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## MONITORING TALK SHOWS IN TELEVISION

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**Opinions and recommendations set out in this study do not necessarily represent the views of the United Nations Development Programme.**

## 1- Study Objective:

Talk shows occupy a significant place in all local television stations as they are considered an important avenue to attract viewers and to present positions, events and opinions around which political and social life revolve.

Some of these talk show programs have become a weekly event expected by the public at large in the political scene, raking in a high level of viewership. These programs are broadcast during primetime, generating a large amount of advertising, which shows their importance as a significant way of expressing the political and social reality and a major instrument for interacting with the viewers.

Talk shows abound, especially in the morning, on a daily basis and in the evening on a weekly basis on most TV channels, with at least one political program on each channel. This raises the following questions: Is this a sign of enrichment of the social and democratic dialogue and of the intellectual and media diversity? Is it the result of a situation in which problems abound, and if so, does it call for more explanation? Is it a reflection of the state of the society or an instrument to orient the society in directions set out by the broadcaster?

This report tries to study the talk show programs in order to see the values, concepts, and opinions that are advanced and to appreciate their level of conformity with the “Journalists’ Pact for Strengthening Civil Peace in Lebanon”, launched on June 25, 2013, by the UNDP “Peace Building in Lebanon” Project and signed by the Lebanese media. Following are excerpts of the Pact:

- Article 11 stipulates the necessity of “assuring that the newspapers, radio and television editorials, as well as the talk shows operate in accordance with the respect of the principles of the media business and refrain from inciting violence and disturbance.”

- Article 14: “With the purpose of consolidating civil peace in Lebanon, the media and media professionals shall seek to highlight, promote and encourage initiatives, projects and actions undertaken by individuals or associations, aiming at rejecting violence and discrimination and consolidating civil peace in Lebanon. This is achieved by consecrating large spaces of the media to shed light on the issues that bring the Lebanese together and focus on what all the different communities share in terms of values, morals and respect of the nation. Media should also pay special attention to the issue of selecting guests and writers that are hosted, making sure that these persons have a decent intellectual level and proven patriotism.”
- Article 15 stipulates the “commitment of the persons in charge of the news and programs in visual, audio and printed media including electronic media have responsibility over themselves and their institution that calls for the respect of professional principles and values as well as the media pacts...”
- Article 16 stipulates the necessity for the news broadcasters and political program presenters to be neutral and to have a high level of professionalism, avoiding provocative bias and practicing self-censorship.”

To what extent did the television channels comply with the principles they agreed to?

It is worth noting that this study is the last of five studies launched in 2015 by “Maharat Foundation” in cooperation with the UNDP “Peace Building in Lebanon” Project.

- The first study was about “The Representation of the “Syrian” and the “Palestinian” in the News Coverage.”

- The second was titled “Religious Incitement and Hate Speech.”
- The third: “News Coverage of Positive Initiatives by Lebanese Media.”
- The fourth: “Violence Pictured in the Lebanese Media News.”

As these studies are lacking relevant information for the study of the current issues, and bearing in mind that the news broadcasts have their specific features and answer particular questions, this study tries to shed light on some aspects of the media practice that are subject to conditions imposed by the talk shows.

Talk shows are extremely important for the mission of informing the public, as well as for the performance of the media and the transmission of concepts. On one hand they reflect the principle of democracy, freedom of opinion and multiplicity and diversity in a society. On the other hand, they contribute to the development of the culture of dialogue, this being an urgent necessity, especially in a country sharply divided and suffering from a long war and still experiencing crises that threaten its stability.

## **2- Problematic Issues**

This study poses basic questions about the role of information in consolidating the practice of dialogue in a democratic manner, and about its capability of representing the different points of view of all the parties to a conflict when there is disagreement in a particular crisis. It also deals with:

- How does this dialogue take place?
- Are the ethics of dialogue taken into consideration and is there respect to the other?
- Is there compliance with safeguards under the supervision of the program presenter and the guest through self-censorship with regard to avoiding disruption of civil peace and staying away from instigating disturbances and violence?

- How can the media contribute to building a peaceful society in which people are accepting of one another and conducting a dialogue without imposing a one-sided opinion?
- How can the media generate awareness through highlighting and discussing specific issues?
- Are the media aware of the fact that through their performance, they not only reflect the state of a society but also contribute in creating it?

**Therefore, our problematic issues revolve around the consolidation of civil peace, the culture of difference, the renunciation of violence and the acceptance of one another.**

### **3- Corpus of the Study**

The media that agreed to the “Journalists’ Pact for Strengthening Civil Peace in Lebanon”, including newspapers, radio and electronic sites are usually monitored. However, this study is focusing only on television matters due to the specificity of the topic.

The sample for the study corpus is composed of 56 talk show episodes that took place in a span of four months: April, May, August and September of 2015, with seven of the following talk show programs; “Bimawdouiyyah” (MTV), “Al-Aousbouh Fi Saah” (Al-Jadid), “Inter-Views” (Al-Mustaqbal), “Hadeeth Al-Saah” (Al-Manar), “Kalam Annas” (LBC), “Bila Hasanah” (OTV) and “Kalimah Hourrah” (Tele-Liban).

These are television talk show programs dealing with current issues, and the sample for the study is comprised of eight episodes of each program during the above-mentioned months.

#### **4- Methodology**

The study is based on the corpus as a sample to understand the information regarding public discussions in particular. The relation between an idea and how this idea is formulated is very strong, since the format is not anymore separated from the substance. Therefore, through this methodology, we are monitoring the overall composition of talk show programs in order to show the substance of these programs with regard to the use of violent, provocative and accusatory language by the host of the program and the guests. This methodology also tries to pinpoint elements of speech that constitute a verbal altercation. The study aims to monitor the existence or absence of bias in managing the dialogue, and it studies the participants' background in order to monitor the level of representation of different political, social and civil views, etc. The study also researches the way in which topics are selected.

Through this methodology, we are able to display the quantitative results in tables that can be analyzed in order to know what are the values and concepts that are transmitted through these programs.

## **PART ONE: THEORETICAL APPROACH**

### **Presentation of Talk Shows**

#### **1- Definition of a Talk Show**

The “Larousse” French dictionary defines a talk show as a “television program featuring a dialogue between a media figure and one guest or more about specific topics.”

Since the invention of television, the talk show first appeared with Joe Franklin in 1951.

The longest running talk show program is “The Tonight Show” in the United States of America which was created in 1954 and is still running. The most viewed talk show in the USA is “The Oprah Winfrey Show” which ran from September 8, 1986, until 2011 and it was one of a kind.

With regard to the start of talk shows in the Arab world, it is worth noting that Hamdi Qandil was a pioneer in his most famous program “The Chief Editor”, before the program was banned. Mr. Qandil is considered the legitimate father of talk show programs that now fill the Arab programming. His success is even larger since he worked for the Egyptian government television from which he was able to bring about some freedom at a time when freedom was difficult to get<sup>1</sup>.

In Lebanon, each TV channel has at least one political talk show per week which sometimes deals with general issues of daily life. The oldest of these shows is “Kalam Annas” on LBCI presented by journalist Marcel Ghanem since 1995 and continues to this day.

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<sup>1</sup> Khalil Mahmoud “The Talk Show” ... A phenomenon or government trick? Al-Shark Al-Awsat August 12, 2003



## 2- Classification of Talk Shows

### a- Type of Program

Everybody agrees that talk shows (or débat télévisé as it is known in France) are based on three types of dialogues:

- Opinion dialogue, with the purpose of highlighting the guest's opinion on specific topics and issues.
- Information-based dialogue, with the purpose of offering scientific explanations or a presentation and an analysis of specific matters.
- Personality dialogue, aiming at highlighting the guest and trying to know the personage.

### b- The Guest

Talk shows, which are mostly political, host either:

- One personage,
- Two political personages, each representing a different political side, or a political personage and a journalist,
- Several political personages or politicians, journalists, representatives of the civil society, experts or ordinary citizens, etc.

### c- The Broadcasting

Most talk shows are aired live, while some are pre-recorded. They are generally broadcast from the studio; however, in some specific cases they are broadcast from a location other than the studio, like from an office, the guest's home (for security reasons or when the guest happens to be outside of the country), or in a main square of the capital (as it was done with the civil movement) etc.

#### **d- With or Without an Audience**

Some programs are broadcast with an audience present in the studio while others are without one. Also, some talk shows take calls or only electronic messages from viewers while others don't.

### **3- Components of the Talk Show**

Talk shows are composed of:

- The host of the program or the dialogue moderator;
- The guest or guests;
- The studio: host and guests sitting around a round, or triangular table; the décor is sometimes important: background picture, or symbol, etc.;
- The audience (it is not that important inside the studio); and finally
- The topic of the show.

Talk shows can be political, cultural, social, etc., and are aired at times aiming to reach the targeted viewers and according to the anticipated viewership. They are also the subject of serious competition between TV channels, each one trying to attract the highest number of viewers.

### **4- The Talk Show at the Core of Democracy**

The political speech heard and seen on television calls for the following question: How can words, in the way they are presented, influence, inform, convince, manipulate or mobilize, etc.? But the question that is no longer asked: Does it really influence or not?

At the center of every act of reaching out to people, we pay attention to the modality of presenting this act, whether the topic is a certain event, story or identity, etc. This modality is the construction of a speech that would be the most appropriate to achieve its purpose. The speech strives to please the viewers and get the highest rate of acceptance. Essentially, talking is influencing others.

Democratic societies put the freedom of speech and the principle of dialogue, which is the use of words, in the core of social life.

Since the beginning of television, speech has been a basic pillar of the programs. And soon, verbal confrontations which started as political, before later turning into social and cultural argumentation, became basic components of television.

First, talk shows were considered as a dialectical and controversial example trying to bring together all the elements of the truth. Then, debate or discussion became the exclusive venue for those entitled to discuss the topic.

Since the 1980s, the term “talk show” has engendered a change in the concept as it became another way of managing the television speech.

Talk show programs have evolved over the years and touched on different domains including political, social, cultural and artistic. The term “talk show,” which includes the terms “show” and “talk,” may be the closest to the nature of these programs. The French term “débat télévisé” gives less weight to the show aspect and more weight to discussion, while the television is an instrument of transmission and communication. But it was not long before the American term was adopted in French and even Arabic, without translation.

It is worth noting that the dialogue moderator’s role has also evolved, and through his performance, he has been able to present himself as a real star. Thanks to the technological developments, he now has his own webpage, followers and opinions. The moderator has become an information player who combines journalistic credibility and artistic distinction. He connects the themes of discussion and is at the same time quite familiar with the raw and direct words of the viewers or citizens, as well as with the abstract and astute words of the analysts and experts.

By analyzing this type of programming, we try to find out the meaning of the facts presented through the program components: The host, the guest,

the studio, etc... In brief, the audio and the visual are the place where reality is built<sup>2</sup>.

## 5- The Power of Talk Shows

The talk show (above all, the political one) is a source of great interest to political personages, decision makers, citizens, journalists, researchers in information matters and others. Opinions differ on this issue.

On one hand, the talk show is the “confiscated speech” as Patrick Charaudeau and Rodolphe Ghiglioni<sup>3</sup> call it. In their opinion, television was able to progressively take advantage of the loopholes that society could not close: search for missing persons (this search increases during the holiday period causing joy to the viewers and it rakes in high viewership), presenting taboo issues, or marginalized issues that have yet to be dealt with, etc. This failure of society was filled with pictures within a general view of the events as part of a magical project special to television.

Therefore, according to Charaudeau and Ghiglioni, dealing with this failure in this way is really magical, but it is also a trap; and since it is ineffective, words alone are not enough. So the talk show is an example of this attempt by television to fill societal failures, including the absence of direct democracy. In addition, the two above-mentioned authors question talk show programs and highlight the fake or fictional representation of direct democracy proposed by those in charge of television.

On the other hand, the talk show appears to be a cause as well as a consequence of the importance of political affairs, and it constitutes one of the most viewed representations of the political and informative communications. Talk shows are, therefore, an informative political activity, necessary for political campaigns and for the relation between the ruler

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<sup>2</sup> About the characteristics of the television phenomenon, see: Tolson Andrew television talk show. Discourse, Performance, Spectacle, Londres, L. Erlbaum, 2001.

<sup>3</sup> Patrick Charaudeau, Rodolphe Ghiglioni. *La parole confisquée. Un genre télévisuel: le talk show*, 1997.

and the ruled. It also seems that politics has become synonymous to political dialogue since there is no more politics without discussions between different parties. The democratic game cannot be completed without publicity, which cannot be achieved in contemporary societies without the media in which everybody participates.

**PART TWO: QUANTITATIVE ANALYSIS**

**SPEECH DIRECTIONS IN TALK SHOWS**

This part of the report deals with the quantitative analysis of talk shows in the media that were the subject of our study during the four months. This section presents charts that will facilitate reading the results with regard to the proportion of verbal violence in talk shows or the distribution of the current issues as well as the proportion of accusatory subjects, the accusers and the accused in comparison to the non-accusatory subjects, and the distribution of accusations to the media with examples of the language that shows verbal violence or the interlocutor’s bias, etc.

