwah rwah</p> |
| 03:48 | <p>Salakni wild 3ami salafli drahem dithom w 9ala3t direct l soug bach Ndabar</p> <p>kach kabch</p> |
| 03:59 | <p>Father: salam 3likom, nsawmek f hada kho</p> <p>Sheep Seller 1: man 3and chayab</p> <p>Father: 3 mlayan tmadhouli?</p> <p>Sheep seller 1: wachno?</p> <p>Father: wach bik sawamto yak ho bark wach bik?!</p> <p>Sheep seller 1: 9lil li ysawamni b had souma w mayandrabch mchi</p> |
| 04:14 | <p>L9it lkbach ghalyin bezaf w psq ana nafham bezal la politique, fhamt 3lach</p> <p>ghlaw</p> |

| | |
|--------------|---|
| | <p>Friend: tachri kbach hado ya kho ghalyin l prix tala3 f sma</p> <p>Father: sada9ni l'affaire ta3 lkbach ahdi dakhla fiha Israil</p> <p>Friend Israil ?!</p> <p>Father : bien sur khoya</p> <p>Friend : kbach tawa3na zaydin hna yaklo hna kifach dakhla Israil yak ho?</p> <p>Father: ya wadi hada howa probleme hata wahad maraho faya9 kifach dakhla</p> |
| 04:19 | <p>wach bik wa3rin lihoud yak ho?</p> <p>Friend: sobhan Allah khobata...</p> <p>Father: ih mziya l7okouma ta3na khatiha ya kho</p> <p>Friend: ah l7okouma khatiha khatiha</p> <p>Father: nzidek haja? Francois Holland dakhla fiha na3arfo</p> <p>Friend : howa howa</p> |
| 04:49 | <p>Walit 3and lmowal w sayit nbal3to</p> |
| 04:51 | <p>Father: ya kho, bi3alna hada b 10 bi3alna hada b 10</p> <p>Sheep seller: khoya dabar rassek manbi3houlakch b had souma</p> <p>People: bi3houlo bi3houlo</p> <p>Sheep seller: howa ydir 18 bessah f wajah rjal hnaya nbi3holek b 10</p> |
| 05:08 | <p>Ba3li lkabch ditto far7an mais lkabch makanch kamal far7an w saya yahrab</p> |
| 05:17 | <p>Wlad l7ouma kano kamal 3gabo w f tri9 bach ndakhlo l dar provokani jari b lhadra</p> |
| 05:23 | <p>Neighbour: 9iw n9olek haja chriki... hada tadih emportee</p> <p>Father: ... yjib hada wallah ghir nkassrek</p> <p>Neighbour: hada lkabch ykassarni mrid ntaya chriki?!</p> <p>Father: nta rajal ntaya</p> <p>Neighbour: rajal w vrai rajal</p> <p>Father : dir m3aya combat ?</p> |

Neighbour : doka ? jiboo rwah

Father : rwah

05:46

W bdina n7archo f lkbach ta3na. bessah homa ma7abouch yadarbo, zadna 7arachnahom ma7abouch yadarbo. Zadna 3awadna 7arachnahom ma7abouch yadarbo. 7assit bali lkabch raho y9oli “ey bna dem wallah marani 7ab nadarab” ma7abouch yadarbo hata win sayafna 3lihom la bagarre. Lkabch ta3 jary kassar groun ta3 kabchy. Khlassat la bagarre ta3 lkbach w bdat la bagarre ta3 l3bad

Father : makan walo ntaya za3ma 7aracht lkabch ta3ek bach ykassar lgroun ta3 kabch ta3i

Neighbour: nta ncha3tni 9ala9tni allah ghalab kho

06:17

Father: kifach hadi, machi rajla hadi nta machi rajal

Friend: ana machi rajal?! Nta machir rajal. N9olek haja

Ftahr: tekhrojli rass rass

Friend: tekhrojli rass mrid

06:33

Talfatli kamal wach ndir, kassar lo grono kabch 7art ida mazal na9dar nda7i bih

Father: oh Merouan essalam alaykom

Merouane?: cv labass lhamdoulah lhamdoulah

Father: wallah ghir nta labass 9amiss bayna ta3raf dinn 7abit nsa9sik

Merouane?: ih ta9dar t9oul

Father: wallah chouf darabt b lkabch ta3i m3a wahad lkabch hakdaya w tarlo

Igroun w salo dam ya kho eske yjouzli od7iya ya..?

Merouane: 9oli nta lkabch hada 3lach chrito 3lach?

Father: ih ana chrito, chrito 3la jal drari ya kho

Merouane: 7abit n9olek lahadaf ta3ek ki chrit kabch 3lach?

Father: ih 3la jal l7am chwa tsema ..

Merouane: dok nta ki chrit kabch ki chrit kabch, naytek bach t9arab l rabi!

Father: ih hadik bayna hadik bayna ... yjouzli dork od7iya hadaya?

06:37

Merouane: n9olek hakda wanta t9oli hakda, 9oli lkabch hada Igroun tarlo ga3?

Wala?

Father: tna7alo w salo dam sal dam

Merouane: sal dam?

Father: ih

Merouane: dam? Dam? Mayjouzlakch.. mayjouzlekch mamnou3

Father: wach ta3raf din ntaya? Talbass 9amiss ta3raf din? Yjouzli

Merouane : rouh sa9si 3liha f jama3

Father : yjouzli

Merouane : rouh sa9si, mayjouzlakch

Father : yjouzli

Merouane : mayjouzlakch ... wallah l3adim mayjouzlek wallah l3adim

mayjouzlek wallah l3adim ...

07:39

Khllassat 3liya mal, mafara7t drari, maklit l7am, mat9arabt l rabi b l od7iya.

L'essentiel machi mliha la bagarre ta3 lkabch.

Merouane : ana sada9ni bellah meme pas 20 min kona naklo f lkabda m3a dar

Friend : ah ?

Merouane : hna rapide rapide

Friend : ana rani n9olek lkabch 7kamto 3 dagat lel 9alb, lkabda hadik 9litha

9bal manadab7ouh

07:50

Father: sma3 sma3 sma3 hadiya rani rayah ne9tolkom b dahk, chad rohek ah,
chouf hna lkabch bach jatna lkabda ta3o kbira, wach dartlo?

Merouane: ah 9olna nta

Father: chouf 7atito f balcon chehar w howa yasma3 f cheb nasro w cheb

hasni hakda raba lkabda w drabna kabda kbira hhhhh ya yemma te9tol b dahk

Merouane: ha rah aba

Friend 2: hhhhh hada win fhamt, hasni...hhhhh

Appendix M: Zarouta Youcef's Video Transcription

| Time | Text/Speech |
|-------|--|
| 00:01 | Essalam 3laykom, bon f l'europa w f lmarican 3andhom break dance, ow yeah. W 3andhom tani l ballet, w hna f dzayer wach 3andna? L way way w l ey ey |
| 00:31 | Et oui hada howa tatawor w ta9afa f bladna, aratcho lma9la aratcho aratcho |
| 00:42 | Of rani nhass rohi bien dork |
| 00:52 | Deja a la base wach ma3natha hadi way way wach ma3natha hadi ey ey? Ey ey howa issm ta3 wahad chadi sghir y3ich f madaghach9ar w yjawaz nhar kamal w howa ra9ad w ynoud f lil bach ysayad doud w yaklo, kima shab l way way nhar complet w homa ra9din la khadma la walo w f lil yaklo l'extat w ybato yachat7o f l way way w ey ey, c'est kif kif |
| 01:10 | Lhaja li ma9dartch nafhamha normalement ki yji yachta7, yachta7 parceque raw far7an mais 3lach li yachat7o l way way yachat7o mchanfin? |
| 01:21 | Balak tout simplement les paroles ta3 les chansons li yachat7o 3lihom eyh yjouhom bizarre |
| 01:33 | Wachno homa had les paroles ta3 zbal hado ? samhili ya ma ana nabghi madamty ?! bach trouh tbouss rjal yamak jay tghni had laghna ?! |
| 01:40 | Ani 7ayar kifach cheb Housseem hada jato l'idee bach yaktab des paroles kima hado?! Wallah mafhamt kifach dar?! |
| 01:52 | Ah ok, kan yghani w m9abal l7it, ok. Normalement l7it w yti7 ki yasma3 chanson kima hadi ... chkoun had daynasour chkoun 3alamha tghani chkoun?? |
| 02:20 | Ro7o talbo sma7 man yamakom 9bal mayfout l7al w d3o rabi yaghfaralkom |
| 02:28 | Cha3ira ta9oul fi hatihi l oghniya, a3tough el pia, A3tough l clash, A3tough l bouchia W y9olek f dzayer makanch 7o9ou9 l mar-a w nssa ma7gourin wanty t9oli 9ata3ni w drabni b lclash bouchia, safi nssa homa li rahom habin ykouno ma7gorin |

| | |
|--------------|--|
| 02:58 | Alors matab9awch thablouna b 7o9ou9 lmar-a w 7gartouna w ma3andnach 7a9, ok? |
| 03:02 | Euh ida rak tchouf had la video, nwadar mat9assouch b la taille marakch tachri f sabat. Bahdaltouna ya rabi bahdaltouna |
| 03:15 | Mafhamtch raho yghani 3la madama wala 3la tomobil |
| 03:24 | Iih l way way hadi hiya la chanson li sbab kolach. Euh ch3ar yatartag 3la sahbi ma3natha mra tadarab 3la jal hanounha m3a mra wahdokhra w tajbadha m ch3ar alors kiyabda ch3arha mchanchaf w tala3 f sma y9olo ch3arha yatartag ... win rahi l onotha ya rabi win rahi l onotha, la chanson ta3 ey ey li chokatni bezaf hiya hadi |
| 04:31 | Ghanaw 3la shampooin w gel douche 9olna ma3lich, Ghanaw 3la la dal de sol 9olna ma3lich Mais yghano ghna ta3 mickey f l cabaret ?! ya chaffeur habass habass lkor l ardiya ana nazal hna ma9dartch n3ich f lkawkab hadaya ana wallah ma9dart ... Shit, hata lgtouta w yghano rai?! |
| 05:14 | Nwaliw l sujet ta3na, f l'afrique msakan drabhom virus ebola mais hna f dzayer drabhom virus ey ey w way way , allah yahfad w yestor walw les jeunes yachat7ouha partout, f tri9, f l'ecole f universite w meme f lb7ar... mard mard allah yahfad w yestor 7kamna fat tifouwit, Hata nssa. Ki walat hakda njibha europiya mata3raf la l way way la l ey ey. |
| 05:44 | Ghi mayach9ach ya kho meme lgawriyat w chat7ouha, w kifach ndir dorka? L9itha, njibha m lka7louchat ta3 zimbaboui wala mali mata3raf la l way way la l ey ey Smahli hbibi manich hayab ntayahlek l moral mais meme lka7louchat ta3 l'afrique w chat7ouha Taban sa ab9a bayar mada l7ayat...Meme rjal kbar w chat7ouha. Meme hadouk les trisomique wala li y9oloulhom mangoulien w 3almouhom had chat7a; W meme l ikhwa, 3amar rassek |