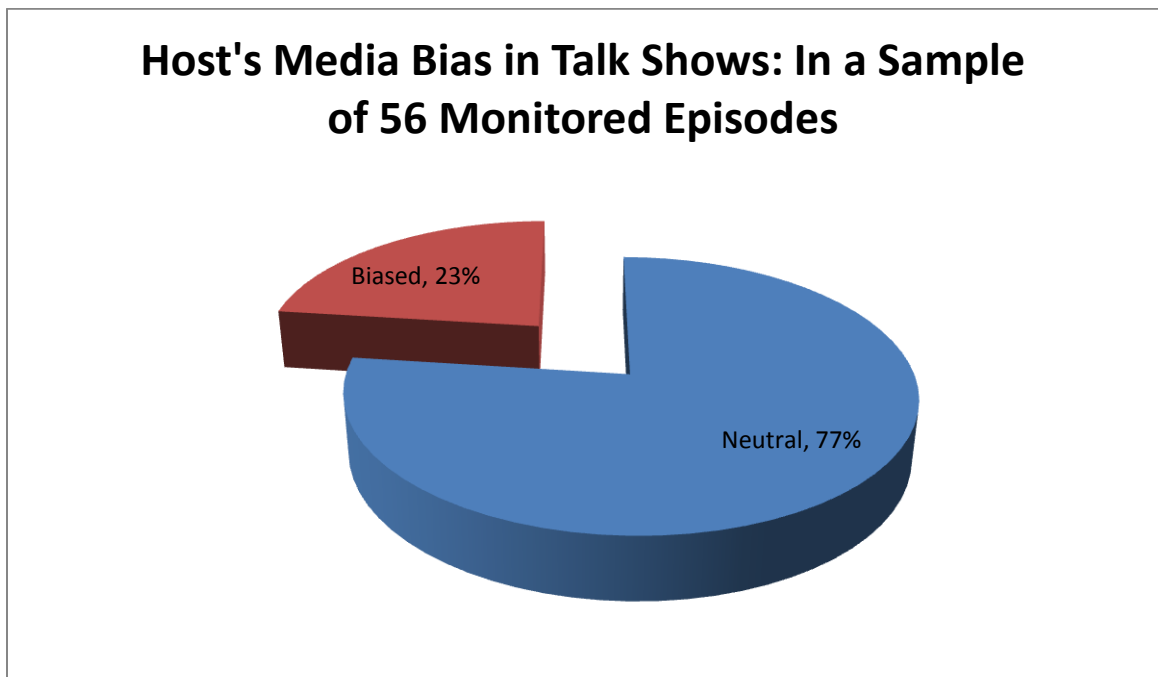
**1- Talk Shows- Sample of the Study (chart 1)**

<b>Inter-Views</b>	<b>Al-Ousbouh Fi Saah</b>	<b>Bila Hasanah</b>	<b>Bimawdouiyya</b>	<b>Hadeeth Al-Saah</b>	<b>Kalam Annas</b>	<b>Kalimah Hourrah</b>
	<b>8</b>					
				<b>8</b>		
<b>8</b>						
					<b>8</b>	
			<b>8</b>			
		<b>8</b>				
						<b>8</b>

**56 episodes in April, May, August and September 2015**

Quantitative analysis of around 73 hours of monitoring of 56 episodes.

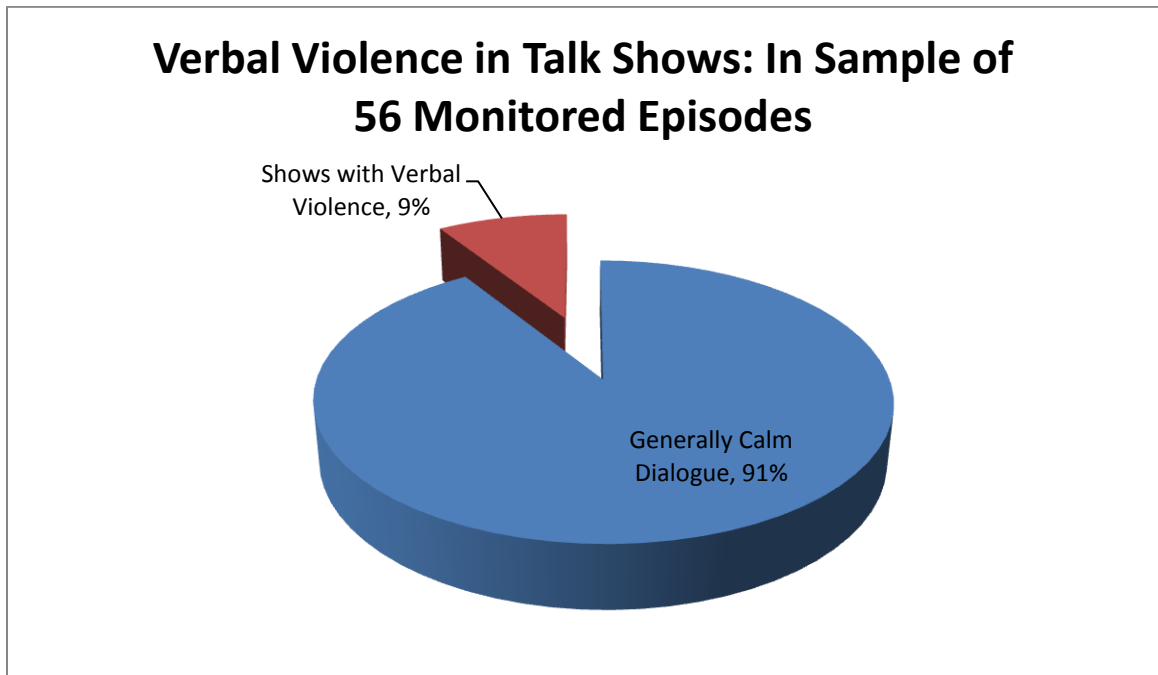
## 2- Bias of talk show hosts (*chart 2*)



Neutrality in presenting the programs and directing the dialogue got the highest proportion (77%). We can say with confidence that there are successful attempts where hosts, who are politically committed, when hosting a political personage of their own side, don't hesitate to lodge their questions in a way expressing the opinion of the opposite side. The proportion of bias was 23% which is still a high proportion. The more we get the proportion of neutrality close to zero, the more progress in professionalism is achieved.

The proportion of 23% represents 13 episodes out of 56 where the program presenter showed bias toward a political side through the questions asked, the answers, and the expression of his personal opinion in some topics. His style was also marked by provoking the guest through his questions in order to elevate the level of verbal violence.

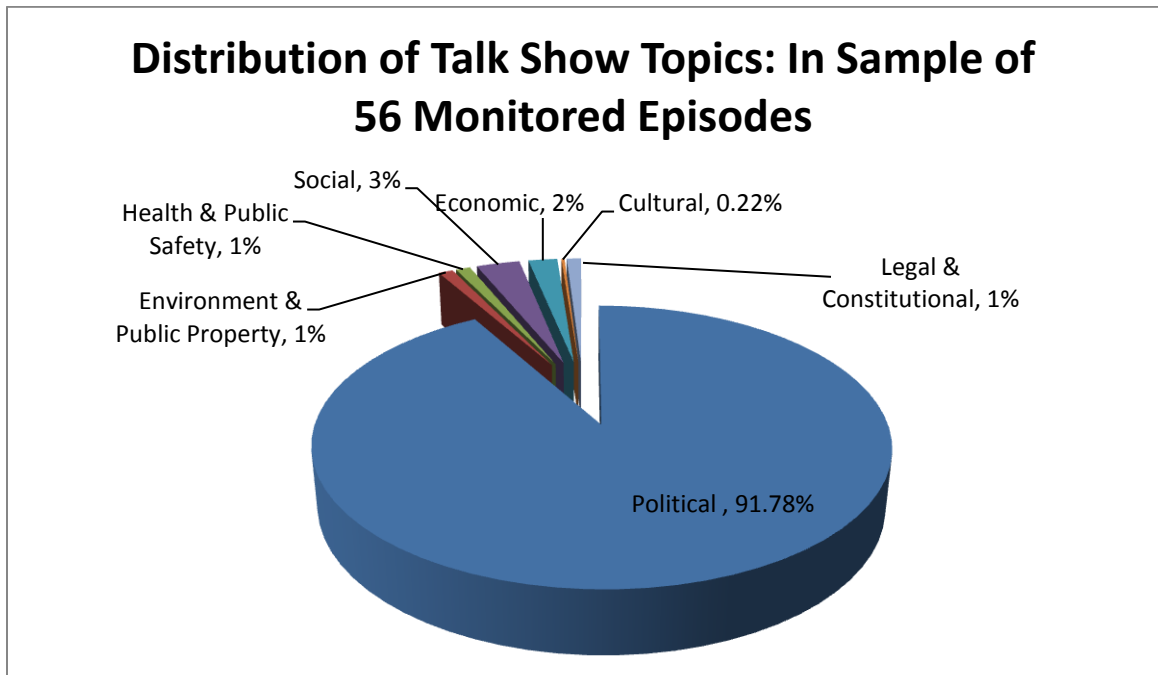
### 3- Verbal Violence in Talk Shows (*chart 3*)



The 9% proportion represents 5 talk shows out of a total of 56 that showed a tense dialogue and violent speech between the interlocutors. This figure means that the highest proportion was for the quiet shows free of verbal violence. Regardless, a proportion of 9% remains too high, as words can often have a strong effect, and their bearings can be significant.



#### 4- Distribution of talk shows topics (chart 4)



The highest proportion was for political issues (91.78%).

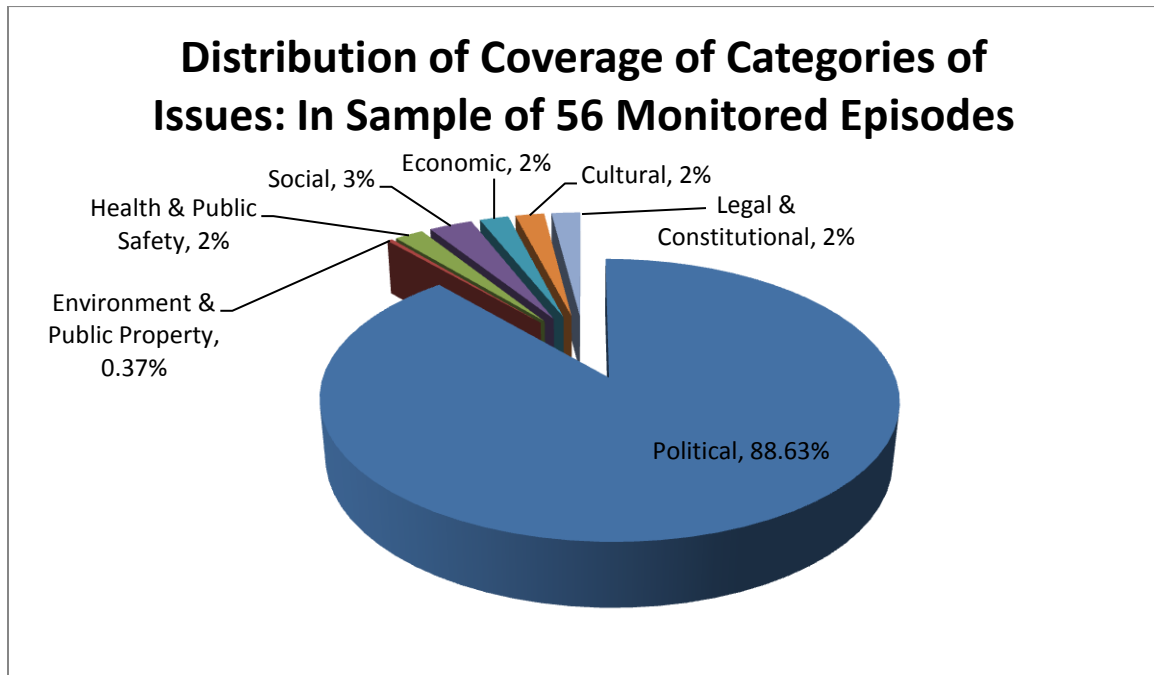
Next are social issues, far behind (3%).

“Legal and constitutional issues”, “health and public safety” and environment and public property” each received 1%.

The overwhelming proportion of the political interest over other issues constitutes disequilibrium in the way Lebanese media address issues of public interest. In developed countries, social and economic issues, as well as citizens’ daily concerns, take priority over other issues.

In the same way, intellectual issues are almost nonexistent (0.22%). This figure clearly reflects the absence of interest in cultural issues in talk shows during the monitoring period.

**5- Distribution of Coverage of Categories of Issues in Talk Shows (chart 5)**



Around 73 hours of airing in 56 shows reveal the following distribution of coverage:

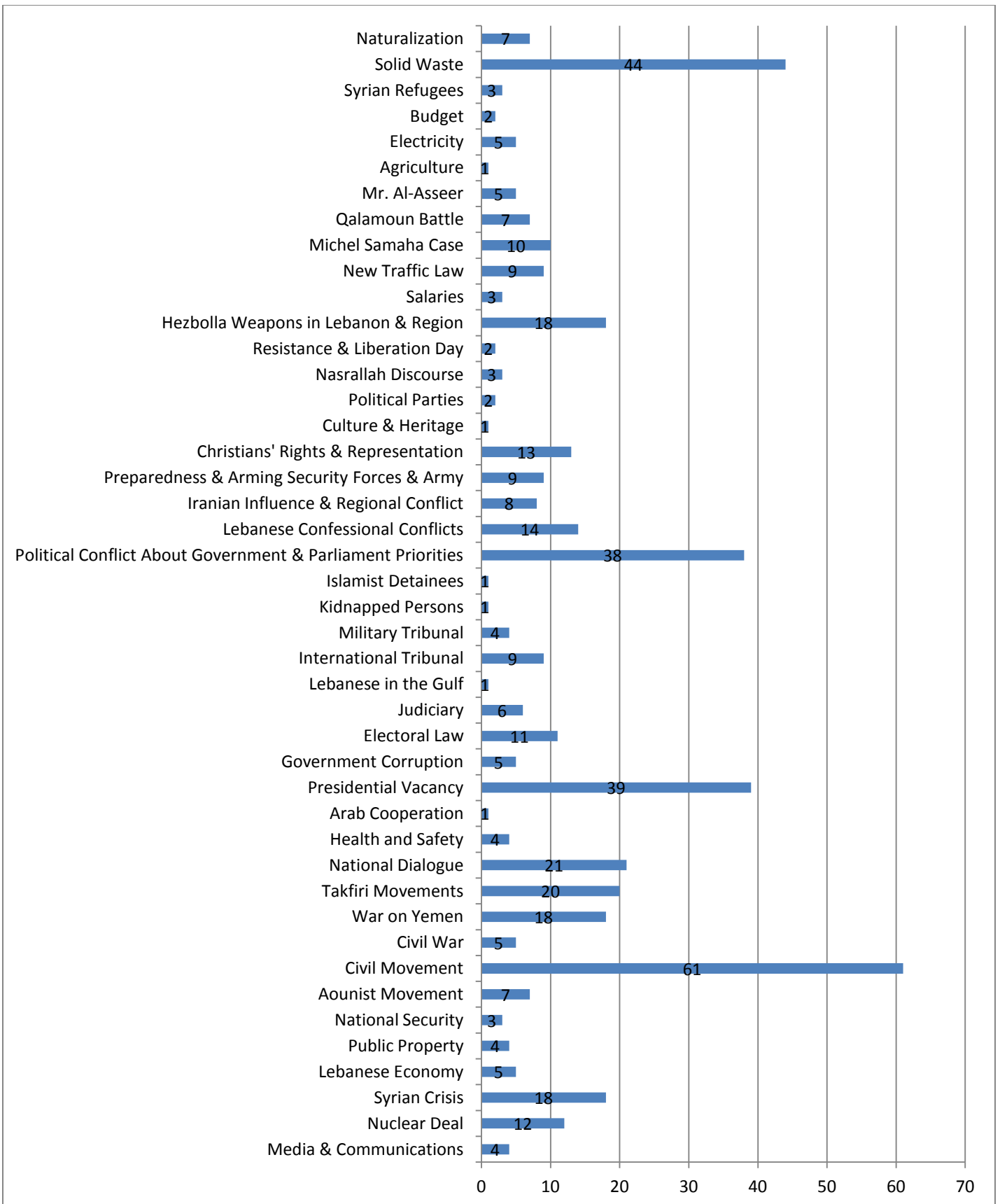
88.63% for political issues, during 233,600 seconds of airing, or approximately 65 hours (64.88 hours exactly);

7240 seconds of airing for social issues or about two hours;

About one hour for “economic issues”, “public health”, “cultural issues”, “legal and constitutional issues”; and

970 seconds of airing, that is 16 minutes (0.37%) for the “environment and public property.”

**6- Distribution of Main Topics in Talk Shows (chart 6)**



What is remarkable here is the diversity of the topics and how differently they are represented.

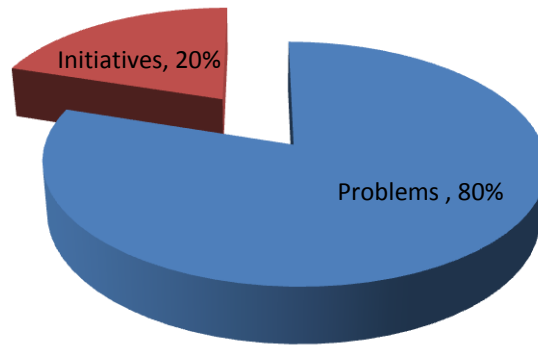
The “Civil Movement” which comes in first in the list (61), is followed by the “Solid Waste” issue (44) which was the cause of the civil movement. It is understandable that the “Presidential Vacancy” (39), which at the publication of this study has lasted 16 months, is a topic of discussion together with the “Political Conflict about the Government and Parliament Priorities” (38).

Topics to be mentioned in this respect:

Civil Movement	61
Solid Waste	44
Presidential Vacancy	39
Political Conflict About Government & Parliament Priorities	38
National Dialogue	21
Takfiri Movements	20
War on Yemen	18
Hezbollah Weapons in Lebanon & Regional Conflict	18
Syrian Crisis	18
Lebanese Confessional Conflicts	14
Christians’ Rights & Representation	13
Nuclear Deal	12
Electoral Law	11
Michel Samaha Case	10
New Traffic Law	9
Preparedness & Arming Security Forces & Army	9
International Tribunal	9
Iranian Influence & Regional Conflict	8
Naturalization	7
Aounist Movement	7

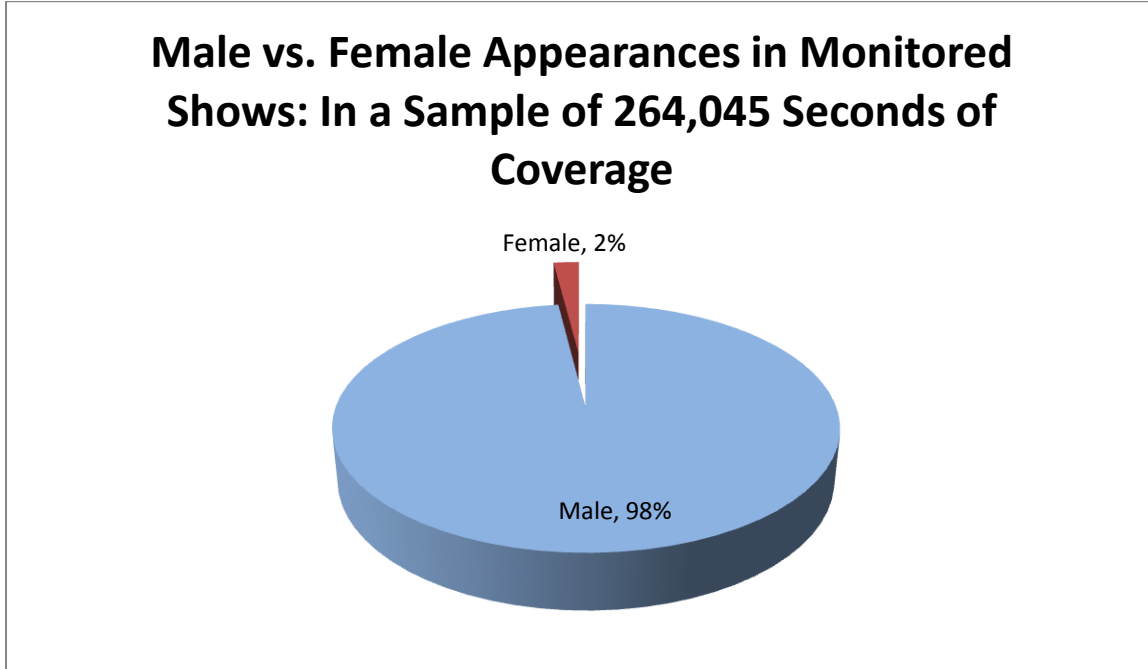
**7- The Approach Towards Issues Presented in Talk Shows Through Dialogue**  
(chart 7)

**Approach Towards Issues Presented in Talk Shows Through Dialogue: In Sample of 464 Episodes**



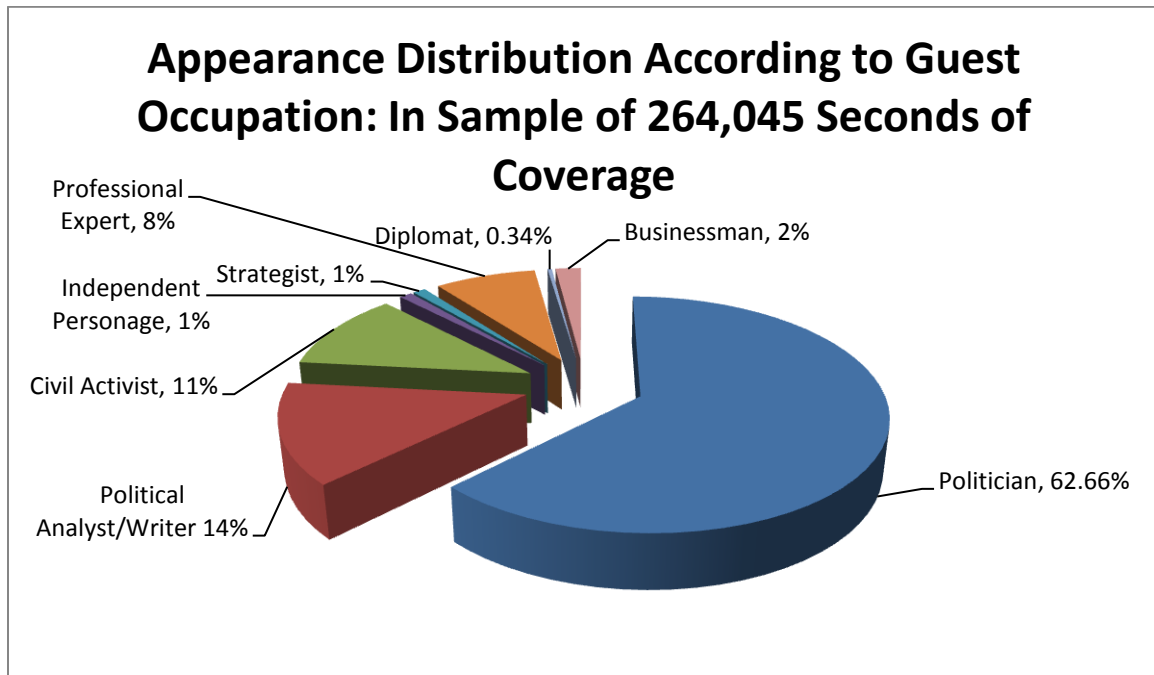
464 dialogue interventions have been monitored, 80% of which were classified as problematic and only 20% as initiative. These figures reflect the topics discussed and the general situation at the local and regional level.

**8- Male vs. Female Appearances in the Monitored Shows (*chart 8*)**



Women’s participation in talk shows represents only 2%. This proportion is really striking and calls for many queries. It indicates that talk shows are almost exclusively a male forum and are not open enough for women to participate in public interest issues.

**9- Appearance Distribution on Talk Shows According to Guests' Occupation (chart 9)**



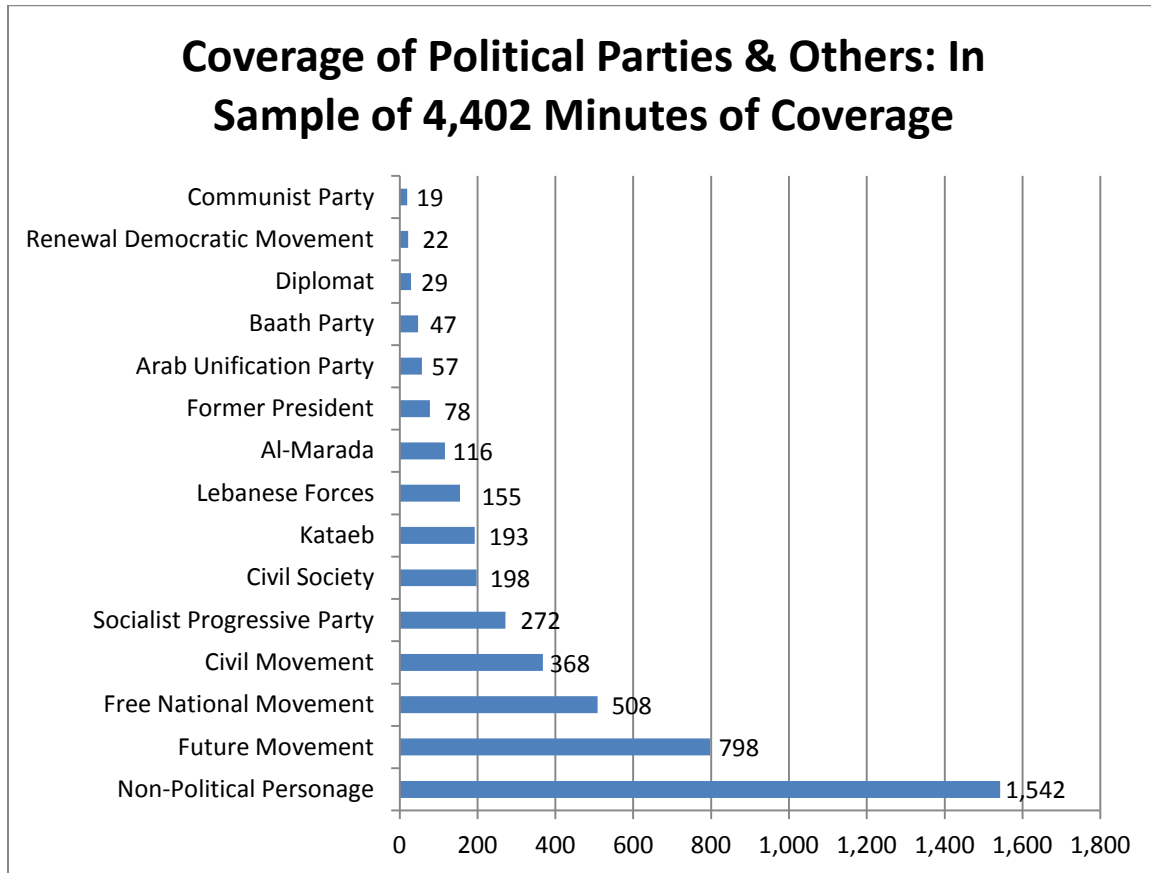
In talk shows, most guests are politicians (62.66%).

14% are analysts or political writers.

11% of the guests were civil activists since the crisis at the time of the monitoring was related to the solid waste issue which was the main cause for the civil movement (the 29 August Movement).

8% were professional experts and 1% strategists.

10- Coverage of Political Parties and Others in Talk Shows (*chart 10*)



Political parties, combined, represent the majority of participants in talk shows: “Future Movement”, “Free National Movement”, Progressive Socialist Party”, “Al-Kataeb”, “Lebanese Forces”, “Al-Marada”, “Arabic Unifying Party”, “Al-Baath Party”, “Democratic Renewal Movement”, and the “Communist Party” enjoyed a total of 2,187 minutes (36.4 hours) that is 49.8%.