| | |
|--------------|---|
| 06:45 | <p>Bon c'est pas la peine kach rajal kbir wala chikh y9oul wachno had ljlil ... parceque meme chyokha w chat7o had chat7a. Wachno? Jadi? Nta li rak tachta7 way way f stade? Iih tbib gali dir sbour bach yrohlek romatiz B9a ghi sellal machta7ch had chat7a.</p> |
| 07:21 | <p>Msakan hadouk lmaliyin w lko7lin harbo m bladhom 3la jal l7arb jaw ldzayer 3almouhom tani l way way Za3ma ki yarj3o lbladhom b had l3a9liya kifach rah yasralhom?</p> |
| 07:54 | <p>Mais ki nchouf kamal had nass yachat7o l ey ey w l way way wallah mayghidouni 9ad wlad sghar li 3la sghorhom y3almouhom swalah kima hado. Win rahi tofoula ya rabi win rahi ?! Ana ki kont sghir kont nhab nachrob flash, mais ljlil ta3 dorka wach yhabo yacharbo ? l bira !? Ki kont sghir nhab nakol chicolat mais ljlil ta3 dorka wach yhab yakol ? l'exta ?! yat kayaf chira ? w yat... b lghabra ?!</p> |
| 08:46 | <p>Babaha yfilmi fiha w hiya tacha7 f l way way w jayato normal?Mba3da ki takbar bento w tahrob m dar m3a hanounha w dirlo lmachakil y9olek: wach dart ana bach kharjat benti hakda wach dart? Et bin bantek ki kanat sghira rabitha 3la l way way w l ey ey tout simplement...Ih sah nssit...Je sais pas ida remarkito mais had la video filmawha fi 3arss w kano dayrin fiha laghna ta3 l way way? Ra7 la9dar... ra7 la9dar</p> |
| 09:31 | <p>Ki kona sghar w ysa9sina prof wach habito tekhorjo ki takabro ? kona nrepondiw ostad, wala pilote wala tbib bessah f wa9tna hada louled machi yhabo ywaliw des chanteurs de rai, mais walaw des chanteurs de rai</p> |
| 09:56 | <p>Tofla ta3 3 snin ya 3ajaba y3almo fiha rai w mdawrin biha w farhanin biha, a7achmo chwiya w ki natfalar bali hada jil lmosta9bal mansayich meme pas n imaginer dzayer kifach rayha twali apres 50 ans wala 60 ans</p> |
| 10:09 | <p>3afssa tani mafhamthach mlih, 3lach les jeunes yfilmiw rwahom yachat7o l way way w ydirouha f YouTube za3ma habo ydiro le buzz bach ychi3o b ahdouk les videos?</p> |

10:35

Chat7a ta3 l way way machi kima chat7at lokhrin parceque li yachat7ouha ydiro wahad les mouvements bizarres, des fois thasshom yat3almo f siba7a wala f rimaya wala rokoub lkhayl

11:02

En gros li rahom yachat7o l way way rahom ydiro wach wassawna f dine, bon manahadrouch 3la l ey ey w l way way bla manahdro 3la sabab ra-issi ta3 had phenomene

11:11

L'exta hadi wach dir? Ki tedrobha t7ass rohek hakda... et en realite tkoun ghir hakda...w yabdaw y9olo 3lik rak lasa9 mais tahlak l corps bien sur, 9adra dir arret cardiaque 9albek ywali yedrob 3 fois plus bach damek ywali y circuler ktar, 9adra dir decherure f lmokh w 9adra tjik jalta dimaghiya ke cheghol jalti..W kayan meme li 9alak fiha hormoun ta3 nssa w ki tabla3ha hadouk lhormonat yab9aw fik w tbadalek l3a9liya w twali ... w fi rayi hada naw3 man anwa3 isti3mar biologie w lhadaf mano tajyi7 cho3oub ,,,

11:58

Bon f la fin ta3 had la video wach thabouni n9oukom ? way wa w ey ey mahich m3icha wala haja li tanfa3na wala naftakhro biha w ndirouha sur YouTube w l'exta khawty drogue tres tres dangeureuse w 9adra te9tol moulaha, wida ntouma takarho l way way w ey ey et bin partajo had la video wila t7abi way way w ey ey partajouha tani bach ychoufouha wahdokhrin ya9ro l way way w ey ey...Khtikom m l'exta w way way, peace.

Appendix N: Mourad Oudia's Video Trascripton

| Time | Text/Speech |
|-------|--|
| 00:01 | Da7katek ? wah bien sur je suis comedien. |
| 00:14 | <p>Bon l inssan B sifa 3ama 9bal mayabda ysoug lazam yat3alam ysoug. Win yat3alam ysoug? Yat3alam ysoug biensur f lmakhbaza</p> <p>Non plus serieusement l insan yat3alam ysoug f auto ecole w l7ayawan yji direct, la ana 7ayawan ana 7ayawan sobha allah na3raf rohi 7ayawan sola7fat kayfa l7al?</p> |
| 00:27 | <p>F auto ecole 9bal may3almouk la pratique ta3 souga lazam y3almouk definition ta3 les pannaux. Hata wahad f dzayer maya3raf les definitions.</p> <p>Ya3arfouhom juste un peu. Ga3 ya3arfo ghi stop ... chritah je sais pas ... les algeriens dirlhom Ta3 les pannaux chkoun ya3raf hadi w maya3rafhach hata wahad mayarbah.</p> |
| 00:47 | <p>Soal ra9am wahad, mada ta3ni icharat l morour motalat bi lma9loub? A. cedez le passage, B. cedez le fromage, C. Selena Gomez, D. la reponse d</p> |
| 01:00 | <p>Smahli hadi ditha m sketch ta3 gadar mala7 nichan ?</p> <p>Oui oui c'est vrai, un peu</p> <p>Nasta3mal joker bach natassal b sadi9</p> <p>Tfadal</p> <p>Ma3andich les unites</p> <p>Ah</p> <p>Dok ghadi ngoul ana kima haka 3la zhar ... parceque ma... n9oul ijaba ra9am alif ceder le passage</p> <p>Ijaba ra9am alif ! et Mabrouk Mabrouk</p> <p>Yes</p> <p>Mabrouk raka rba7t m3ana 2000 franc, tfada'</p> <p>Yes</p> |

3tina kalma l cha3b ljazayri

Confiture

01:38 Et mour mayfawto l'etape ta3 les pannaux lazam yfawto circuit w l chreno
3and les ingenieurs li 7assbin rohom mayakhrouch, mais il faut le dire il
faut le dire c'est entre nous et on parle sans complexe. Ga3 les ingenieurs
mkarchin w mayada7kouch w ydiro stress les candidats...smile smile un
petit peu. Smile to life smile to you back.

01:53 Mafhamtch ana 3lah ga3 zabtin wjahom tachnaf!

Essalam 3alaykom chikh

Nzal waldi rak khassar

01:56 3lah?

Matabtabtch

Dar ta3 mok hadi tedkhol bla matabtab, 3andek 00 wallah marak mbala3

02:13 Moraha ma tadi l permis ghadi twali tsoug 9anoniyan soit disant, ki ghadi
twali tsoug 9anoniyan ghadid twali t remarque swalah bizarre, en fin je sais
ida ntoma tremarko mais ana j'ai remarque pas mal de choses. 3andi
konach ta3 les remarques. Tout d'abord soga t atar fik psychologiyen, ki
tkoun tsoug t7ass rohek wa3er t7ass rohek Tomb Raider... priorite ta3i et
surtout ki ykouno m3ak 3bad mray7in f loto, cheghol tbayanalhom bali ana
kayan nta wa3er genre ana wa7ch tari9 anaya mais en vrai nta amirat tari9

Wah fout ntaya fout priorite ta3ek, ah dando

02:36 Ah rab habasslek

Ah la la sahbi manich 3lik la la rouh rouh allah ysahal rouh allah ysahal ah
rajal zin priorite ta3ek 7a9ek sahbi ... rajal zin, les hommes

| | |
|---------------------|--|
| | <p>Pire c'est que ki tkoun tsoug wahdek w tal3abha wa3er ... je te conseille pas</p> <p>Tzamar 3liya priorite liya</p> <p>Smahali khoya smahli smahli mawlay</p> <p>Rwah nahdar m3ak</p> <p>Mawlay</p> <p>Hak khoya drahem hak ... rokhss</p> <p>Mazalak tzamar? Mazalak tzamar?</p> |
| <p>02:51</p> | <p>et aussi remarkit twali tkhaf m la police. Nta madart walo f hyatek nta</p> <p>inssan sala7 takol 5 legumes et fruits par jour w ki tji fayat tatwaswas twali tfatach fi rohek manich rafad la drogue la?</p> |
| <p>03:10</p> | <p>Par example ana ma dayratli chekara ta3 mal7 f la mal bach nass matadrob nich b 3ayn, bach l3ayn ta3hom matkounch 9wiya f solam richter, tkoun chwiya Salamat et bin kolma nfout 3la barrage rassi ygoli hadak mal7 wala cocaine, za3ma ma machi dakhla m3a 3issabat baracoda, twasswiss chriki</p> |
| <p>03:19</p> | <p>L9ina hada f sondou9 siyara</p> <p>Hada, hada mal7, lwalida ta3i dartahli f sondou9 bach nass matadrob nich b 3ayn rak faham. L3ayn raha tektol 9assaman billa raha tektol. Rassol Allah salla allah 3alayh wa salam galek nassf omaty matat b l3ayn.</p> <p>La drogue?! La drogue, wallah ma wallah ma3raftch kifach ndirlha. Hna ga3 khrajna hak w hiya kharjat kima haka</p> <p>Machi ana ma, hadi ma hna ga3 khrajna kima haka w hiya kharjat kima haka mafhamnach, la drogue cocaine... mba3d na3tik l'adresse ta3ha b.... lazam yokhbat</p> |