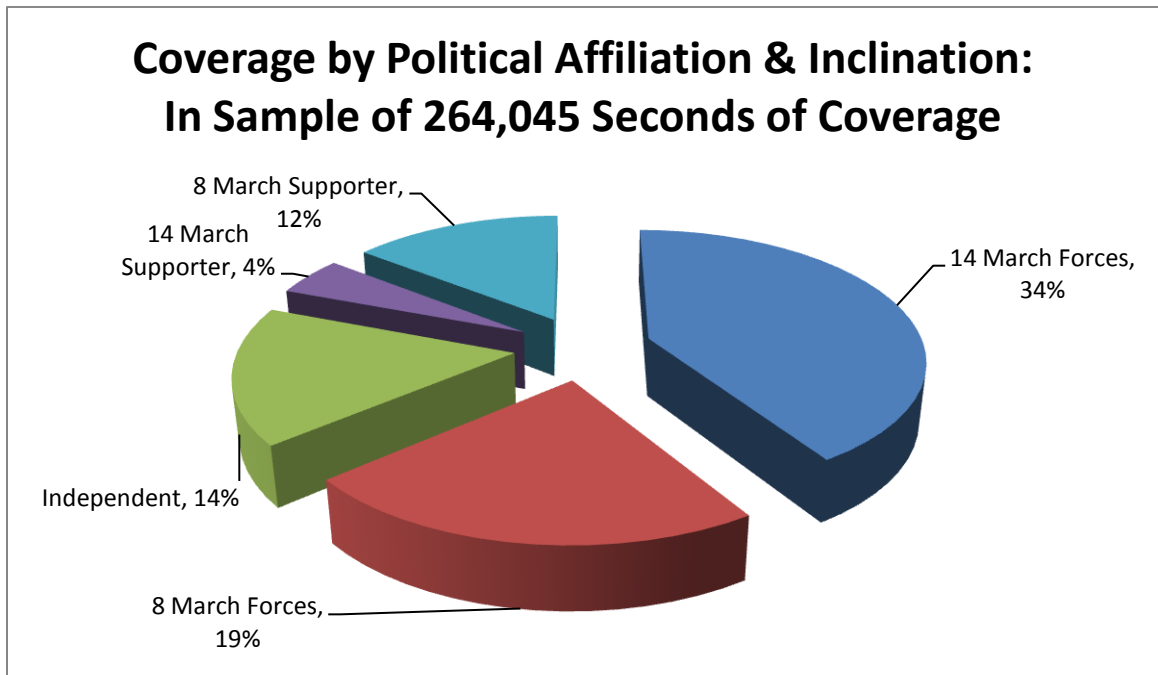
The most participation was for the “Future Movement” and the “Free National Movement”.

The “Civil Movement” totaled 8% and the “Civil Society” 4.5%.

As for the personages not affiliated to political parties, as a group, they enjoyed the longest presence on talk shows: 1,542 minutes, that is approximately 25.7 hours out of a total of 73 hours of coverage (35%).



**11-Coverage According to Political Affiliations and Inclinations in Talk Shows**  
(chart 11)



During the monitoring period, “14 March” leaders enjoyed the most representation in talk shows reaching a proportion of 34% in comparison to 19% for the “8 March” leaders.

The difference is that the proportion of the supporters of “8 March” in these shows represented more than 12% while the supporters of “14 March” represented only 4%, which makes the totals of both sides comparable.

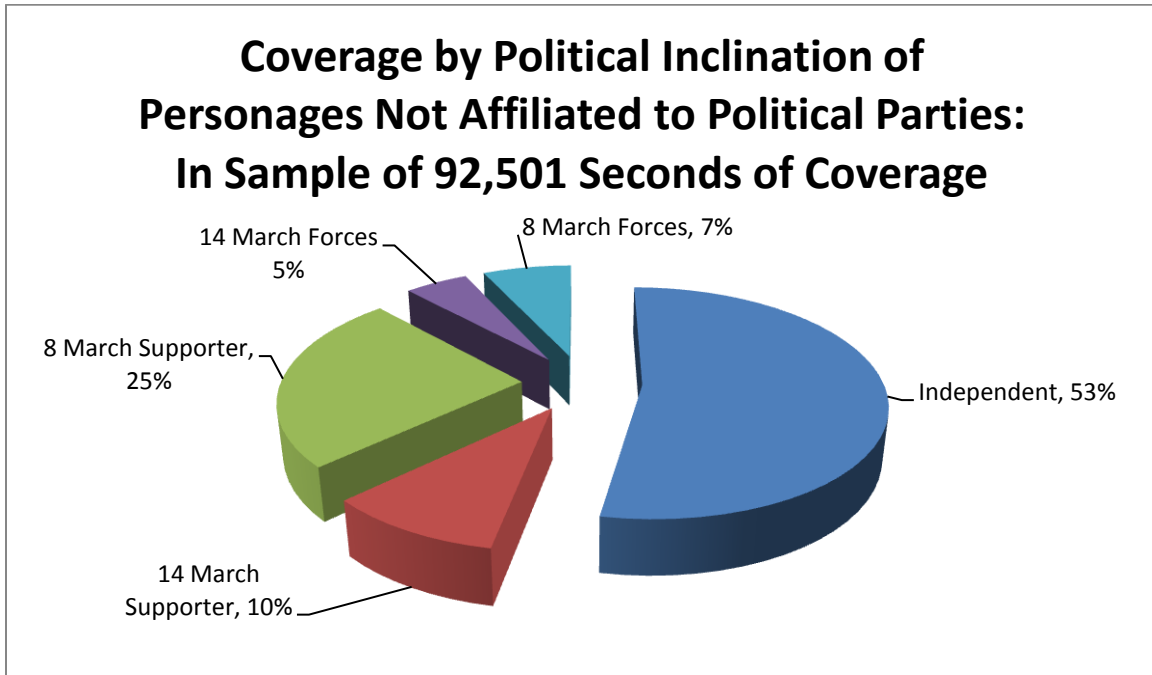
“14 March” and their “supporters”: 38%

“8 March” and their “supporters”: 31%

“Independents”: 31%

We can draw from these figures that “14 March,” “8 March,” and their respective supporters, as well as the “Independents” share the coverage almost equally.

**12-Coverage of Personages Not Affiliated to Political Parties According to Their Political Inclinations (chart 12)**



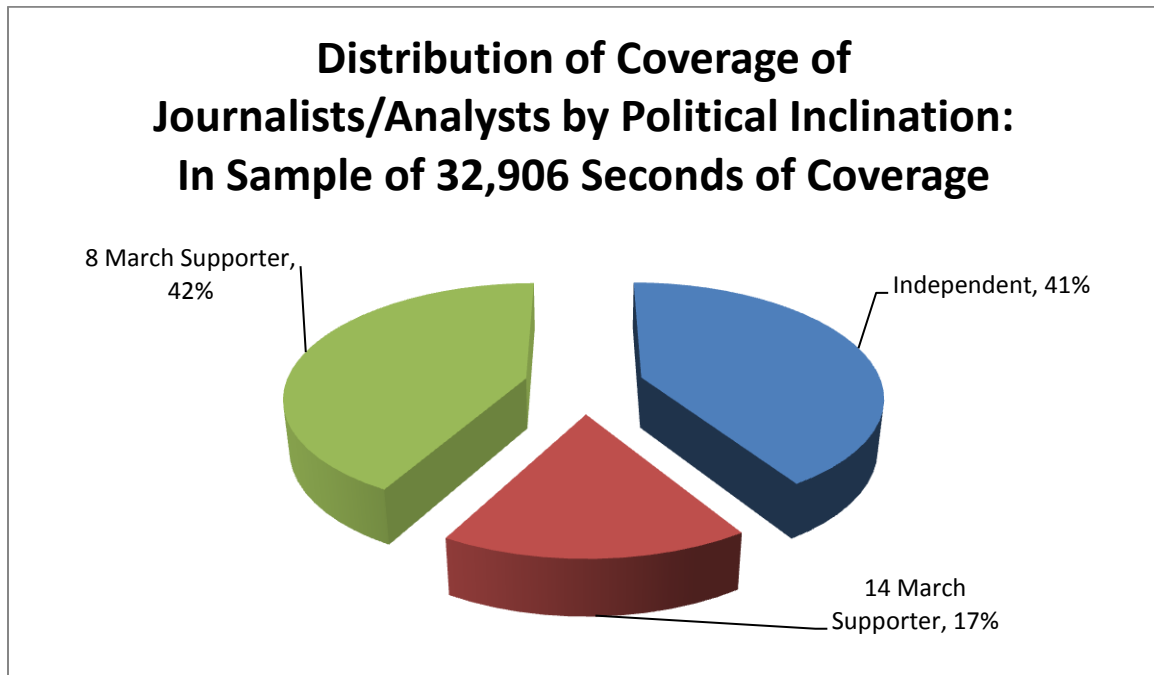
Personages not belonging to a political party are either independent or they support one of the two political main groups. The proportion of guests to the talk shows was as follows:

Independents: 53%

Affiliated to and supporting both 8 and 14 March: a total of 47% distributed as follows:

- "Supporting 8 March": 25%
- "Supporting 14 March": 10%
- "Belonging to 8 March": 7%
- "Belonging to 14 March": 5%

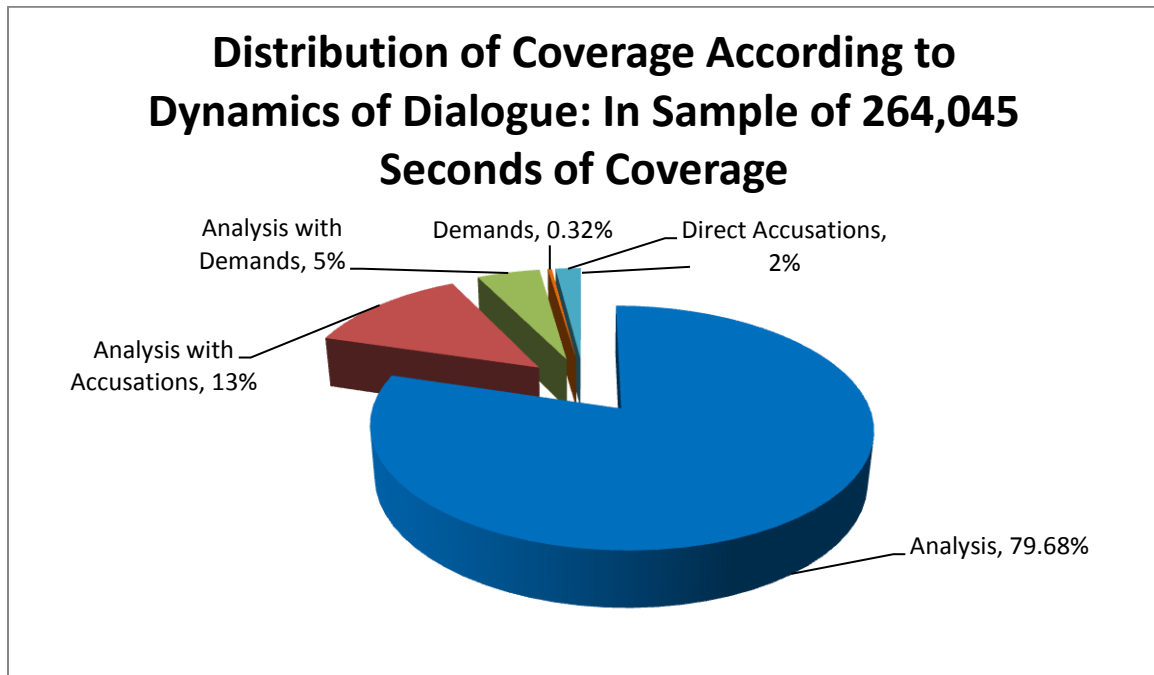
**13-Distribution of Coverage of Journalists/Analysts by Political Inclination**  
(chart 13)



The coverage dedicated to journalists/analysts of all inclinations is 12% of the general coverage of all sides of the talk shows guests. The above table shows that 42% of the journalists/analysts who were invited to talk shows tend to support “8 March” forces in comparison to 17% who support “14 March” forces, while independent journalists represented a proportion of 41%.

This means that the proportion of independent journalists/analysts is 41% while that of the journalists/analysts who support either side of the political map, divided between 8 and 14 March is 59%.

**14-Distribution of Coverage According to the Dynamism of the Dialogue**  
(chart 14)



Analysis occupies the greatest part of the contents of the dialogue, reaching 79.68%, followed by the accusations lodged during the analysis at 13%, while the direct accusations reach a proportion of only 2%. Analysis that includes a request is 5% and direct requests are 0%.

**15-Distribution of the Coverage Time According to the Energy of the Dialogue**  
(chart 15)

Total coverage in seconds	Direct request	Request within Analysis	Analysis with accusation	Analysis	Direct accusation	Talk Show Programs
47,105	360	3,100	7,745	35,050	850	Inter-Views
32,180		840	2,100	28,090	1,150	Al-Ousbouh Fi Saah
36,085			1,470	33,415	1,200	Bila Hasanah
44,021	180	1,530	5,380	36,011	920	Bimawdouiyah
31,363	300	1,810	5,249	23,271	733	Hadeeth Al-Saah
44,300		3,300	7,050	33,950		Kalam Annas
28,991		1,862	4,349	22,780		Kalimah Hourrah
264,045	840	12,442	33,343	212,567	4,853	Total Coverage in Seconds

Table 15 indicates that the talk shows “Kalam Annas” and “Kalimah Hurrah” did not include any direct accusation. Direct accusations are ones that are directly lodged by the guest against a certain target without being based on analysis in the development of the debate, or those that are expressed automatically as a reply to provocative questions asked by the interlocutor.

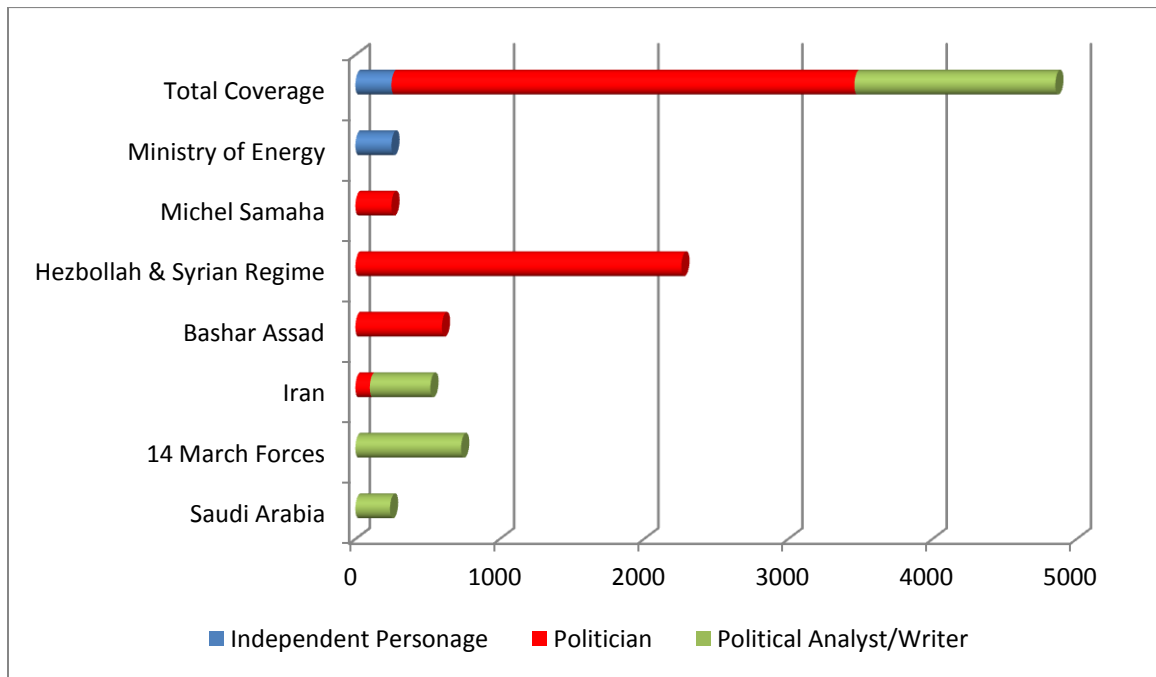
The talk shows “Bila Hasanah” and “Al-Ousbouh Fi Saah” had direct accusations with a minor difference between the two. Next comes “Bimawdouiyah” followed by “Inter-Views,” and finally “Hadeeth Al-Saah.”

However, all the programs had analyses that included accusations in the following order: “Inter-Views,” “Kalam Annas,” “Bimawdouiyah,” “Hadeeth Al-Saah,” Kalimah Hourrah,” and finally “Bila Hasanah.”

The volume of the analysis is as follows: “Bimawdouiyah,” followed by “Inter-Views,” then “Kalam Annas,” “Bila Hasanah,” “Al-Ousbouh Fi Saah” then “Hadeeth Al-Saah” followed by “Kalimah Hurrah.”

It is normal that the proportions are measured taking into consideration the length of the programs, ranging from the longest (“Inter-Views”) to the shortest (“Kalima Hurra”).

**16- Source of the Direct Accusatory Speech and the Targeted Parties (chart 16)**



	Saudi Arabia	14 March Forces	Iran	Bashar Assad	Hezbollah & Syrian Regime	Michel Samaha	Ministry of Energy	Total Coverage
Independent Personage							250	250
Politician			100	600	2,260	250		3,210
Political Analyst/Writer		733	420					1.393

Source of the accusatory speech:

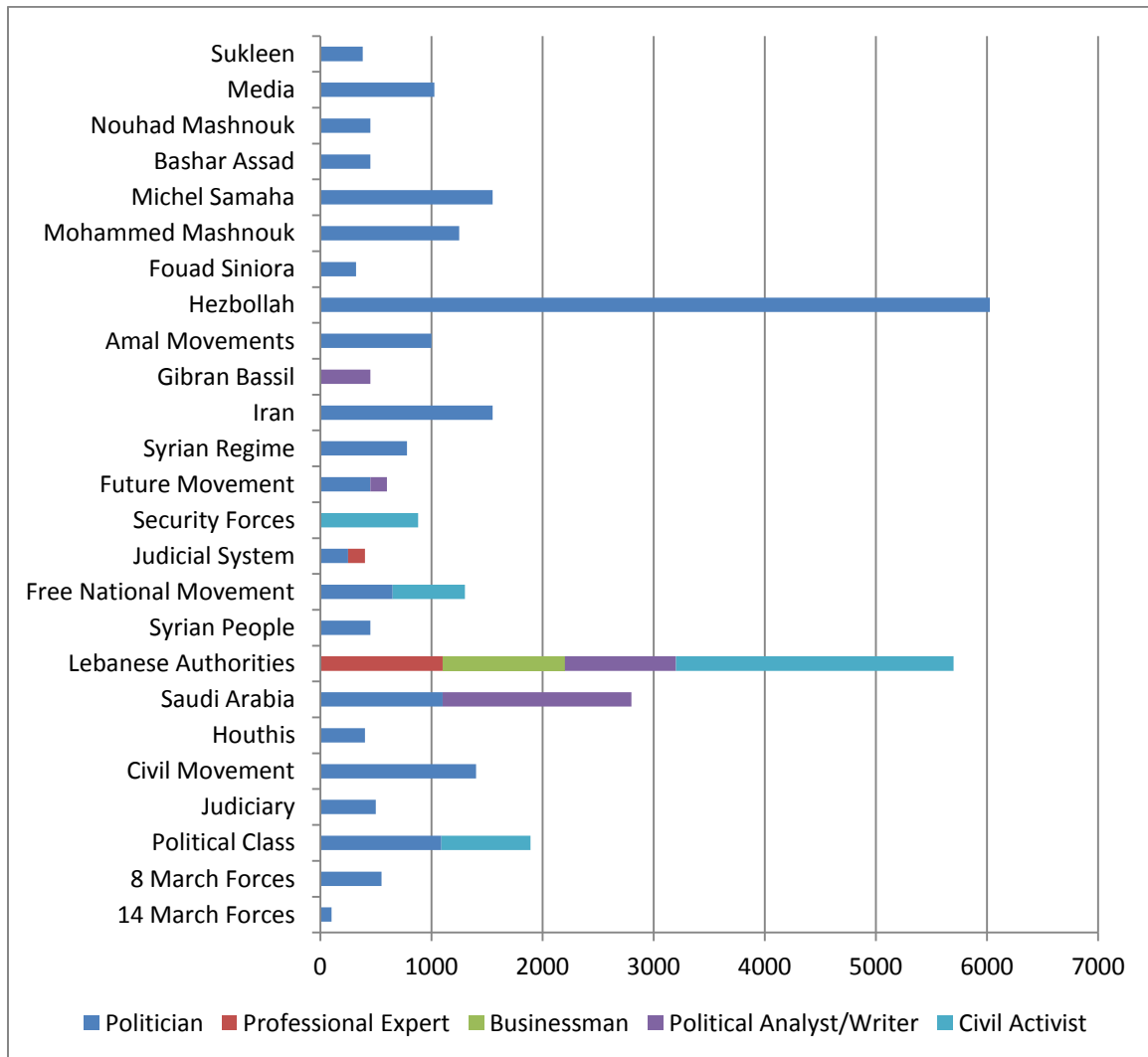
The monitored sample registered a total of 4,853 seconds of broadcast of direct accusations which constitutes 2% of the time of coverage for the

political talk shows with regard to the dynamism of the dialogue. (The sample registered 264,045 seconds of broadcast, see chart 14).

The time of the accusatory speech can be broken down as follows:

- Political personages targeting: “Hezbollah and the Syrian Regime” 2,260 seconds, “Bashar Assad” 600, “Michel Samaha” 250, “Iran” 100, making a total of 3,210 seconds;
- Analysts or political writers targeting: “14 March” forces 733 seconds, “Iran” 420, “Saudi Arabia” 240; and
- A civilian independent personage targeting the Ministry of Energy: 250 seconds.

### 17- The Targeted Parties and the Source of the Accusatory Speech (chart 17)



The “Lebanese Authorities” seem to be targeted by the largest number of sources possible: professional experts, businessmen, analysts/political writers and activists, but they are not normally targeted by political personages. However, the targeting of Hezbollah and the civil movement by politicians is clearly noticeable.

The targeted parties:

The “Lebanese Authorities” in first place (6,330 seconds), followed closely by “Hezbollah” (6,133), distantly followed by “Saudi Arabia” (2,877); “The political class” 1,893 seconds, “Michel Samaha” 1,691, “Iran” 1,589, the “Civil Movement” 1,440 and finally “Information” 1,081.



## **PART THREE: ANALYSIS OF THE CONTENTS**

### **1- The Contents of the Talk Shows Within Their Format**

For the analysis of the format and the contents of talk shows, this part of the study relied on the quantitative results mentioned in Part Two. This analysis indicates that talk shows are essentially programs meant to “get the word out.” So in their basic structure, there is the “show” (show of the speech), as a way of keeping the technical name given to this kind of programs since its beginnings: talk show.

With regard to its substance and its function, the talk show is meant to discuss the most important issues. These issues are most oftentimes political in a country or region marked by turmoil and where other topics are, unfortunately, considered secondary. The best evidence of that is, in particular, the great number of political talk shows. It is worth noting that most TV channels host a guest in the morning hours with whom they discuss the current political events. This gives them the opportunity to fill their time and programs at low cost.

The purpose of analyzing the contents of the talk shows is to find out whether or not they incite turmoil, especially since, in most cases, they host two personages each representing a different side of a conflict. We try to monitor the moderator: Does he show neutrality when in front of opposite opinions? Does he provoke the guests with his questions and remarks or does he avoid provocation even in front of escalating verbal violence among his guests, practicing self-control and prohibiting any act of violence from his guests?

In this part, we will study the results of the quantitative analysis in the answers to the questions related also to the nature of the talk shows, whether they are peaceful or marked by tension in the verbal exchange. We will also study the list of topics of these shows and how the time coverage was distributed as well as the proportion of problems and initiatives that the dialogical approach to current issues put forth.

How does the dialogue take place? Is it analytical? Is it for making demands? Is it accusatory in a direct way or through analysis? Who is behind the direct accusatory speech and which side or sides are targeted?

It also indicates the significance of the guests' occupations and their activities through the rate of their attendance and that of the political parties and the non-affiliated personages, as well as the journalists/analysts and their political inclinations or independence.

As mentioned above, the nature of the talk shows relies, in its basic structure, on the show; thus, the analysis of the content looks at the format as part of the substance.

Therefore, before analyzing the results, it is imperative to shed light on the basic elements of the talk show as they are an integral part of the contents of the show although they were not mentioned in the charts.

### **1- 1 The Show Venue : Background (Décor)**

The framework, meaning the general view and its components, cannot be separated from the content. That is why the décor of the studio is part of the analysis.

The desk, or table is basic in the general panorama and it helps determine sitting arrangements: face to face, in a circular way, or around a triangular table. The screen or screens in the background of the studio put the focus on the picture and on the medium that communicates this picture, meaning the information instrument, and it also suggests that the speech taking place here is an industry and a construction. Of course there is also the functional aspect of the screen: airing the report during the show, listening to witnesses, contacting a person outside the studio, showing tables or maps, etc.

The studio can alone play a constructive role when it shows (as in the newscasts) the screens as a background with every screen broadcasting a different event from a different place. This suggests the presence of the thing (meaning the information) in all places: "ubiquity". In this way, it manages numerous pictures, most of them coming from outside the studio. There is also the background, and the number of cameras that indicate the diversity of the cadres.

a) **“Al-Ousbouh Fi Saah”**

In this program, high-rise buildings appear in the background of the interlocutor. Many television stations tend to use this background showing the capital or some movement outside the studio as if there is a window on the street or a normal view that we can see from a residential building. This gives a warm feeling to the studio. There is also, behind the guest at the table, the clock whose hands always run fast which gives an impression of coordination with the restraints of the program and the television, as if to impose the respect of the time allotted and the speed in presenting the ideas and the conclusions, and the understanding on the part of the viewers.

b) **“Inter-Views”**

In the background of this program, there are different small screens showing the activity in the studio, and in a general cadre, the studio appears with the ceiling, the floor, the table and the background, all very well lit. The name of the program also appears, with the clock at the bottom, the blue color preponderant, the screens in the back when the cadre is wide and sometimes a large screen behind the interlocutor and smaller screens but still relatively large showing the same picture in different directions inside the studio. Pictures change and sometimes we see only the name of the program. The table seems to be made of glass and is oval. In a general cadre, the studio looks circular. The pictures often change so the viewer feels relaxed when there is only one guest.

There is also the studio in the “Al-Mustaqbal” television where screens from different TV channels appear and one screen shows the view in the studio. As viewers, we see the picture doubled in the wide angle and, in the background (as a reminder) employees working in the station while the host receives several persons. When contacting a Lebanese political personage like the Minister of the Interior for example, the latter’s picture appears with the capital in the background.

c) **“Kalam Annas”**

In this program, the table is triangular and the guests are close to one another. In the background, we see the name of the program and a separate screen dynamically showing the name of the program when it is

not showing anything else. The background shows buildings drawn in large letters artistically written like “demonstrations,” “referendum,” etc., suggesting people’s talks. The word “live” also appears with the name of the program.

**d) “Hadeeth Al-Saah”**

A somewhat unclear background of Beirut appears in different pictures. Sometimes pictures of every guest are shown within a frame. The pictures do not often change and the general outlay of the studio is not within the principal cadres. We also see the clock and the news shown directly in the bottom as in connection with the events.

**e) “Bimawdouiyyah”**

The name of the program appears in the background behind the host who is shown in multiple frames, like in the general programs.

Words from the guest appear from time to time in the bottom of the screen suggesting that the breaking news is what is happening in the studio at this moment. There are also breaking news from outside the program that are streamed on the bottom of the screen. In addition, in the picture we see the clock and the word “live.” In the general view, the host, the guest, and the large screen can be seen.

**f) “Bila Hasanah”**

The name of the program is in the background as well as on the coffee cups. The cup of coffee signifies a friendly dialogue. The background is blue.

**g) “Kalimah Hurrah”**

Behind the host and guest, colors appear in blue, pink and white. The screens show the name of the program when there is not a particular item to display. The table is very similar to a podium, slightly elevated where the guest sits, and abutting a round table for the host. In the bottom of the screen, we can see a clock and the news that keep coming, with the word “live” on top and news streaming in the bottom near the clock, even when the filming takes place outside the studio. During an episode about the “civil movement” broadcast from outside the studio, we could see coffee cups on which it was written “Sakker el-Dekken.” Showing coffee cups with

the name of the program started with journalist Zaven Kouyoumjian and has become customary practice in a way that shortens distances between the program, host, guests and the viewers.