| | |
|-------|---|
| 04:01 | <p>Kima tremarke bali kayan chy swalah vrai lazam tremarke bali kayan chy swalah faux. Par exemple, hadouk li ygololek nssa ytab3o l7did. C'est pas vrai...c'est pas vrai, je suis decu. Oui 3labali bali kayan mais machi ga3 je sais pas ma3labalich balak ma3jabthomch wala ... qu'est ce que je dois faire pour te plaire, ah ?</p> <p>Tbi3a hiya ana fhamtha w dok nfahamhalkom, la majorite ta3 nass li ygolo lhadra ta3 nssa ytab3o l7did homa rjal.</p> |
| 04:22 | Ah sahbi nssa ga3 ytab3o l7did rak chayaf |
| 04:24 | <p>Rjal ygolo kima haka juste parceque yghiro m nssa. Rjal tani ytab3o l7did, oui c'est juste que ki ykono yatmacho hata wahad maygarilhom ygolhom nwaslouk wala haja kima haka c'est simple.</p> |
| 04:32 | <p>Oui zin</p> <p>Dour biya khouya dour rani maghmoum ... dini front de mer ... yas</p> |
| 04:48 | <p>En tous les cas ana maremarkitch had l3a9liya bezaf ta3 ytab3o lhdid w ga3 ma... balak matlaguitch wala je sais pas...c'est bien dommage</p> |
| 04:55 | <p>Mais ca n'empeche pas que la plupart des histoires d'amour li yasraw f dzayer yasraw mour mi9wad sayara</p> |
| 04:59 | Tilifizyoun lajazayri yo9adim mosalsal hob el mo7itat |
| 05:05 | <p>Lyoun 14 fevrier la?</p> <p>Wah normalement</p> <p>Matfalart walo ma walo?</p> <p>Nn walo</p> <p>3id l7ob win rah cadeaux?</p> <p>Lhob hram</p> <p>Lhob hram?!</p> <p>La relation li bini w binek hram, lbouss hram</p> |

Lbouss hram ?! aya t3adab, t3adab nar taklek, cha3ala

Wa mondo dalika lyawm wa homa ya3ichouf fi sobat wa nabat

05:31

La drague, je sais pas je sais pas pfff je sais pas ... w li 3andha loto ya7ssab
rohah kholi iglizis li yfout yadraguiha

| | | | | |
|------|-------|--------|--------|-------------|
| Alik | fikri | stghal | madama | kidayra |
| Khty | | hadi | khty, | khty |
| [ha | rab | | hah | gabarhalah] |

05:37

Allah ybarek, allah ybarek bayna m lmachya ta3ha din w kholo9 w ... allah
ybarek

Kima

khtek

A peu pres a peu pres

05:52

C'est bon wssalna la fin ta3 had la video matansach dir j'aime w t subscribe
f la chaine YouTube ta3i et merci l ga3 louled li participaw f had la video
talgaw les liens ta3 les chaines YouTube ta3hom ta7ta f description

05:59

Nssit un truc tres important c'est que piratawli la page Facebook ta3i
Mourad Oudia donc Mourad Oudia makanch. Hiya dart page jdida issamha
Mourad Oudia 4 real if you like to support me go like it please, now.

Appendix O: Zanga Crazy's Video Trascrption

| Time | Text/Speech |
|--------------|--|
| | Bekri |
| | Dad: Asam3ou ya drari, l3id raho 9arab hakda? Dok nadikom 3and si brahim moul lbata matbahadlonich m3ah |
| 00:44 | Child: ana matachrilich kima howa Dad: ah yay a hafid gargatlo ga3 cha3ro Child: 9assli bezaf Dad: chouf khouk chouf yli9 tkono kif kif m sba3 sghir hata l sba3 lkbir hakda? |
| | Lyoum |
| 01:07 | Mother: wlidi chouf les maucassins marakch hab talbss classique nhar l3id ? Child 1: mama hadi machi mliha habit Air max kima hadiya Child 2 : ana l'arini |
| | Bakri |
| | Dad: haya tab3ouni yallah, wanta 3lach kont dama3 lhih? |
| | Child 1: howa howa kan yanacha3 fiya |
| | Dad: W 3lach kont dama3 |
| 01:15 | Child 2: Da7ko 3liya9aloli cha3rek 9ssir Dad: shht tasthal dok na7iholek pola zero matwalich ga3 tekhroj m dar Child 2: la la la Dad: yallah rouh di lhwayaj l3and mok lhih ... ajri ajri ... yallah ... yakhi drari yakhi |

Lyoum

Mother: Air max w l'arini, ch3al ydiro hadi air max w rtila hadik?

Seller: Air max dir 600 alf w lokhra dir zouj 7jar

Child 1 : bessah mama hadi made in china machi 7ora

01:36

Child 2 : ta3i 7ora

Mother: machi 7ora? 3ande 7ora?

Seller: 3andi 7ora tanit dir zouj 7jar khty

Mpther : ok bin 3tilo wahda 7orra w hada la pointure ta3o sayiw w mba3d

babakom yji ykhalass

Bakri

Dad: yallah khafo rwa7tikom

Child: baba dok najri 3andi sabat ta3 lalmass

01:58

Father: ya B 3a9lek ay anta lahna, 9oul lhaj Brahimi ytayab mlih

Ighribiya

Child: aya saha

Dad: 9olo mba3d yji ykhalassek baba...yallah

Lyoum

Mother: msalkhir

Seller: msalkhir khty cv?

Mother: cv lhamdoulah wanta?

Seller: wallah ghir lhamdoulah

02:12

Jit nachri gateau

Gateaux

Ih gateaux ta3 l3id rana 9rib f la date

Gateaux ta3 l3id ?

Oui

Khayri hawlik raho 9odamek

Ah...a3tini gateaux ta3 l3id w khlass 30 haba hakdak

30 ?

Ih

Oui rajli, ah lyoum smahli mais l gateaux ta3 l3id 9talni b la3ya. Lftour 3and yamak madabik, ih saha

Bakri

Child 1 : asma3 ani hab nakol gateaux

Child 2: kifach dir lazam tabouret ay khabato mlih yama

Sauter sauter

Mata9darch mata9darch

Asma3 ndirlek 9ordaycha

02:48

Aya rouh

Aya noud noud, asbor nasma baba

Makanch aw makacho asslan ... jibli ghribiya

Zid tala3 zid

Ah ya wahad sra9a yah

Wallah madit ya baba

Ya mra wajdi krafage raho 3andek lfiran lahanaya, sara9in l gateaux

Lyoum

Father: Ya omri 3la chabat ta3i kolo kolo gateaux hadaya bezaf bnin darto mamakom kolo kolo

Mother: aah ako takloli f gateaux ta3 l3id? Wach n7atalhom ananass f l3id ghodwa?

03:17

Father: ah hada gateaux ta3 l3id samhili makanch 3labali hada geteaux ta3 ;3id 3ambali darti gateaux pour les enfants, ma3lich normal nti ta3arfi diri gateaux zidi dirilhom ghribiya

Mother: Ih ma3lich bssahathom ma3lich

Father : kolo kolo bnati kolo gateaux ta3 mama ta3raf tayab mama

Motehr : hak rouh jri l patissier l ta7ta 9olo 30 haba ta3 gateaux ta3 l3id w
balak babak ychofek tala3 b lbwayat

Child : ih

Bakri

Child 1 : ah ghadwa manekhorjouch ana wiyak

Child 2: hna dayman hakda wlad chohada?

03:50

Dad: allah, wach wlad chohada hada, ta3 kamartek? Ah? Hadouk yado l
pentionne... wanta? Ha ra hadak salak ya yemma لازمlek 9ardach, rouh
jibli eau de cologne man 3and mok jri jri jrii

Lyoum

04:08

Saha 3idkom kol 3am wantoma bkhir, aya selctionner tout, ga3 repertoire,
envoyer. Ih c'est bon hakda lwahad dar lwajab bach may9olouch
maghafartch 3lihom wala

Bakri

Father: haya ya jari l3ziz nba9ik 3la khir

Neighbour: dokhlo tafatro

Father: la la monassaba khra wallah ghir mazal 3andhom ljiran w 3andhom

04:25

3mounhom w khwalhom...

Neighbour: ma3lich ma3lich

Father: haya essalam essalam

Child: ya baba ma3tanach drahem

Father: ... ha hi 5 alaf matbahadlonich 9odam ljiran

Lyoun**04:48**

Derangement yah, oui khali la la khali 3labali b3atlek message 9bal lwa9t
rak 3araf ghadwa l3id yrouh reseau makanch ga3 reseau alors 9olt nghafar
3likom 9bal lwa9t w khlass ... smahli smahli khali, aya sahit, saha 3idek
khali... ih ma3lich 9bal lwa9t ma3lich, bonne nuit.

Bakri**05:16**

Child: baba nroho 3and mani khlass nroho nafatro
Father: w wald jarna li dawassna m3ah f ramdan?
Child: manahdarch m3ah mansalamch 3lih
Father: aghlo9 marahouch man da9mek
Child: howa baba li gali...
Father: ...lazam tasab9ouh f slam hada raho 3id ah drari
Child 1: ya3tina draham?
Child 2: ma3andouch
Father: aya 9odami

Lyoun**05:33**

Hada howa nhar li na3ya fih, cha y7abi ysalmo ! 7ri9 l gateaux 7ri9
Ah 3asslama
Saha 3idek khoya kol 3am wanta bkhir inchallah
Ah cha t7abo t3aydo ana mansalamch ya kho wacho ta3 ... nsalam 3lih 4
Wajhi ta3 dbouza
Alik tricot li 3ando
Ta3 la chine hada chriki
Ih la chine wach bih
Moh, ak tchouf fhada howa li yji ana manrou7ch lih, kounnek rajal, balak
trouh tsalam 3lih
Gat3o khawti

Aya rouh daz m3ahom

Ak tchouf had l3ibad... yatsatfo za3ma yatsatfo.. ana manrouhch lih

Wach rak dir nta

Smahli kho harawni b taslam

Ak dir f talc?