The lighting, screens in the back, the host, guests, the computer in front of the host, cell phone, iPad, papers, coffee, the glass of water, sheets, reports, news in the bottom of the screen, excerpts of the guest's words, the clock, name of the place when there is a contact with a person outside the studio, the word "live", etc., are all indications of the limitations and restraints that govern the televised information business, and a reminder of the location-program-event connection.

In the picture, we see the host and his papers, the guest with books and papers to indicate his preparedness for the interview and attentiveness to detail, since the program revolves around a specific topic.

Recent technology is used in filming and the pictures change frequently (as in the program "Inter-Views") which is pleasant to watch.

It is also worth noting that, due to intense lighting in the studio, all those on camera must wear facial make-up. And because a picture is worth a thousand words, the objective is to get the viewer to see the personage and not simply hear him.

The impression the picture gives viewers affects the perception of the spoken words. So the level of lighting in the studio determines the impression given on some aspects of the personage.

Blue is the predominant color in all the above-mentioned programs because it is a cold and escaping color, and suggests distance and depth, unlike red which suggests proximity. Also, the shapes (of the table for instance) as well as the circles suggest softness while corners suggest tension.

Sometimes, the host and the guest or guests are shown side by side, each one in a single box appearing on the same screen. This method, that is not frequently used, does not serve the basic structure of the program. It is better that all the guests sit around one table, as this format is more practical for the correspondents who happen to be in different places. For

instance, we sometimes see the correspondents in one single box on one screen to suggest that the coverage is global.

The technology used to create the program helps in assuring the success of the program. For this reason, one looks at the studio and asks: is it designed to entice convergence or tension?

## **1-2 The Host (Dialogue Moderator)**

When listening to dialogues, people look first and foremost at the host. He is in charge of the dialogue: How does he interact with his guest in front of the audience? How does he appear? Is he knowledgeable and does he have expertise, does he have credibility, is he friendly, is he taking sides, etc.? What pronouns does he use while addressing the audience: “they” (speaking in the third person), or “you” which creates a stronger bond? How does he use the “you” that brings closer, the “we” that unites or the “I” that is very personal?

The tone used by the host marks his relationship with the guests. Is it sentimental, sarcastic, neutral, cold, respectful, distant, tense, etc.?

Is he mindful about equal time allotment between the guests? Sometimes they ask for equality: “You gave him more time than you gave me. The host says yes but now, please answer my question” (“Bila Hasanah” 12/5/2015). The equal allotment of time is a common request from every guest in order to have the opportunity to convince viewers of his viewpoint.

How does the host sometimes use a laugh in order to relax the atmosphere or to relax the viewers or the guest without falling into a sarcastic or neglectful laugh?

Is the host aware of the importance of being neutral and giving the chance for the opposite opinion to be expressed?

During the interview, the host (even a politically committed one) has to make it his duty to ask questions on behalf of the opposite side.

It is not only important how the host starts his program, but how he develops and how he concludes it. All hosts start with generosity and understanding and having in mind to conduct a serious dialogue, but the result is not always assured. Sometimes the discussion gets heated and

emotions get in the way. At this point, the host says: “I would like, first of all, to apologize to the viewers, to everybody who has seen and heard that. I assume responsibility with regard to what happened. We had a commitment to conduct a quiet and polite dialogue during which opinions could be expressed in an entirely sharp but nice manner as each one of you deserves, and as the broadcasting deserves since it belongs to everybody. I want to apologize for what happened. (“Bila Hasanah” 12/5/2015).

In this instance, the host wanted to refer to the responsibility of the broadcasting, speech and agreement made to the rules and ethics of the dialogue, and he also wanted to point out the confusion created by the guest. There is controversy about how and when the host has to intervene in order to not let things reach this point, bearing in mind that he has the authority to take the floor and to give it as well as the power over how to perform his duties. Does the host bear responsibility when this happens or is there a margin where things get out of control intentionally?

With so many of these types of occurrences on air, it seems to us that the experienced media figure tries as hard as he can to avoid reaching violent aggressiveness. He also knows when he must begin to stop escalating tension, that as an experienced host, he can judge that the discussion will get out of control. He is also able to judge how to intervene in order to relax the atmosphere and ease the tensions.

The host’s tone, words, voice and body language have the same importance as those of the guest who might leave the show due to the host’s aggressiveness.

### **1-3 The Host’s Bias**

This study showed that the rate of talk show host bias was 23%. There are numerous examples of the host’s bias using violent language, and other examples where he displayed his emotion on the air as if he were a party to the dialogue. There have also been verbal altercations and direct accusations with the host raising his voice. There are also examples of the use of violent terms on the part of the host without bias, and others where he showed bias without using violent terms....

Sometimes, the guest accused the host of being biased (even when this takes place in his attempt to respond to a verbal siege as happened in the

program “Al-Ousbouh Fi Saah” with deputy Khaled Daher and former deputy Hassan Yacoub).

Daher: “Even you Mr George (Salibi) you want to be here and there.”

Salibi: “What do you want from me?”

Daher: “Now you are biased”

Salibi repeats asking his question to his guest Mr Daher.

Daher: “I am not here under inquiry. I respond the way I like”.

Daher: “You are provoking the public opinion when you don’t let me talk”.

Salibi: “No, no he (the other guest) is asking you.”

The host is usually known as “moderator,” meaning the one responsible for calming the atmosphere, before being an “animator,” that is the one who animates the dialogue. But the fact that most of the media is divided on a political and confessional basis complicates the host’s mission since he has to train to represent the opposite opinion and to think seriously about his speech and arguments and to cool down the atmosphere within the acknowledged limits in the code of the dialogue: sharpness is acceptable, as well as anger, but with respect to the others and without slandering and humiliating neither the person nor what they represent. In a country like Lebanon, the commitment to avoid inciting turbulence as stipulated in the Journalists’ Pact, imposes on journalists to exert self-censorship and to control the dialogue they conduct in order to orient this dialogue toward coexistence and avoid division.

The host participates in an important way in the dynamics of the dialogue and the results of our study show that 79.68% of the dialogue is analytical while only 2% pertains to direct accusations. This proves that hosts are well trained and that they expect more clarity from their program. Lebanon’s experience in political dialogue and its democratic performances as well as its free media contribute in consolidating civil verbal interchange, and it allows the host to improve his performance especially with the competition that exists between television stations and talk shows.



## 1-4 The Guest or Guests

The guest in a television program is not present only to say something, but also to be seen and perceived through the picture as Pierre Bourdieu says. The guest comes to present an image of himself (building of the ethos<sup>4</sup>), but there is the “pre-conceived me” or the image that we already know of the guest through his self-representation (his place in society, etc.) “ethos<sup>5</sup> préalable”. In the talk show, this “I” takes shape through speech and performance and its formation does not stop until the end of the program. In the process of the show, the “I” is enriched by the interventions and the reactions during the dialogue. That is where the image of the “I” that talks as the personage-guest through its interaction with the interlocutor who also tries to form his own image of the “I” takes shape. The same principle applies to the host.

During the discussion, guests of the talk shows show their skills not only through their speech but also through their tone, silence, movements and expressions, etc. These skills interrelate with the speech. This leads us to study what may happen when interlocutors talk over each other. This contributes in possessing the stage (the studio in our case) and in achieving brilliance in the strategy of convincing, but it can also lead to the complete opposite.

Guests are in majority politicians (62.66%, chart 9) and this may suggest that talk shows are the venues where a politician makes a statement, clarifies something, makes a comment, or even attacks or supports, etc., and he has enough time to prove and convince, or as we say in the media “to succeed in his media appearance.” Our monitoring shows that coverage was given primarily to politicians and then, in a distant second, to political analysts (14%). Even farther behind are professionals (8%) and finally strategists (1%).

Political parties, combined, represent the largest proportion of participants (table 10) which comes to 49.8%. According to our survey, among these parties, the “Future Movement” and the “Free National Movement” were

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<sup>4</sup> Cf. Maingueneau, Dominique, *Analyser les textes de communication*, Paris, Dunod, 1998.

<sup>5</sup> Cf. Amossy, Ruth (dir.), *Images de soi dans le discours. La construction de l'éthos*, Paris, Delachaux et Niestle, 2000.

Amossy, R., *La présentation de soi: éthos et identité*, Presses universitaires de France, 2010.

the most invited to participate in talk shows. These two parties are on opposite sides of the political spectrum, so each side was strongly represented in these shows. With regard to personages not affiliated to political parties, they occupy the highest proportion of participation as a category which is 35%. Although they do not belong to a political party, they strongly support one of the two large political groups who divide the political spectrum (“14 March” and its “supporters” 38%, and “8 March” and its “supporters” 31%: see chart 11). As mentioned earlier, these results demonstrate that the crisis is political and the political discourse was delivered by political personages whether politically affiliated or not.

On the other hand, the results of the survey showed that political activists were represented at a rate of 11%. Their presence was mostly noticeable during the last two months of the monitoring period when the media covered the civil movement in presence and in substance (chart 9).

The results also showed that the programs that gave an almost fair and equal representation to the forces of “8 March” and “14 March” and their supporters treated the independents in the same way, in a way that each side got the same coverage time to express their views (31% for the “Independents”) (chart 11). Even the personages not affiliated politically were equally represented as follows: 53% independents and 47% representing one of the two principal political groups 8 and 14 March (chart 12).

Our study did not show the same fairness with regard to journalists/analysts who represented 12% of the total number of guests (chart 13) since the “8 March” supporters represented 42% while “14 March” supporters only 17%. However, there was not such a big difference between the two sides combined (59%) and the independent journalists (41%).

If the host is a major pillar of the talk show, the selection of the guest is also very important as are the analysts, journalists and writers. Article 14 of the pact underlines the necessity of having a high degree of patriotism and a high intellectual level.

## **1- 5 The Speech and the Picture**

Starting with the names of the program, we see that these names like “Bimawdouiyah”, or “Bila Hasanah”, etc., are chosen to indicate the substance of the speech or the scope of the program. These names don’t come from a vacuum but they indicate how the show is to be presented. The speech is “objective;” “without immunity”; “free”; “what the people say”. It is a dialogue- interview, a synopsis of the whole “week” in a certain amount of time. It is also what people are talking about currently or “Hadeeth Al-Saah” All these are indications that denote in brief the cadre of the speech and the objective of the program.

As their names indicate, talk shows use the speech as a tool for the exchange of ideas. However, the words are shown as picture and great attention is given to the way of making these words/pictures for the success of the show. Therefore, there is no separation between the word and the picture, between the substance and the view, or, in other words between what is said and how it is said, with a specific objective associated with every guest’s purpose of informing within the declared objective of the program.

## **1-6 The Audience**

By being a “viewer”, the audience has become a “participant” despite not being present in the studio. The audience is the “third party” to the dialogue. In many instances, the host or guest points out the audience and informs them that they are all present together in the program; “The public opinion should see, should know, etc.,” or “We are responsible to the public opinion.” “People are seeing us and listening to us.” Everybody understands that the stakes are high in the acceptance of the public, and most of the effort exerted, if not all, is for the public. Artists always thank the public and say that it is their highest and most important prize. Politicians know that, too.

In Western countries, whenever a high level political personage appears in the media, success or failure is measured by the level of acceptance of the public in comparison with other personages.

These are all components of talk shows. Now we will present the most important: political dialogue.

### **1- Substance of the Political Speech in Talk Shows**

Talk shows have a lot of influence on the public. They are the venue where the news is not just narrated, but dissected. It is the place where a topic is studied in detail, discussed and dealt with. As talk shows are weekly programs, they deal with the most important and latest events that have taken place recently. Very often, newscasts mention the most salient parts of talk shows that were broadcast on that channel.

Political issues dominate talk show topics in a proportion of 91.78% (table 4). Crises relate to the troubled political interest at different levels and on many issues. This has been proven through the subjects and topics of our monitored talk shows and there is a large difference between the political and the social issues presented. It seems that political concerns are the ones that occupy most of the coverage time in TV dialogues, while social concerns (also known as citizens' concerns) in developed countries take priority in the newscasts and talk shows. (In our survey, social, economic, legal and constitutional, health and environmental issues, in this order, registered an interest of 1 to 3% despite the great number of problems in these fields). Cultural issues also have minimal presence in talk shows (0.22%). This means that society is the least interested in culture when cultural issues are at the basis of all political, social, legal and artistic domains. Culture also helps in developing different approaches, opinions and concepts as well as in attempting to solve problems. However, it was interesting to note that there was diversity in the main topics (chart 6) despite the discrepancy in their representation.

With regard to the nature of speech in talk shows, it is considered interactive, meaning that it takes place through what is said by one interlocutor (whether in the studio or not) and it is completed with the participation of the other interlocutor. Therefore, the guest, while addressing the host is basically addressing the receiver of his speech (the third party<sup>6</sup>) to convince him or at least to influence him.

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<sup>6</sup> Cf. Charaudeau P., <<Tiers où es-tu?>> dans *La voix cachée du Tiers. Des non-dits du discours*, L'Harmattan, Paris, 2004.

By the same token, it is worth drawing attention to the fact that the speech, which in itself is a program, continues to be followed on YouTube in order to view excerpts of the show, mainly the parts of verbal skills with high tone for instance or sharpness of the speech or apparent violence or maybe a withdrawal of a guest, etc. Then it is in fact an interactive speech through the follow on Twitter or Facebook, etc.

In other words, when airing, the speech interacts with the talk of the viewer of the speech: (Marcel Ghanem on Twitter: People are asking why Nicolas Chammas (Head of the Beirut Traders Association) is present (in the show)...Where is your place, as economic institutions, in this movement" ("Kalam Annas" 3/9/2015).

After the show, there is still interaction through comments by the viewer when he views the program or part of it on the Internet and writes his opinion or response in the comments section. With the new media and technological developments, the viewer's speech in his response and comments is considered as part of the completion of the news item. For example, even in a newscast, citizens' comments on a certain topic are sometimes mentioned and become a news item with what it generates in terms of responses which in turn become news items themselves.

This is to show that the interactions of a talk show do not end when the show ends, and that verbal interaction does not take place only between interlocutors or between host and guest but also between all of them and the viewers. The same thing happens with any newspaper article whereby the reader's response is read together with the article and represents an immediate reflection of interaction. Sometimes, this possibility is not available and interaction on the spot is not allowed. In this case, the viewer interacts with the topic in a different place. So, we can see that interaction has become a part of the information which is no longer exclusive to journalists.

## **2-1 Political Speech as Theater**

What is said in political talk shows is a political discourse that presents itself as confronting a previous or a following one and a position about it is emitted, either in support, opposition or reprobation, etc. It is the

rebuilding of a strategy as imagined by the interlocutor with the speech in command while he verbally confronts the others.

This reformulating of the strategy could reach lingual distortions (with the purpose of manipulating and influencing) and letting the pathos (emotions) overtake the logos (logic), in order to facilitate the viewers acceptance of mental and conceptual visualizations. This practice is even used by the host when he appeals to emotions when asking questions.

Political speech is also part of talk shows within the concept<sup>7</sup> of “talk to win” as it happens in electoral campaigns, “words for votes.” In this case, speech is used to gain support, confirm a position or reiterate a refusal, etc. Support materializes in elections through voting while outside of elections it materializes through gaining points that elevate the standing of the personage-guest. (These points are counted in Western societies and are mentioned at every appearance of the guest.)

Speech in talk shows strives to achieve gains through media success, which makes it appear truthful, convincing and credible. The speaker has his part in achieving success; but it also depends on the program itself, meaning how the dialogue takes place. Speeches appear as narrations from a novel that resembles an internal truth for each speaker-guest where he speaks about the nation, institutions, political and party options, etc., and the capability of each personage to present his narrative as a true story and his ability to entice the receiver’s emotions in order to focus more on the “emotions of the moment” at the expense of the emotion in general.

In this respect, political speech is a “theatrical” discourse that calls for a theatrical production capable of giving doses of enjoyment to the show. It is also “fictional” as the credibility of the information is at a minimum level<sup>8</sup>. All talk shows in the world, even in most developed countries, show that. According to Umberto Eco<sup>9</sup>, semiotics, which is the study of signals and symbols, study whatever can be used for the purpose of lying, and when it is impossible to lie, there is not much to say that makes sense. So, in order to say something that has a meaning and that can be studied

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<sup>7</sup> Bertrand Denis, Dézé Alexandre et Missika Jeans-Louis, Parler pour gagner: Sémiotique des discours de la campagne présidentielle de 2007, Les Presses de Sciences Po, 2007.

<sup>8</sup> Charaudeau P., **Le discours politique**. Les masques du pouvoir, Librairie Vuibert, Paris, 2005.

<sup>9</sup> Cf. Eco Umberto, **Traité de sémiotique générale**, 1975.

through semiotics, there should be a place for lies and interpretations, according to Eco. In other words, there is a purpose of informing and the interpretation is not unique, but it differs from one person to another.

That is why we notice that the guest who is present in the studio appears to be aware of this television strategy and he states that he is there in order to “shed light on the truth,” or to “make the public opinion aware.” But within this strategy there is a presentation or a show that does not make the viewer bored for hours, which can sometimes reach up to three hours in some certain circumstances. Newscasts are, in this case, delayed up to half an hour from their regular timing. So for the news to be delayed, the topic-guest has to definitely be very important.

## **2-2 Effect of Emotion and Feelings in Televised Speech**

Silence, which was in the core of a number of interviews in the 60s of the last century, is not allowed in television anymore. The obvious reality is more important than playing on the guest’s feelings. Laughs and tears replace evidence, as it is not always easy to verbalize things. Sometimes we express our ideas through other signals. Tears help convince people, so sometimes, the camera gets close to the eyes before tears come out because it is now known when and how tears come out.

At times, the guest or the host looks at the TV team that is behind the camera after having said or heard something specific, and sometimes, we hear laughs or applause. Expressions make feelings prevail over logical clarity.

Emotion does not only appear more truthful than ideas, but also more universal because it is a human matter<sup>10</sup>.

Anger also has its place in talk shows and the cases and reasons that lead to anger are numerous:

- Sometimes, the guest leaves the studio. He could also threaten to do so and then, either does it or changes his mind. Anger that explodes in the studio divides viewers between those who sympathize with the angry guest and those who don’t, since he could not control himself. This is against the

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<sup>10</sup> Cf. Taghief P.-A, *L’illusion populiste*, Flammarion, coll. Champs, 2007.

point of the program which in fact is a dialogue. Sometimes, the guest quits because he is facing another guest who does not respect him, and other times because of questions asked by the host that he cannot accept or that he considers provocative. At times, the guest leaves because the host didn't respect the agreement by calling a guest from the opposite side without the approval of the first guest. There are numerous examples of this, happening in Lebanon. As this occurrence repeats itself, viewers are divided between those who agree with the withdrawal because of the breach of the agreement or of the ethics of dialogue, or even because of the host's bias (which is the worst violation) and those who disapprove, as they consider the withdrawal a failure in dialoguing and a weakness.

- The level of anger can increase in the verbal interaction. It can even get to the point where guests are hitting each other. In our survey, we often saw finger pointing (as threats). Standing, leaving the seat and asking the host to remove the other guest have also taken place. Hitting the table even on the part of the host, airing stoppage and leaving to make a statement have also happened, as well as the return to the show with a guest who had previously left.

This took place in the program "Bila Hasana" (12/5/2015) for instance, during our monitoring period when the guest, lawyer Tarek Chandab walked out. There was also an indication and a request from another guest in another program regarding his conditions to stay when he was under a siege of comments and questions from the host and the other guest; he asked to answer the questions the way he liked ("The Al-Ousbouh Fi Saah" 9/8/2015 with deputy Khaled Daher and former deputy Hassan Yacoub):  
Daher: "Keep the program for yourselves."  
Daher: "It won't work that way....I don't work like this."

In another instance in the program "Hadeeth Al-Saah" with the member of the Kataeb political bureau Serge Dagher and journalist Joseph Abou Fadel on 3/4/2015:

Serge Dagher to the host: "If you want us to continue the show, you shouldn't let him go on."

- Provocation also exists in the form of laughter on the part of a guest while the second guest speaks which led to the withdrawal of the latter.



- Dealing with this situation takes place in the studio behind the camera and in front of it, by stopping the broadcast and playing advertisements, or audio cut (video too) to the guest (according to Roland Bart, the highest level of violence that speech can receive, is its silencing).
- Discussions are witness to the difficulty of separating the real thing and the allusion to it, between what really exists and what seems to exist, between real feeling and pretending. That is why, often times, anger and violent speech are not previously planned by the guest or the host, but emotions and feelings overtake what is planned to be “represented” and how it should appear.
- The program becomes something different when dialogue is broken that way. What is needed is “winning”, the verbal, logical, emotional, and the show’s figurative contest, but not through violence, provocation, humiliation or through abandoning what is called “civility” and “politeness” in the political speech.
- The study showed, during the period in which it was conducted, that the vast majority of the shows did not include impolite terms except for one single episode and for a very short period of time before the air went to advertisement. Some terms, for instance, could be traded for others that are more courteous but these cases are infrequent: “It is known that President Gemayel always used to go there...discretely ...” (journalist Joseph Abou Fadel in reference to the visits of President Amin Gemayel to Syria, in the program “Hadeeth Al-Saah” on 3/4/2015).
- Analysts came up with three categories for the political speech: the “polite” speech, the “a-polite” speech with absence of politeness and, finally, the “impolite” speech. The a-polite speech is the most widely used.<sup>11</sup>
- In talk shows around the world in general, the fact that the guest may somehow lack politeness or even appear violent seems to satisfy the expectations of the viewers, and in this respect, participants are playing

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<sup>11</sup> Kerbrat-Orecchioni, Catherine, <<L’impolitesse en interaction: Aperçus théoriques et étude de cas>>. ICAR, Université Lumière Lyon 2: Catherine.kerbrat-orecchioni@univ-lyon2.fr

their assigned roles.<sup>12</sup>

- The limits of a-politeness, which is the lack of politeness, without reaching the level of impoliteness, could draw the scope of acceptance and understanding. Impoliteness, however, complicates the matter. It could entice the guest on the opposite side to reply in kind, thus making the impolite speech one of the targets of the verbal exchange by canceling the impoliteness of the first speaker by the second. Exchange of impoliteness in talk shows is the biggest cause to a complete verbal disruption.
- Tension can develop from verbal violence to reciprocal violence, then to reach its peak with physical violence.
- Violence does not show up only through speech, but also within the speech's choice of words or even in a non-verbal way. We could say that in all programs, there are numerous kinds of violence (verbal or physical) that we can find within the interlocutors' speech, and also numerous ways of hitting: with a coffee cup, a chair, hands, etc. We see then that violence does not only impact the general principles of politeness, but also the rules of argumentation and the rules that govern dialogues in general, as well as the acceptance of words and their exchange.
- Results of our survey have shown that 9% of the talk shows have experienced verbal violence between interlocutors. Most of the dialogue took place quietly (chart 3). Lebanese authorities seemed targeted the most from different sources such as experts, analysts, activists, etc., except from politicians who were the only ones to target "Hezbollah," and the difference is minimal between the two targeted sides (chart 17). On the one hand, verbal violence reflected a standing conflict between sharp opinions and, on the other hand, the targeted sides reflected the themes of the discussion and criticism.

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<sup>12</sup> *Ibid.*

### 3-2 Examples of Representing the Opposite Side in the Dialogue

In accusatory terms:

- “This policy, based on killing, treachery, treason and targeting of citizens living in safety is the policy of our opponents who pretend to have a policy of resistance and defense of Saydeh Zeinab...He who boasts to have killed 65 civilians in Beirut is a coward, a bastard...” (12/5/2015)
- The sanest option is the commitment to and the agreement with the Resistance in Lebanon. Hezbollah is defending the Lebanese. His options are just but 14 March is losing ... / Bashar Assad will not fall / Hezbollah supports publicly the Houthis. Saudi Arabia has supported Daesh who in turn.../attacked the Christians./ Hassan Nasrallah is the protector of the Lebanese” (Joseph Abou Fadel).
- “ I am angry at seeing the failures, collapses and scandals, the last of which being the garbage problem – The political class has declared its bankruptcy and it is not qualified for managing a chicken pen – On this basis, I reacted positively with the legitimate demands – as economic institutions caring, for a long time, about fighting corruption – I am with the movement in principle only because I care for them – until today, we have not seen the good or the bad of revolutions – 29 August was a wonderful day, but what we saw afterward in terms of occupying a ministry and sit-ins, these movements are now fragmented – there is another way and it is to put pressure on them to elect a President of the Republic- today, you are holding the card of the 29 August and it is an extremely important card, but we should not err in our path – we do not want to bring down governments before we solve the garbage problem – I am keen at not seeing the movement go toward anarchy and chaos – I cannot justify the actions of a person who foments trouble – the demands of the youth are legitimate but bringing down the state is not the solution – we look with our both eyes” (Nicolas Chammas).
- The Syrian people want freedom and their cities are shelled with chemical weapons. Towns are being destroyed and children are being killed and the revolution is confronting the regime – the big calamity is the intervention of Hezbollah in Syria and the killing of the Syrian people

- the fact that Hezbollah went to Syria brought all the woes – before they went to Syria, there was no Daesh – those who do the killing are the revolutionary guards, the regular army and Hezbollah - whoever attacks innocent people is a criminal – it is the rebels who are fighting the Syrian regime and the militias, but the popular revolution in Syria wants a democratic civil state – whoever attacks the sovereignty, the people and the army of Lebanon is a criminal and the one who attacks the Syrian people and displaces its citizens what would you call him? – the justifications of Hezbollah have changed from defending religious shrines to the defense of the resistance regime and the regime that shells its people with barrels and chemical weapons – this regime is dictatorial and it has killed hundreds of thousands – there is a people in Syria who is fighting this regime – the attempt to depict the Syrian people as criminal is not sincere – the regime practices killing with military boots.” (Khaled Daher).
- “The Army Chief is doing his job – general conformity within the military institution is good and working well – those in the Army are not allowed to listen to news – this is political talk – Fouad Siniora and Bahia Hariri, after the events in Abra, started inciting against the Army – when Mikati was asked to form the Government, what did you do to the country?” (Ghassan Jawad).
  - Saudi Arabia is exposed to division and it is an unstable country, but there is stability in powerful countries. Saudi Arabia lives in its Wahabi thought and is focused on Takfirism, and this thought will definitely get to it since this country is the source of its launching to the world. We can't think of change in the Wahabi school of thought, especially after the arrival of King Salman who focuses on the religious school of thought because Islamic Sharia is their cover, and Saudi Arabia keeps pushing the Takfirism.” (Charles Ayoub).
  - “If Iran had used its power at the service of the Arab world, would we have reached this point? – Iran lives on the principle of divide and rule – Its objective is to export chaos” (Ahmed Hariri).

- “Shiite blood that is flowing in Syria will help in Assad’s drowning. And it will water the other community. The Qalamoun battle is a decisive one, and I wish it wouldn’t take place. And if by chance Hezbollah won that battle, it will add oil to the fire and thousands of Sunnis will declare themselves suicide bombers. If every state tries to invade another in order to protect itself, as Hezbollah did, although it is not a state, then the countries of the whole world will occupy each other” (Iqab Sakr).
- “Saudi Arabia is exporting Takfirist fighters: Daesh, Al-Qaeda and Al-Nusra. And what about underdevelopment? We people of Al-Sham are your masters, you people of the desert” (Jamil Al-Ziabi, Chief Editor of Al-Hayat).
- The non-communication appears clear when the group is one. The stronger are the ties inside the group, the stronger is what we call the “dialogue of the deaf”, such as within a political group. We therefore can define dialectical discussion as a “common lack of understanding”. The identity of a discourse can only be made through its refusal of the others’ discourse. Therefore, it is immediately taken as a “misunderstanding.”<sup>13</sup> The political discourse means that there is a necessity that we understand each other but it reflects the fact that there is an impossibility to reach that point.

What is happening here is a translation of the same language, meaning that the people do not talk of the same subject with the same vocabulary, to the point where it seems that the more we communicate, the less we understand each other.