Tharit khlas

Hahaha mliha hadiya

Asma3 balak ki yjo tsalam 3lihom

Awah y3ayo hado m sbah w homa ychofo fina 3ambalek

06:05

Parceque ana 3am mahdartch m3ah

Lik lik lik ana o9ssim billah koun mayjouch ana wallah manrouh

Hadi haja bayna hadi 9olha w 3awadha Chouf kifach am wa9fin chouf...

ana manrouhch

Balak yjo

Natal3o ner9do

Ih haya

Hada machi 3id, 3id ta3 r9ad

Bakri

Child 1: yak ho ghribiya ta3 mani ch3al bnina

Child 2: ana 3ajbatni chakhchoukha daratli doukha

Child 1: chaftha m3amra b l7am, asma3 draham li 3tahomlek baba win

06:33

raham?

Child 2: draham! Win na9samhom

Child 1: ha ra ha ra, 9ata3t sabat

Child 2 : na9ssamhom ?

Child 1 : ih 9alak 9samhom 3la zouj ya 9ssamhom? 3lach 9ssamthom?

Child 2: yak 9otli 9ssamhom

Child 1: machi hna ta9samhom 3and 3ami lbachir

Lyoum

Aya b9a 3la khir omar khoya b9a 3la khir

Papa saha 3idek

06:55

Saha 3idek benti, jitoni 3la jal draham l3id ah ? haki nti 10 alaf w haki nti 10 alaf

Oh papa 10 alaf madirli walo, a3tini 100 alaf

100 alaf?!

Bakri

Child1: baba nbaya3lek, 9ata3 sabato w 9ata3 draham ta3 mo9bila

Father: aw? Warily, ayayay w l3id lkbir bach t3ayad? Wallah manachrilek

Neighbour: ahla ahla

07:11

Father: tfadal jari l3ziz, wach rak? Labass?

Neighbour 2: assalam 3likom ahla ahla

Father: marhba bikom

[dancing and singing]

Lyoum

Daughter: Mama m sbah w ana nab3at l nass saha 3idkom w mazal hata wahad
ma ja 3andna

Father: sah benti 3andha l7a9 aw ta7 lil

08:00

Mother: hna b3atnalhom saha 3idhom, li hab yji yji w li majach majach

Father: wachno? Li majach majach? Ana marti la3ziza darat had l gateaux w
kamal w maydo9ouhch dyaf

Mother: matkhafch, kayan congelateur n3awad n7atholhom f l3id lkbir

Father: msakan 7a yaklouh congelee

Appendix P: Amira Riaa's Video Trascrption

| Time | Text/Speech |
|-------|---|
| 00:24 | essalam alaykom, inchallah tkono kamal labass w tkono ... wantoma tchofo f had la video. Kima 9rito f l3onwan ta3 la video, enfin, Hallelujah enfin c'est la video de 'My Tasdira'. |
| 00:37 | Pourquoi tawalt 3likom f had la video ta3 tasdira? Pourquoi tawalt bach ndirlkom ta7dirat l ... tajhizat l3orss? |
| 00:43 | Tajhizat l3orss part two, parceque 9a3da nchouf, nal9a fi rassi l7al kifach nfilmikom had la video parceque ana je porte le foulard, dayra hijab w tasdirty ... machi ta3 wahda dayra hijab parceque ki tsadart tsadart bla hijab |
| 01:01 | donc 9a3da n9oul kifach ndir? Nalbassha b lkhimar? Nwari tsawar w nghati kifach ndir? |
| 01:07 | Mba3d l9it la solution w ki tkamlo tchofo had la video tchofo la solution li l9itha w inchallah ta3jabkom w tfidkom, voila. Parceque le plus important c'est les addresses win dart tasdira ta3i, min ayna staw7ayto l afkar W hada howa le plus important. |
| 01:20 | Man kol wilaya, yakhtalaf l3orss w mafhoum l3orss hna f ljaza-ir w kharja ljaza-ir ma3andi hata fikra 3al a3rass f lboldan l3arabiya l okhra kifach ydiroha! Ma3andich fikra, 3andi fikra 3al gwar bali yalabsso ghir la robe blanche mais bldan wahdokhrin, aktboulna f les commentaires, charkouna a3rasskom kifach yjouzo. |
| 01:42 | Bon, ana stayfiya, w rajli 9bayli mais bin zouj zaydin w 3aychin f l3assima f ljaza-ir l3assima. |
| 01:50 | Donc madarnach vraiment 3arss ta9lidi 9aba-ili wala 3arss ta9lidi stayfi, donc darna 3arss jaza-iri 3adi. |
| 01:57 | Ana wach habit ndir m3a lawal, nalbass robe blanche, robe soiree, stayfi, 9bayli, c'est tout |
| 02:04 | apres bdaw ... bdaw ychikho [citing] 9aftan, mba3da badroun, mba3d dkhalna f lkarakou, mba3datik dkhalna f lhindou w bdat l7ala tatkhlat chwiw |

| | |
|-------|--|
| 02:16 | donc ana tasdirty kanat ka tali |
| 02:20 | Bon, w tasdirty ga3 mkhayta apart la robe soiree, la robe blanche [shows one of the outfits] et la robe Kabyle |
| 02:30 | Bon, nabdaw [still showing the outfit] badroun, li rakom tchofo fih hna 9odamkom, badrouni ljamiil [happy], bon lbadroun dyali kifach jatni l'idee bach darto hakdaya, Kont haba 3afssa li machi nalbassha ghir f la3rass w narmiha hada howa c'etait l principe ta3 tassdirty ma7abitch nakhdam tasdira nalbassha ghir fi 3arssi w tatkhaba; capable nasman, capable ma3labaluch wachno mamba3d manidch nalbassha a vie. Donc wach khamamt? Khamamt ndir 3fayass pratique, tasdira modern traditionel bach na9dar nalbassha. Kima had l badroun lbassto deja f evenement ta3 Coke Studio, lbassto lbasst fo9o Abaya, donc profiti w 7alalt drahmi [happy voice]. L'idee ta3 pantalon j'ai trop aime, pantalon jupe culotte ma3labalich wach tsamouh; euh khaytathouli Hafssa Couture hawlik numero ta3ha w nkahlilkom ta7ta comme d'habitude f la barre d'info ga3 les informations, win jaya? Le prix ta3 badroun? Kolach. |
| 03:25 | hakaya et la tenue; ha njikom b tasalsol kifach tsadart ok? [laughs] donc voila. |
| 03:30 | Lahaja lawla li ana, ro7t b la robe blanche; la robe blanche kritha; ma robe blanche kritha 3and a [Facebook page appears on the scene] Hayat ... [thinking] maison Hayate'est ca? jaya f guide Constantine 3andha des robes blanches yhablo yhablo yhablo yhablo w les prix kamal m pas cher l cher w kayan, 3andha meme des robes blanches euh ... tsalafhom l3rayass li ma3andhomch je pense, oui. |
| 03:52 | Donc voila, kont haba wahda princesse manhabch ana robe blanche moulante; nhab tous qui est princesse]. Kritha, donc mahich 3andi w j'ai oublie de la filmer avant de la rendre parceque kritha dak nhar ghadwa man dak raja3tha makanch 3andi meme pas lwa9t bach mfilmihalkom |

| | |
|--------------|---|
| 04:09 | Et barnouss hawlik, barnouss [showing the second outfit] chrito Bach Jerrah centre commercial Hamza chrit lbarnouss chrit lbarnouss ta3i parceque hna kayan li yekhorjo b lhayek kayan li yekhorjo b lbarnous et tout ana khrajt b barnouss makhrajtch b lhayek donc ca depend kol wahad kifach. |
| 04:23 | Mour lbadroun lbasst mon caftan, lbarnouss nmoot 3la lbranass nmoot 3la les capes nmout 3la lbranass [smiles] voila c'est des gouts, c'est des couleurs 'les gouts et les couleurs se discutent pas' voila. |
| 04:34 | My my 9aftan 9aftan tanit khaytathouli Hafssa Couture voila avec une cape wala barnouss ta9adro t9olo w l9aftan hadaya darto 3la Malika wala moghaniya bel9iss |
| 04:50 | kont ndour khatra f Instagram ktabt caftan 9a3da nhawass 3la des caftans bach nkhayat wahad, bach tkhayatli wahad bach na3tilha un modele troholiha ta3touha ntoma modele wala t9oloulha dirili wach thabi |
| 05:00 | dok ana bezaf exiggeante f hado l3fayass 3titalha la photo de caftan 9oltalha je veux le meme, la couleur traza, je veux le meme. Cheghol khzart f hadak l9aftan 9alt c'est bon hada howa l9aftan li nalabso donc daratholi exactement kima f la photo |
| 05:16 | khyato tres bien, la finition tout tout tout et m ta7ta nkhalikom ch3al khadmatholi w kolach. |
| 05:21 | L9mach man 3andha bach bark nwada7 haja, lkhyat Hafssa Couture l9mach man 3andha lkhyata kolach man 3andha ana maro7tch chrit madart walo donc hiya chratli kolach w ana khalasst directement ma machi ana ro7t chritalha l9mach wala |
| 05:36 | donc ca depend kol 3rossa kifach ana man7abch nkassar rassi bezaf [smiles] donc voila et voila mon caftan |
| 05:45 | Euh mour le caftan [shows the fourth outfit], had lkarakou, bon les gouts et les couleurs se discutent pas, capable maya3jabkomch mais ana c'est mon coup de Coeur f ga3 tasdira wali kont mat7amssa nalbso w ki lbassto makanch li ma3jabhomch fiya ga3 ga3 kano waw waw waw w ga3 sa9sawni 3la ... karakou ta3i |
| 06:03 | ma7armat lftour b dentelle et lfou9ani; dok hkayat l karakou |

| | |
|--------------|---|
| 06:10 | <p>L karakou c'etait my idea, c'etait l'idee ta3ii eh ana jabot man rassi, rssamto fi mokhayilaty, kifach habit l karakou ta3i. Bon bayna bali tastaw7o man kach plassa, ana chaft karakou, nssit win tla9it bih f Instagram, machi krakoun chaft une veste noir Zara wa9ilat wala ma3labalich mnin chatha, lmohim chat une veste noir 3andha ktafha haka pfff mnafkhin bombe cheghol hadak style ta3 bakri, 3cha9t fiha 9olt waw thabal hadi eh mba3d ana kont haba, nhab les fleurs bezaf li ya3arfouni nhab nmoot 3la les fleurs rouge, nmoot.</p> |
| 06:47 | <p>Don wach 9olt 9olt maghadich ndir karakou hadak traditionnel li bon malgre c'est beau w ana rani haba nakhdam un karakou tra .. traditionnel inchallah nakhadmo et .. habit wahad modern vraiment traditionnel mais 3ando la touche modern fih</p> |
| 07:01 | <p>habito style ta7 bakri ta3 tmaninat hakaya les epaules w l wasmo m ta7ta hadaya l7raj mana3rafch kisamouh voila kont habato hakda w daratholi exactement kima habito w la broderie vraiment vraiment kima kont haba et sarwal chal9a hbal 3jabni grave</p> |
| 07:24 | <p>mour l karakou nanta9il ...</p> |
| 07:28 | <p>La robe soiree hadiya chritha 3and Alyce Paris, chritha f mes fiancaille f lfat7a ta3i chritha w lbasstha tsasart biha f fat7a ta3i et chritha 3and Alyce Paris ta3 Cheraga voila, jaya f Cheraga nkhalikom les contacts ta3hom dakh ... ta7ta eh voila</p> |
| 07:46 | <p>tanit 9otelkom princesse, robe princesse coup de coeur coup de coeur coup de coeur had la robe nmoot 3liha sans cerssaux sans walo bouffante thabal, je l'ai achete, je l'ai paye tanit nkhalikom les prix ta7ta ch3al khalasstha eh ca vaut le coup le prix ta3ha</p> |
| 08:03 | <p>parceque lhaja lmliha 3and Alyce Paris c'est que tachro une robe soiree talabssouha ghir ntoma matal9awch wahdokhrin labssin kima ntoma parceque yjibo pyassa pyassa pyassa ... donc matal9aych wahda labss akima nty hadi l3afssa li 3ajbatni</p> |
| 08:13 | <p>parceque dorka walaw nass, walaw les invites yalbsso kima la3rossa donc walat khatrat la3ross matbanch fi wasst les invites tellement ga3 ymakiyiw g3 yamchto ga3 yalabssso donc walat la3rossa tban kima... khatrat tal9awha plus simple 3la les invites</p> |

| | |
|--------------|---|
| | <p>donc haja li ta9adri tkoni fiha unique hiya labssatha on sait jamais talabssi haja tal9ay nas labssinha</p> |
| 08:33 | <p>donc voila c'etait ma robe soiree rose, pink, rose bebe, elle est magnifique had la robe aah [happy] [shows the fifth outfit] dommage mana9darch n9issalkom w tchofoha fiya</p> |
| 08:44 | <p>et mour la robe soiree lbasst ma tenue hindo. Donc c'etait ca lbasst hindo avec les accessoires hindo piercing f nif et tout et tout ah c'etait magnifique w khrajt avec mes soeurs kano labssi l rouge w ana b l vert ...</p> |
| 09:02 | <p>Et mour ... mour le sari habit nkhal stayfi w 9bayli homa lakhrin, habit nalbass Kabyle avant la robe blanche</p> |
| 09:08 | <p>donc lbasst ma tenue ta3 Stif, bon l pignoire ta3 Stif sra fih, sra fih changement c'est que mama li khaytatalna stayfi khaytat l mama w khaytatli liya w j'ai pas trop trop aime eh</p> |
| 09:24 | <p>lokhar, la finission j'ai pas trop aime w cheghol je m'attendais haja khir parceque l9mach tani 9otelkom chratholi mama m l3omra ki ra7at l3omra chratl l9mach donc l9mach hadak kont mastanya bih haja chaba c'est du rose gold avec du silver et tout mais malheureusement ma3jabnich kamal parceque daratlo sdar hnaya hadak li yji lahna darto machi chbab ma3jabnich ga3 dok 9oltalha mama impossible nalabssso lbasst li kahytato mama donc mama dat li c'etait prevu nalbssso ana w ana lbasst li c'etait prevu talbssso mama</p> |
| 09:59 | <p>donc c'etait un gold ... maybanach ga3 kima raho ki yatalbass haja wahdokhra kamal, ki yatalbass haja wahdokhra b lma7azma ta3 dhab w taj ta3 .. dahbi et tout c'est top donc voila</p> |

| | |
|--------------|---|
| 10:13 | Moraha lbasst Kabyle malheureusement Kabyle mahich 3andi lahnaya parceque salaftha man 3and la copine de ma mere; ana kont 7a nachri Kabyle parceque mes soeurs chraw kont ha nachri robe Kabyle et tout apres elle a insiste n9olha merci ida tjouz mana, tata Saliha merci beaucoup parceque ca fait kanat ghir kima tzawjat, tzawjat 9abli w homa 9bayal donc kan 3andha les bijoux ta3 9bayal .. kolach tout; jebba 9bayal thabal jebat 9bayal 9bayal traditionel machi madartch hadouk roppa wala dartha jeba 9bayal jeba 9bayal ta3 ta3 sah donc 9atli c'est pas la peine tachri 9bayli c'est pas la peine takriha n'est rien 9atli ana njibhalek w hiya jabatli la robe Kabyle lbasstha b les bijoux ta3ha w vraiment 3ajbatni |
| 10:59 | et moraha c'etait la robe blanche khtamtha b la robe blanche et lbarnouss |
| 11:03 | donc voila tassdirty c'etait ca |
| 11:06 | kont haba kara...euh wasmo? Karako? ... fargani bon kayan bezaf kayan bezaf les tenues man kol wilaya hna ljazayer kol wilaya 3andha la tenue ta3ha et w lokan nalbass 48 wilayas [laughs] mayakhlassch l3arss |
| 11:23 | deja haka w hna darnah soiree f lil w hassit bali tawalt bezaaafa f tassdirty parceque ... deja ghi l7a9t l hindo deja kan ra7 l7al bdaw nass les invites li b3ad yroho et deja tawalt f tassdirty ana machafthach kanat bezaf mais kayan, ca depend kol wahad w kifach yjuge |
| 11:44 | et voila inchallah had la video tkoun 3ajbatkom ditto manha des idees ditto manha des bons plans, ditto manha des contacts mlah |
| 11:51 | nhabkom bezaf [a kiss] nchoufkom f my next video, bye |

Appendix Q: Shirine Boutella's Video Transcription

| Time | Text/Speech |
|-------|--|
| 00:01 | <p>Hello, Alors, lyouma video special</p> <p>Après kach 10 snin wala 20 sna wala haja hakda, dork ndirelkom l Algerian tag</p> |
| 00:17 | <p>Alors, so-al lawal, wachno hiya lghonya ljaza-iriya li ta3ajbek?</p> <p>Laghna li n7abo howa laghna li yfakarni f la periode ki kont n3ich f wahran, parceque 3acht f wahran li ma3labalhomch, 3acht f wahran hata l'age de 12 sna haka 12 ans, meme ki ra7t, kont n3awad nwali en vancance lhitak pendant 4 ans wala haka chaque ete kont n3awad nrouh l wahran 3and les amis ta3i ta3 3youn turk ... represente 3youn turk represente, aya a chaque fois ki kona nroho f sayf kano kaynin des chansons de moment, bien sur RAI</p> <p>Alors kayna wahda rani nasma3ha bezaf ta3 had l ... ta3 had l3am...ok l an maktooba l ans ... ma3lich, c'est deja mieux</p> <p>[song plays, Kader Japoni – 3ayachtini f doute]</p> <p>W dok tani nmadalkom example 3la lmosi9a li kont nasma3ha man wahran ... hadi ana w khty kona nmoto 3liha, kona nabghouha bezaf bezaf bezaf</p> <p>[Song plays, Bilal – khalihom yahadro]</p> |
| 02:22 | <p>So-al thani, chkoun chanteur li ya3ajbek? Cheb Khaled, fi bali le seul chanteur indemodable</p> <p>Chakhssiya jazayriya ta3ajbek bezaf? Yasmina Khadra, j'adore la personalite ta3o, takhmam ta3o, la facon de parler dialo tani, w hadak l'accent hadak [kisses] et bien evidemment, ses livres tani.</p> |
| 02:41 | <p>Lmakla ljazayriya li t7abiha? Rachta, ooh ch3al nmoout 3la rachta, bien sur rachta ta3 yemma, bien sur rachta ta3 yemma, bien sur</p> |

02:48

Ta3arfi taybiha? bien sur na3raf ntayabha, c'est bien sur la cuisson

02:52

Gateau li t7abih ? alors, les gateaux anaya, les gateaux algeriens maa je sais pas, c'est pas que man7abhomch mais hlowin bezaf cheghol ki ghir une bouchee ta7argek hnaya f la gorge, tellement hlowa, tellement fiha sokor w la3ssal donc euh manakolhomch bezaf mais kayan wahad, alors ki nahdar 3lih personne ne sait ce que c'est, lbniwan, Lbniwan c'est mon meilleur amie li 3almatni... en fin a chaque 3id kanat tjibalna en fin kona f l'ecole, chaque 3id tjibali bata hakda [hand gesture] dakhal m3amra bniwan, m3amra bniwan noix de coco, bniwan b l ... lkawkaw. Bien sur j'ai pris la recette parceque hiya rahat mba3da ana ra7t, chacun a pris son chemin, dok t3alamt la recette ahdi w a chaque fois n9oul l nass bniwan maya3arfouch wach howa lbniwan en fin a chauqe, je cois kol wahad w kifach y3ayatlo. Bach nfahamkom c'est de petits boulettes hakdaya [showing size by hand] [picture appears] b 7alwat turk si je me rapelle, bon bien sur bezaf la margarine, zabda bezaf, wa9il kawkaw mar7i, 3afssa hakda, c'est tres tres gras mais c'est trop trop trop trop trop bon et aussi ah oui el baghrir, le vrai baghrir. Mada9tch bezaf les vrais baghrir machi li yatba3o f les supermarches wala tal9awhom bara wala [hand gesture] do9thom khatra en faite man hadik la region 9aloli voila hahiya darathom machin [shocked] yemma, un delice.

04:13

W mba3d, en francais za3ma en suite.

04:15

Ou mba3d, gateau li ta3arfi dirih? et bah bniwan kima 9oltelkom sinon ... [thinking] lbniwan mais je suis sur ida nal9a les recettes f internet ndirhom normal, ndirhom bien.

| | |
|---------------------|--|
| <p>04:31</p> | <p>Cha taybi le weekend?</p> <p>Alors, weekend wala samana kif kif, je vois pas la difference, euh alors ca depend en fait kol khatra w kifach ... khatra nhab nkassar rassi, dok nal9a une recette sur internet, za3ma un truc bien qui lasse mijoter diri f four et tout wala n3ayat l yema bach t9oli wach ntayab w tamadli des recettes wala souvent j'aime bien, ki ntayab ana j'aime bien ntayab leger, des legumes a la poile, l7am, des salades, des gratins...nmoot 3la les gratins, gratin de coufleurs, gratin de patate en fin tous. J'adore les gratins mais dork manich ndirhom creme fraiche et tou, ndiralhom plutôt fromage blanc 3afssa hakda pour za3ma que se soit leger, faite attention a la ligne. Ana ndir sport w ga3 attention...</p> |
| <p>05:18</p> | <p>Lmdina li t7abi tro7ilha ? Bejaia, ca fait 3amin, w ana nsayii j'organise un petit voyage avec des amis bach nrouho ndiro kayak, les activites lhika kayan bezaf avec la mer, la plage, les vues, ils sont magnifiques...les crique hadik...du coup ca fait vraiment 2 ans, bdit f sayf li jaz...svp, svo doni l bejaia bessah mazal j'ai pas encore mis mais dok nrohalha, en vrai rani haba, j'ai envie de visiter ga3 kamal l'algerie.</p> |
| <p>05:45</p> | <p>Ta3arfi tzagharti ? ouaih f lkhawa, f la serie ta3 lkhawa, f hadik la sequance f fiancaille ta3 Amin w Yamine tchofoni nzaghrat, je fais pas semblant manich nal3abha, ida tasam3o mlih tasam3o tzaghrat [hand gesture] tata shirine.</p> |
| <p>06:00</p> | <p>Cha talabssi f l3arss? jean wala traditionnel?</p> <p>Alors traditionnel, wa9il jamais lbasst traditionnel, f la famille ta3i makanch bzf les jeunes li tzawjo. Quand c'était la famille cheghol ma3labalich ana cheghol khalati khali wala kont sghira donc kont nalbass les robes ta3 les princesses ta3 sghar mais dorka nn mazal j'ai pas eu l'occasion nalbass traditionnel mais manalbassch jean mais bessah nalbass des petites robes za3ma des robes machi</p> |

cocktail parceque c'est trop, en fait ca depend chkoun raho yatzawaj, ida c'est quelqu'un proche, quelqu'un na3arfo mlih wala un ami wala ... nestiki... une robe soiree et tout mais ida nn, classique, voila, quelque chose de classe, elegant et de chic.

06:44 En suite, ou mba3da, matal cha3bi tamchi bih ? mochkal biya anak nanssa. Sema mem eki y9ololi wahad je me sens visee n9olhom ah ouii hadi hyaty, nanssa. Kayan wahad doka nkhamam fih quand j'ai lu la question c'est 3inek mizaneq. Sahla. Et c'est un truc nast3amlouh tout les jours. Que ca soit f lcouzina wala meme ma3labalich ana meme f tonobil bach tgari, bach dir creno 3ayneq mizaneq bach tchouf la distance. Meme m3a nass, nn ? si, m3a nass haka chwiya 3ayneq mizaneq sema ... j'ai peur, j'ai peur rani ghir... nachkal, rani ngoul f chkil. 3ayneq mizaneq tsema ki tchouf une personne haka, tu peux determiner ida nass mlah w la machi nass mlah, ke cheghol b 3inek ... [silence]

07:36 Matal mat7abihch ? ... je sais pas

07:42 Wach khas fi bladek fi balek? Bezaaaaf bezaaaf 3fayass, beaucoup trop de 3fayass.
A commencer ... par el i7tiram, el i7tiram tout les jours, tsema ta7taram nass en general. Tafla, tfol, 3jouz, 3jouza en fait ...d'ejà bezaf 3fayass f nass khasin mamba3d f l'environement tani ...enfin bref hadi normalement video wa7adha, video entiere, une heure.

08:08 Wach tmatal lik blade ? c'est des questions un peu piege hadoma. C'est des questions tres complique. Je pense que 3andna kamal had le cote nationalist fina, ga3 nmoto 3la bladna, ga3 les Algeriens t9olhom l'algerie, le cœur yabda yakhbat [hand gesture] [making heart beat noises]. Donc bladi c'est un petit peu de tout, c'est 3afssa cheghol t9issni bezaf mais ki tkoun hna w t3ich w tchouf wach raw

sari w tchouf surtout wach makanch, tchouf bali kayan des enfants rahom fl'ecole
ma3andhomch krassa, ma3andhomch twabal, mray7in au sol f lard, je te dis mais
why ? why ? 3lach ? ca fait mal au cœur. Donc j'espere un jour kamal on
participera a quelque chose w kamal on fera quelque chose pour rendre ce pays
... pour donner a ce pays ce qu'il merite, bach nraj3ouh wach yastahal ykoun.
Voila, c'est trop complique had les sujets man7abch nahdar hakaya, man7abch
[some gestures] attention, tension

09:00

voila, ani dartelkom l algerien tag, j'espere que la video 3ajbatkom, diroli un petit
pouce ida habito la video, abonniw liya les amis, aboniw, aboniw, aboniw,
j'aboniw, t'aboniw, il aboniw, diroli un petit j'aime diroul un petchi abonn,
nsalam 3likom bezaf bezaf w n9olkom a bientôt a une nouvelle video. [kisses]
[smiles] [makes hand gesture to form a heart]
[song on- dana dana]

Appendix R: The Doll Beauty's Video Trascription

| Time | Text/Speech |
|-------|---|
| 00:01 | Defining Ramadan : « Le ramadan est l'un des cinq piliers de l'Islam. Il s'agit d'une periode de recueillement au cours de laquelle les musulmans n'ont pas le droit de manger, de boire, de fumer, ou encore d'avoir des relations sexuelles, et ce, de l'aube au coucher de soleil. Ainsi, les musulmans ont le devoir de prier, de réfléchir sur la place de la foi dans leur vie et sur la façon de développer leurs qualités humaines, telles que la patience, la douceur, la compassion et l'humilité » Terrafemina.com |
| 00:27 | Tout commence a 3h30 du matin ou on doit a tout pris manger pour magaziner des forces pour toute la journee |
| 00:33 | Alors la, il y a deux teams, la team des jeunes qui veille jusqu'à pas d'heure, et la team des vieux qui dorment des que l'occasion se presente n'est ce pas ? |
| 00:42 | Donc, oui ma maman dort avec moi dans le lit parce que elle m'a tellement manque cet été que je profitais absolument d'elle. |
| 00:48 | Donc la je vais preparer le cafe, le the enfin bref notre petit dejeuner |
| 01:24 | Pendant le shoor y en a qui mange le reste de la veille moi je prefere manger mon petit dejeuner |
| 01:34 | La je vais reveiller ma mere parce que si j'oublie elle va juste me bassiner avec ca pendant toute la journee donc il faut eviter la mettre en colere |
| 01:50 | Je prepare mon petit bol bleus en fait je verse le contenu d'un activia dans un bole que je touie touie et ensuite je rajoute des petits dejeuners dedans et c'est juste une tuerie j'adore ca, et l'essentiel c'est que ca cale assez et je peux vous dire que ca ca calme enormement |
| 02:20 | Evidemment toujours avec mon the parce que c'est ma raison de vivre. |

| | |
|--------------|---|
| 02:35 | Ensuite des qu'on fini avec ma mere a moitie endormi je ramasse et je vais aller me brosser les dents parce que je peux vous assurer que vous en aurez besoin |
| 02:53 | Alors ensuite ca depend des fois je reste reveille jusqu'à que ma mere allait au travail, c'est-à-dire a 7h du matin ou bien je vais dans mon lit et passer pratiquement plusieurs heurs sur mon telephone, donc voila |
| 03:08 | Avant de dormir je n'oublie pas de mettre mon reveil parce que je dois me reveille absolument a midi pour mon infermiere, et ensuite dodo. |
| 03:23 | A mon reveil evidemment c'est ma petite tigrette qui vient me reveiller parceque voila c'est son estomac qui l'appelle |
| 03:34 | Et la, je sais pas pourquoi, elle a decide se mettre en boule comme un petit bebe donc voila j'en ai profite pour lui faire pleins pleins pleins de petits calins |
| 04:00 | Alors, pour ma part il y a un look special a adopter pour le ramadan |
| 04:04 | Premierement, il te faut absolument une robe d'arabe. Alors elle existe dans tous les styles, dans tous les genres, fais-toi plaisir [showing her dresse] |
| 04:37 | Ensuite un messy bun, genre tres tres tres messy. Evidemment ensuite une tete de deterre prive de maquillage et surtout tres fatigue genre a la limite de anemie tu vois ... et primordial mes amis, une bouche qui fouette |
| 04:57 | Donc beaucoup de personnes me demandent comment se deroulent mes journees pendant ce mois beni et bien ... que dalle, niente, nada, nothing.. |
| 05:12 | En fait precisement, j'ai des horaires specifique hormis celle de la priere laissez moi vous expliquer. Alors, a midi comme je vous ai dit je me reveille pour avoir mon rendez-vous avec mon infermiere pour changement de pensement. Entre midi et 17h, je m'occupe comme je peux c'est-à-dire dormir, regarder la tele, regarder des videos sur YouTube, regarder mes reseaux sociaux, snapper, enfin bref tuer le temps quoi. |

| | |
|--------------|---|
| 05:36 | Evidemment, pendant le ramadan tu peux faire genre exactement toutes les activites que tu peux faire en temps normal a part manger, boire, insulter, enfin bref tout ca tout ca ... mais dans la situation actuelle c'est un petit peu difficile. |
| 05:56 | Evidemment pendant ce mois de ramadan et comme toute l'annee d'ailleurs il faut prier, il faut faire cinq prieres par jour tout regler a une certaine heure precise. Et ca fait un peu bizarre de vous montrer moi en voile c'est tres tres tres tres chelou. |
| 06:18 | Ensuite vient l'heure de cuisiner. Alors, evidemment la traditionnelle Hrira ou chorba et des bricks evidemment. |
| 06:24 | Donc si vous voulez que je vous publie les recettes ce dimanche la faites moi signe et je le ferai. |
| 06:37 | Au coucher du soleil c'est a l'heure ou on peut enfin manger evidemment l'horaire varie en fonction des villes. |
| 06:45 | Donc evidemment essaye de varier de jour en jour ca devient plus difficile quand meme parceque tu manges presque pas et il y a beaucoup de restes donc c'est un peu galere c'est un peu le moment que j'adore pas pour la nourriture evidemment mais juste parce que j'adore le rassemblement en famille c'est juste trop bien avec ma famille on rigole on parle |
| 07:07 | Surtout on regarde les feuillets algeriens sur la tele c'est cool ... bon j'aime un peu moins la vaisselle qui vient apres mais bon ca c'est un detail. Apres une petite digestion on continue de la pause cafe the ou autres d'ailleurs en gros la pause sucre de la soiree. |
| 07:39 | Apres ca soit chacun a vaquer a ses occupations et parfois on sort tous en famille et on va sentir l'air frais du soir et degerer un petit peu parce que on en a bien besoin |

07:54

Et comme tous les soirs, je reviens chez moi, je veille me mere dort ronfle tres fort et la routine recommence pendant tout un mois.

08:10

Voila cette video est termine merci d'avoir regarde, j'espere qu'a vous aura plu j'espere que les retrouver un petit peu original si vous musulmans aussi n'hesitez pas a mettre en commentaire comment se passent vos journees ou bien si vous n'etes pas j'espere vous avoir fait decouvrir un petit peu de notre culture. Sur ce n'hesitez pas a regarder mes dernieres videos a vous abonner me suivre sur les reseaux sociaux et sur ce je fais plen plein plein de gros bisous et ciao ciao ciao girl et surtout saha ramdankom.

Appendix S: Ryma Beauty Addict's Video Transcription

| Time | Text/Speech |
|-------|--|
| 00:01 | Coucou les filles j'espere que rakom kamal mlah, alors jitkom lyouma m3a une nouvelle video. Had la video 7a tkoun un get ready with me pour un mariage. Dok rani rayha l3arss, euh enfin had la video je l'ai filme le week-end passe et la 7a nwarilkom comment je me suis prepare donc la coiffure w mba3da le maquillage et pour finir la tenue la robe li lbasstha. |
| 00:24 | La maintenant rani ndir les ondulations l cha3ri b un fer a lisser donc c pas un fer qui est du bach diro bih des boucles d'ailleurs dartalkom video kifach nasta3amlo n7otalkom le lien ta3ha en barre d'infos |
| 00:20 | Les boucles taw3i toujours n7ab ndirhom a l'exterieur yatsama ndirhom l lbara b lisseur hakda ca va donner plus de volume l cha3ri ya3ni cha3ri yban m3amar w fih beaucoup plus de volume |
| 02:08 | Apres ki nkamal les boucles taw3i nakhad un shampooing sec donc hadaya ta3 la marque Dove, franchement had le shampooing ana je l'adore nmoot 3lih il est juste excellent alors ndiro bezaf jihat la racine hakdak cha3ri maybanch bezaf mzayat et nakhod dok machta brosse r9i9a pegne r9i9 w dok namchat kamal hadouk les ondulations li darthom, namchathom n7alhom completement hakda ca va donner un effet boucle naturel en plus ca va donner tani du volume |
| 02:47 | Apres njouzo le maquillage malheureusement desole les filles hata ki bdit ndir montage bach j'ai vu que l'eclairage tsama la lumiere daw rahi catastrophique bezaf rahi 9awya dok maraho yban walo |
| 03:00 | Donc la je commence a appliquer le fond de teint ta3i ta3 note c'est le fond de teint matifiant euh n applikih 3la kamal wajhi b beauty blender |
| 03:20 | Ensuite njouz le maquillage ta3 les yeux donc f la paupiere 7a nasta3mal la palette ta3 la marque Ever Beauty oui sma3to bien Ever Beauty machi ta3 la marque The Balm, had la palette khalsstha 750DA 3and le magasin planet mode jaya hnaya fi Ain Benian. |

Franchement had le magasin il est juste magnifique, il vend plein de produits. 3and cote de produits ta3 petit prix w 3ando tani cote ta3 les produits ta3 les grandes marque.

Donc la, applikit la couleur hadak le clanc 3la kamal la paupiere ta3i pour l'unifier mba3d je
03:44 prend une couleur legerement marron chwiya saumon donc je vais l'applique f le creu de paupiere ta3i.

Apres njouzo l une autre couleur had lmarra euh un genre de marron chwiya burgandy 9oltelkom m3a daw malheureusement desole les couleurs marahomch kamal ybano bien allah ghaleb donc had la couleur tani ndirha f le coin xterne ta3 3ini et j'estampe completement f le creu ta3 3in ta3i. 3labali rakom rayhin t9ololi raki rayha l3arss et tu vas te maquiller kima tu te maquille tous les jours, oui je suis pas le genre a trop me maquiller
04:04 surtout l3inin et tous ca j'aime pas quand c'est trop charge. Donc doka ani nasta3mal un crayon noir comme ca je vais donner une base l eyeliner ta3i mba3d nasta3mal un pinceau, un petit pinceau flufi et je vais venir estamper hadak le crayon f le ras des cils ta3i pour permettre bach yban encore genre plus fonce plus intense et tous ca apres nasta3mal de l'eyeliner liquide donc hada ta3 l'Oreal le super liner, de toute facon n7otalkom f la barre d'info kamal l asmawat ta3 les produits li sta3malthom

Alors comme anti-cerne 7a nasta3mal ta3 Bourjois le healthy mix euh nmoot 3lih had
05:35 l'anticerne il est vraiment tres tres bien non seulement machi ghali wa9ila il coute 750 DA et en plus de ca il est excellent.

W mamba3d pour finir on vient fixer le tout b une poudre libre alors hna rani nasta3ma la poudre libre ta3 Yves Rocher. Le mascara ani 7a nasta3mal ta3 l'oreal donc c'est le mega
06:00 volumisement wa9ila j'ai oublie son nom a chaque fois tatkhlatli il est vraiment super bien had le mascara il donne vraiment beaucoup de volume

Et bien sur le bronzer ta3i mana9darch ndir un maquillage bla mandir le bronzer capable mandirch blush w ndir bronzer donc hna 7a nasta3mal ta3 Lancome il est juste magnifique il est ... c'est pas un bronzer 9otelkom déjà c'est juste une poudre sublimatrice mais hiya c'est une teinte fonce nasta3amlo comme bronzer c'est le bel de teint numero wa9ila 06 noisette. Et pour finir doka on va passer le blush ha nasta3mal le blush ta3 Kiko hada tani chrito man 3and le magasin planet mode il est vraiment excellent c'est la couleur li n7abha

06:36 un genre de rose mauve j'adore had la couleur en plus makhalastouch kamal ghali khalasto wa9ila 80 alf par rapport aux autres magasin wa9ila chafthom ybi3ohom 2000 jusqu'à 2500 et le highlighter on va mettre chwiya highlighter, on peut pas se maquiller pour une fete w mandirouch highlighter donc ha nasta3mal la poudre de soi ta3 Guerlin c'est le highlighter genre rose gold bon j'ai un peu rate wahad l'etape kid art mes sourcils nssit nwarihalkom enfin rahi jaya une video specialement 3la les sourcils.

W doka pour finir l'etape lakhra kamal c'est w doka tafahmo w 3lach je me suis maquille legerement les yeux c'est parceque kont haba ndir des levre de couleur tres tres fonce puisque 7a nalbass une robe de couleur bordaux donc je me suis dit aller on mit sur les levre qu'il soit fonce donc 7a nasta3mal un rouge a levre jay liquide matt de couleur vraiment prune,

07:53 violet prune une couleur que j'aime vraiment beaucoup qui est juste magnifique w je trouve que had la couleur tekroj 3la bezaf bezaf bnat que tkono blondat ou bien brunette. Donc ki t aplikiw ce genre de rouge a levre de preference bach ychadoukom durant toute la soiree ana nhab nakhod un mouchoir w njawzo fou9 lakhor et je rajoute une petite couche

Coucou les filles, donc rani labssa je vous montre ce que j'ai mis desole j'avais pas le temps de vous montrer tout a l'heure alors la j'ai mis le shall et lbasst une robe twila grena comme ca, des chaussures, des escarpins d'oree enfin c'est un genre de bronze rose gold et la robe

09:08 jaya comme ca hnaya fiha des petits manchette, nwarilkom j'ai pas pu vous montrer autrement donc jaya comem ca de toute facon dartalkom une photo sur Instagram. Bref j'espere vraiment que la video tkoun 3ajbatkom je vous fais plein de bisous et je vous dit a tres bientôt, bye bye.

Appendix T: Noor & M's Video Transcription

| Time | Text/Speech |
|-------|--|
| 00:01 | <p>Salam labnat j'espere que rakom mlah, jitkom liyoum pour une video li demanditoli bezaf had le genre ta3 video li ndiralkom bihom des soins, que ca soit des masque, des gommages 3fayass li na9adro ndirouhom f dar sahlín et tout. Donc rani mwajdatakom on va dire silsila m l video li inchallah n7othomelkom chaque semaine n7otalkom une video wasfat jdad 7ajat jdad et afkar jdida.</p> |
| 00:28 | <p>El mohim, ana 7a nssayi f had la video manahdarch bezaf b l francais parceque 3andi hadarty chwiya special ya3ni kayan bezaf bnat li ydalo ydirouli la remarque euh ... je suis pas parfaite en francais w manich n9oul hakak pas du tous, c'est juste que 3andi, j'ai tendance nkhalat bin lahja ya3ni lahjatna normal b darja dyalna w nkhalatalha francais sema nahdar 3arbiya mkhalta b francais donc 7a nsayi nbadal rien que pour vous inchallah ... hmm déjà, mais voila j'espere vraiment enfin, j'espere vraiment que 7a na9dar sachet que ha ndir des efforts w ... voila dok nkhalikom m3a la video.</p> |
| 01:10 | <p>Donc lyouma ha ndiro un nettoyage de peau, tandif 3ami9 lbachara ta3 lwjah dyalna. Donc khtart mokawinta bssat tal9awhom f kamal bit, je pense, wida mal9itohomch te9adro troho techrouhom rapidement machi haja s3iba wala machi mokawinat s3ab matal9awhomch wala.</p> |
| 01:30 | <p>Donc nabdaw, lhaja lawla lazam lbachra dyalna tkoun n9aya sema ana manich dayra maquillage mani dayra walo lazam tkono na7ito maquillage dyalkom ghsalto b lghasoul dyalkom ghsalto b gel nettoyant dyalkom w tkono jawazto 3la wjahkom w ana lahnaya wajhi rah c bon na7it maquillage raho n9ay ghsalto et tout w doka je vais appliquer hadaya rani rayha nhat 3la wajhi hadal ma ta3 rouz li kont wajadto sbah. Des que nadt sbah hkamt chwiya ta3 rouz rmit 3lih lma w khalito hakda dertlo un film alimentaire hakda m lfou9 w khalito bach yatla9 hadak jabli rabi</p> |

nchaa ida manich ghalta donc voila nasta3amlouh kima un tonneur wala comme une lotion tonique voila on y va tout de suite.

02:19

Donc Ana lahnaya khdit hadouma les carres hadouma ta3 9ton hadouma lmoraba3at l9otniya w nsarbi 3lihom chwiya ta3 hada lma voila haka, w namsa7 bihom kamal wajhi bach na7i hadik lba9aya hadik balak b9awli chwiya ba9aya ta3 maquillage wala l awsakh li matna7atch kamal on va dire f lghssil

02:53

Voila, rani kamalt ... mssa7ty wajhi kamal donc hna une fois que lbachra dyalna rahi n9aya kamal w khlass 3labalna bali mab9a fiha walo njouzo l 7amam lbokhar hadi hiya normalement donc njouzo le bain de vapeur dyalna

03:10

[voice off] hna kont khdit un bol 7atit fih... 7atit fiha un, lma3adnouss mamba3d nsab 3liha lma skhoun. Lma3adnouss ma3rouf bali fih l potacium w Vitamine C li rahom rayhin ya9diwalna 3la les points noirs w en plus de ca ya3tilna un effet bonne mine l wjah dyalna wala lbachra ta3 lwjah dyalna parceque fih la vitamin A w en plus de ca il est vraiment adoucissant w ya3ti ...yrabatalna tani lbach dyalna 3la biha hna nasta3amlouh f la vapeur w ma3roufa la vapeur bali tedkhol f lmassamat hadik w donc rahi rayha tna9ilna hadouk lmassamat w ta9dilna 3la les points noirs kima 9oltelkom f debut

04:02

Donc voila une fois ma darna hadak l7amam lbokhari dyalna w lmassamat dyalna t7alo w tna9aw en profendeur, hna wach ndir ? nahakmo hadak lmoraba3 ta3 l9ton dyalna. Donc hada ana bzf kbir donc ha na9assmo hakda 3la zouj w n3abaz hakda bach yekhorjo hadouk les points noirs w hadouk les impuretés bon manadghatch bezaf ghir chwiya bark

[music]

04:46

Donc voila une fois ma kima waritalkom na9ina bien lmassamat dyalna w khlass rahom tout propre doka njouzo directement l gommage dyalna

04:55

[voice off] l gommage dyalna rana rah nahtajo la poudre dyal rawz ana hada hkamt rawz dyali kan 3andi f dar w r7ito b hadik ra7aya ta3 les epices. Donc lahnaya nakhdo moghorfa ta3 9ahwa m3amra nzido mghorfa ta3 la3ssal l7or. La3ssal l7or ma3rouf b yratab lbachra ydawiha ya3tilha lam3a hayla nzido 3liha tani el9arass

[music]

05:38

Donc lahna rana rayhin ndiro l gommage dyalna, na7akmouh haka f yadina, nafarkouh waka ma3labalich kifach n9olo ... n7akouh voila n7akouh mabin yadina w mba3datik n7atouh 3la lwjah dyalna ... ndiro des mouvements haka circullaires. Bon lbnat had le gommage fih l9arass w jmi3 haja fiha l9arass madirouhach f nhar parceque l9arass m3a chamss yadbagh donc il faut jamais diro un masque wala un gommage a base de citron ya3ni fih l9arass mba3da tik tekhorjo bih c'est tres mauvais apres.. enfin sinon ynoudalkom yekhrojalkom hadouk les taches brunes hadouk lbo9a3 dakina hadouk f loujah.

[music]

06:29

Nrouh b la39al parce que manach ...manach dayrin sokor hna, pardon. Sokor ydoub mais rawz hadaya maydoubch. Donc dork nrouho nchalo b lma dafi w n3awd nwalilkom.

06:52

Doka njouzo l lmasque. Lmasque dyalna na7tajo mghorfa kbira ta3 maizina, jus ta3 noss haba 9arass, mghorfa kbira ta3 3ssal l7or, mghorfa kbira ta3 yaourt nature, haja lakhra li rana rayhin nasta3mlouha hiya hadoma les capsules ya3 la Vitamine E, hadouma ta9adro tal9awhom yatba3o f la pharmacie facilement w ydiro wa9ila 22 alf l bata w fiha 2 plaquettes donc tchadalkom.

[music]

07:53

Re, ba3d ma darna ta9chir lbachara dyalna, khlass na7ina kamal hadouk lkhalaya li kano maytin, hadouk les peaux mortes ma3ambalich ida tat9al khalaya lmohim doka njouzo lel masque. Lmasque 3lach ndirouh ? ndirouh bach naghal9o bih lmassamat dyalna w yzid yghadilna lbachra dyalna n7ato 3la lbachra dyali w

nkhalih 20 d9i9a mamba3d naghsal b lma lbared. Donc ana lahna ma3andich pinceau enfin rani rayha nasta3mal yadiya bach n applikih.

08:30

Had lmasque bzf moghadi labnat bzf surtout li 3andhom les peaux seches surtout doka rana brad l7al w rana f ya3ni 3ala abwaw chitae fa..rani 3arbiya a fond.. fa dirouh hadaya bezaf mlih khatra f l osbou3 wala martin ida 3andkom vraiment lwa9t. 7a yaf7a lbachra dyalkom 7a ymadalha ichra9a w... une peau vraiment eclatante ... machi hadik la peau 3ayana w fatiguee

09:06

Sam7ouni ida l masque rah yat9atar et tout mais allah ghaleb, w li ma3andhomch pinceau kifach ydiro lazam nkono tout terrain

[music]

09:17

Ch7al hayal hada l masque nmoot 3lih ... ke cheghol t7asso bali...cheghol rakom diro crema machi cheghol rakom diro masque. Voila ana hada l masque ra7 nkhalih kima 9oltelkom 20 d9i9a mour mayjazo hadouk l 20 d9i9a nrouh naghaslo n3awad nwali.

09:33

Voila labnat apres madarna l masque dyalna khalinah 20 d9i9a w ra7na ghsalnah khlass la peau dyalna rahi hayla thabal. Vraiment labnat je vous conseille nansa7kom diro tab3o kamal l khotowat li warithomalkom w tjarbo hada l gommage w hada l masque w je vous assure bali l resultat 7a ykoun bezaf hayal 7a ya3jabkom rani sur parce que la peau dyali rahi ki ta3 l bebe w en plus rahi tban bali rahi vraiment bida.

10:00

Dok ana hna l khotwa 9bal lakhra kamal raha njawaz hadiya, had l glaçon talja hadiya 3la kamal lwjah dyali ra7a l bachra dyalna enfin la peau dyalna wala... l bachra dyalna rah tchad roha ktar w ha yatghal9o l mosamat hadouk li 7alinalhom m 9bil b l bain vapeur w b l gommage etc. malgre l masque yaghla9 mais machi kima haja vraiment barda kima talja hadiya

| | |
|--------------|--|
| | [music] |
| 10:32 | Nrakzo 3la hadiya lmanti9a parce que hiya li generalement lmasamat ykono maftou7in bezaf f had l manti9a hadiya |
| | [music] |
| 11:00 | Rani 7mimra, rani barda barda barda mais bon doka nfouto l tartib ta3 lwjah dyalna 7a nasta3mal hadiya je sais pas la raha tbanalkom, ya3ni rahi tban maktoob Cytaphil haylik euh had la creme bezaf mliha hdartalkom déjà 3liha w ha nzid nahdar 3liha c'est une creme hydratante kayan ...kayan tanit asam7ouli kayan tanit la lotion hydratante bezaf hayla tanit ana nasta3malha l wlidi ...na9adro tanit nasta3amlouha les bebes khalithalo lih kanat 3andi wahda donc howa raho yasta3mal la lotion w ana nasta3mal la creme hydratante. |
| 11:39 | Labnat la creme hydratante ta9adro tkhaltoulha la vitamine E. chafto hadouk les petites capsules sghawar li kona nkhaltouhom f les masques dyalna hadouk bezaf haylin yatba3o 3and la pharmacie machi ghalyin w c'est un soin on va dire anti-age ... n9oulha b l3arbiya mais bach mayakhorjounach hadouk taja3id ... ya3ni homa yekhorjo yekhorjo mais na9sso manhom |
| 12:05 | Ana amanich 7a nadirha f ya3ni ma... chaftouni madarthach f lkrima lmoratiba dyali khatarch kont sta3maltha déjà f l masque w 7atitha un peu partout hadik ... hadik vitamine E. |
| 12:24 | Une fois maratabna la peau dyalna w rahi hayla thabal donc lahna nfoto directement l tartib ta3 chfayaf dyalna. Ana hadaya kont khdamto wahdi ida rakom habin nwarilkom kifach khdamto w kifach na3tani b chafayaf dyali f mawssim chitae bin 9ololi en barre d'info... enfin 9ololi en commentaires w ndirhalkom avec plaisir. Sa3founi chwiya 3labali rani nkhalat bezaf lhadra lyoum mais allah ghaleb rani nsayi nrakaz 3la nahdar ghir b l3arbiya |
| | [music] |

13:12

Voila labnat 17a9na la fin ta3 la video, j'espere vraiment que tkoun 3ajbatkom tkoun 3ajbatkom had lwasafat li warithomlkom lyouma. J'espere vraiment ankom rayhin tjarbouhom parceque vraiment bezaf haylin. Ana je vous fais de gros bisous w n9olkom a la prochaine inchallah. Tcha tchaw