Since the interlocutors are brought together through this non-communication, it seems that there are not two discourses that meet, but one inside the other. The unity of the speech then is not the single discourse or the speech of each interlocutor but it is the interaction of the speech. We do not look within ourselves, but at the others.

We find ourselves here in a situation of a common incomprehension that is subject to a clear and defined rule: Although we speak the same

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<sup>13</sup> Maingueneau D., *Genèse du discours*, Editions Mardaga 1995.

language, there are different interpretations adopted by each side of the dialogue participants, each side interpreting the same language according to their own priorities and talking to the viewers rather than to the other side.

In fact, we are not talking here about the discourse of the others, but about a fake image of it, a simulacrum<sup>14</sup>. Often, dialectical discussion is viewed as a pseudo-discourse and it is accused of two kinds of violence:

- The first is violence directed against the person, *ad hominem*.
- The second is the incapability to dominate in the confrontation and this could lead to great risks.

If it is described as a direct or indirect dialogue through the media, dialectical discussion allows opponents to continue sharing the same space while subject to common questions.

## **2- Linking This Study with the Previous Ones.**

The study of monitoring talk shows is connected with topics that have been dealt with in the four previous studies and which were about, as previously mentioned, monitoring racism, illustrated violence, religious incitement and positive initiatives in the media that signed the Civil Peace Pact.

- The monitoring of the talk show programs demonstrated that positive initiatives do indeed exist. In the distribution of talk shows' principal topics, "civil movement" topped the list, followed by "solid waste" which was the real problem and the motive of the movement. Initiatives for solutions were presented by different sides.
- However, the study observed 464 interventions 80% of which were classified as problems while only 20% were considered as initiatives (chart 7). Initiatives do exist then, but in a small proportion while problems prevail.
- The study showed that in talk show programs, there were positive and humanitarian initiatives such as for instance in the program "Al-Ousbouh Fi Saah" on 9/8/2015 that showed a report about a young Lebanese man who suffered from a vision problem. He was able,

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<sup>14</sup> Maingueneau D., *Sémantique de la polémique*, Lausanne, L'âge d'homme, 1983, p.23

however, to write poems and use a computer. George Salibi began his introduction by saying: “On the backdrop of this report away from politics, we open our program saying that foresight is more important than vision, hoping that those who are in a leadership position in the first place would hear and learn.”

The host ended the program by talking about the “Hermon Marathon”, scheduled to take place the following week, saying: “I am trying to shed light on citizens’ services issues as well as development, humanitarian and regional issues.” This was a show that presented, between the two reports, current subjects and in a way that sometimes heated up the discussion.

- Even when the host says “they will agree” (while talking about two opposite sides in politics), he really is orienting the dialogue in a positive direction.

Violence in talk shows is not really as it appears in the pictures that clearly reflect the strength of the situation. In this study, violence, when it occurs, is only verbal. We could also say that violence could escalate into a physical altercation, such as when one of the guests throws a glass of water at the other or hits him with a chair. These incidents have indeed taken place, but they are not very common. In the sample that we studied, such occurrences didn’t take place. There were, however, some signals through finger pointing (these imply a threat and they are not desirable in a dialogue). In the narrative during the dialogue, stories of violent practice were told and some called it “criminal” with verbal and hand representation of the violent facts, etc.

Some of the episodes contained confessional discourse, like for instance in the program “Al-Ousbouh Fi Saah” of 9/8/2015, with retired Brigadier General Amin Hoteit, the member of the political bureau of the Future Movement Mr. Mohammed Mourad, the leader in the Free National Movement Mr. Antoine Nasrallah, the Chief Editor of the newspaper Al-Joumhouriyah Mr. Charles Jabbour and the political analyst Mr. Ghassan Jawad.

Mohammed Mourad: "But with regard to President Siniora, everybody agrees that he is a statesman.

Antoine Nasrallah interrupts him: "What do you mean by everybody?"

Mohammed Mourad: "Everybody who has some moral sense and is nationalistic."

Antoine Nasrallah: "You mean I don't have moral sense?" I don't have a conscience? Please, take it easy. Relax..."

Antoine Nasrallah: "You don't understand."

Later...

Antoine Nasrallah: "I mean you haven't understood the Christians."

"Some people do not see that there are Christians here... there is a targeting of the Christians."

Charles Jabbour: "In brief, Lebanon is subject to a Saudi-Iranian balance, Sunni-Shiite, Hezbollah-Future Movement. Not a single Christian group, whether it is 'Lebanese Forces' or 'Free Patriotic Movement' or 'Kataeb' or anyone else, can break the current Sunni-Shiite will. They just can't."

George Saliba: "Antoine Nasrallah is telling you that the Christians are marginalized and they don't have any role now."

Charles Jabbour: "The Christians themselves have to determine what they really want...There are 4 issues in which Christians can't decide alone..."

I am convinced that we, as Christians alone, have no say in these 4 principal issues and I call on the 'Lebanese Forces' and the 'Free Patriotic Movement' and the 'Kataeb' and all the other Christian forces to agree on an electoral law and take it to the Muslims without trying to impose it on them..."

George Salibi: "They tried to agree but who came against the electoral law known as the Orthodox law?"

Charles Jabbour: "You cannot enact a law that is not accepted by the Sunnis and the Druze."

In the corpus of the talk show, words were expressed that made the moderator interrupt the interlocutor to ask him if his discourse was not inflammatory as happened in "Al-Ousbouh Fi Saah" on 17/5/2015 with deputy Khaled Daher and former deputy Hassan Yacoub.



Daher: "If a Sunni is caught with a gun in his hand, he will be arraigned under the terrorism law...when they say there is a Sunni, they mean there is a terrorist, and a Shiite means resistance."

Salibi: "This is a confessional and religious discourse."

Dahe: "This is a discourse that targets the Sunnis in order to subjugate them."

Salibi: "Doesn't this discourse inflame the situation and stir confessional discord?"

Later...

Daher: "I gave you some examples on how this tribunal was like a Damocles sword on the necks of Christian opponents..."

Salibi: "You are a Member of Parliament responsible to the people, the country, and the nation. Don't you think these words have a certain effect? Don't they incite confessional discord at this time?" ...

The new racism, as it appears in the previous study, is when we stereotype the others and fear them. It is hidden, indirect and it doesn't distinguish between races. Instead, it focuses on the fear of mixed races and this fear is openly, and sometimes tacitly, found in the political speech.

## Conclusions

### 1- Quantitative results

- The study showed that in 13 episodes out of 56, the host showed bias toward a political side. Therefore, it is necessary that remaining neutral is key to the success of the program.
- The dialogues in general were peaceful in 91% of the cases, but one single program experienced a verbal altercation and physical and verbal violence, the consequences of which will last for a long time.
- The highest proportion is for the political issues while cultural issues are completely absent from discussions. This gives the impression that the crisis is political when, in fact, the crisis is entirely cultural and must be dealt with.
- The diversity of topics when discussing political issues was remarkable. The garbage crisis and the civil movement occupied an important part and even a different aspect in the program (filmed outside the studio) in order to support and shed light on the public place where the demands were made (we are referring here to the places where the demonstrations took place).
- Vacancy in the Presidency was also one of the first-line topics. The National Dialogue and confessional conflicts come third in the list of topics.
- This study's results demonstrated a clear absence of women (2%) in talk shows and this is a problem that must be addressed.
- With regard to the guests, although the figures show a diversity of politicians, journalists, experts, etc., politicians remain first in the list (and they are some of the same ones who are invited from talk show to talk show). The light presence and near absence of the non-media analysts bring up a problematic question and refer us again to Bourdieu: "What does it mean for an intellectual to be on TV?" Then a question

such as, why does this absence require a review of the mechanism of the dialogue according to the communication circumstances?

- It is noticeable that the programs “Kalam Annas” and “Kalima Hourrah” did not include direct accusations, to the contrary of “Bila Hasanah” and “Al-Ousbouh Fi Saah.” These shows had direct accusations almost equally, followed by “Bimawdouiyah,” “Inter-Views” and, finally, “Hadeeth Al-Saah.”

## 2- Substance

- The argumentative discourse that appears in TV talk shows seems interactive, convincing, as though giving priority to emotions over logic, relying on the talkative self, dialectical, constructive of the concepts through the discourse of the other interlocutors. It is also theatrical and illustrative, using the instruments of a show and is subject to the limits of the media performance. The communicational situation is akin to a theatre with its time and scope limits.
- Understanding the talk shows necessitates a focus on the words since the program, in its dialogues, relies on the verbal exchanges and the so-called “economics of verbal exchange” as patterning is essential in media. Focus should also be put on the format, since the visual aspects are an influential and effective element of the program.
- Talk shows are like wrestling but not all blows are allowed, according to Bourdieu.
- From the perspective of media coverage, all feelings are not equal. Some seem to be better than others which caused the drawing of a new map for feelings.<sup>15</sup>
- We know from Aristotle that emotion is at the heart of the relationship that exists between an audience and a show. The purpose of imagination has always been, and still is, to make an effect on those who read it or look at it, whether it is to generate fear or more

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<sup>15</sup> Jost Francois, <<Pragmatique des émotions télévisuelles>>, Groutus, Février 2011.

complicated emotions. But from where does repeated disapproval of using emotions in media stem? Is it because emotions and feelings have strongly moved from the world of imagination (where they really belong) to reality or rather to the way reality is represented by media? Could it be due to the shift from showing the world to a world show?<sup>16</sup> But since this is an act or an action that leaves an effect on the viewer, it is possible that it meant to generate other acts (mercy, voting or even financial contributions). But first of all, it is important to understand what the changes that are imposed by the instruments are and how they are used to incite emotions, on the emotion itself, and more precisely, how much of this change is due to the media compared to how much is due to the person using this emotion, meaning the speaker...

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<sup>16</sup> *Cf. Ibid.*

## RECOMMENDATIONS

- A provocative host who takes sides during the dialogue is more dangerous than the guest politician who provokes. In fact, the host has to continue managing the program in the coming weeks, and this is where his responsibility lies; and the necessity for him to be neutral is of great importance. His performance guarantees the safeguarding of the rules of the dialogue and the high level of discussion.

The duties of the host are as follows:

- Selecting quality guests and themes of discussion to avoid verbal violence.
- Always maintaining control of the dialogue in order to prevent the guests from over-stepping their own boundaries and losing control of their emotions.
- Explaining to the guests the rules and ethics of the program in order to have them prepared in advance to follow debate etiquette.
- Quickly preventing any rise of anger from the guests and being prepared to cut the broadcast through advertisement in order to calm the atmosphere instead of letting the anger rise to reach verbal or physical violence.
- Committing himself to not allow any verbal or physical violence.
- When necessary, using terms like “I apologize” or “I register my reservation to the use of this or that word or to the publishing of a picture,” “I refrain from transmitting this word as it does not comply with the ethics of dialogue,” etc. By doing so, he encourages the guests to act in a similar way and he sets the rules for the program, what is

permitted and what is not.

- Always striving to represent the opposite side, and sometimes the position of those not present in the program, and to not have any reservation on hosting opposite points of views and opinions.
- Being aware that his program rakes in high viewership and taking advantage of this forum in order to present humanitarian topics.
- Also being aware that he enjoys an effective role in developing a space for dialogue that allows bringing different opinions together.
- Striving to avoid or even denouncing racism if it is expressed on his show, and in case it does, correcting the interlocutor who uses inflammatory racist language. This study mentioned this issue.
- Selecting diverse guests as diversity enriches the program as well as avoiding having the same guests over and over. When the topic of the discussion allows, diversification in the selection of guests enriches the program through the presentation of multiple opinions and approaches.
- The financial situation of the TV station imposes a certain way of dealing with the information market. For instance, when the program “Kalam Annas” discussed the food issue in Lebanon before our period of monitoring, it drew the viewers’ attention to a subject that was later termed “food safety” and citizens and politicians alike appreciated bringing this subject to light. This shows that success of talk shows depends on the topic, the public interest, the host, the selection of guests, the performance, the production of the program, etc.
- The TV station management also has responsibility toward the citizens by allowing its programs to address topics and issues that media should highlight. Through its policy, it can also help in launching initiatives or give these initiatives a platform. On another level, it can engender (in case of nonexistence) a pact or activate one that it has previously agreed to. There already exists a pact signed by the TV stations. The management is responsible for guaranteeing the respect of this pact

that will help keep civil peace. The stations have the duty of addressing and representing multiple opinions.

The producer of the program also plays an effective role in the selection of the topics, guests, themes of discussion, training the team in charge of the program and coordinating between the host, team and guests. He also has to prepare to receive the viewers' questions or interact with them through social media and keeping the activation of the sites connected to the program (the Facebook page of the program or other social media), etc. in order to stay abreast of all developments related to his program.

Since the large majority of the programs are political, the management, producer and host can also widen their scope in the selection of personages in order to have more opinions and approaches of experts from outside the political spectrum but knowledgeable in the field. We have noticed that has not happened often in the programs we monitored.

On the other hand, the management and the producer can expand the scope of the program by giving more space to social, legal, economic, environmental and cultural issues as they are at the core of citizens' daily concerns and they contribute to the improvement of their lives. These are professional principles that the above-mentioned pact requests the persons in charge of talk shows respect.

It is also worth drawing the attention to the challenges faced by the TV station when it does not own the program and at the same time, tries to reconcile its principles with the principles of the program owners.

The TV program is the product of team work, and the more the team is homogeneous, the more successful the program will be.

The importance of the host's role stems from the fact that he is the one who appears with the guests, and he is the one in control of the program. Through him, the rules and ethics the TV station has agreed to are respected. The Journalists' Pact mentioned the role of the host

when it stressed the necessity of his neutrality, professionalism, self-censorship and not expressing provocative bias.

The producer also has an important role in presenting the guests equally and without distinction between one and the other, and ensuring the highest level of professional preparedness in live coverage and anticipating any possible emergencies.

His duty is to ensure the best production to a program that should not rely on playing with emotions, but rather on a dialogue taking place around a table and in a specific visual framework within the capabilities of the TV station or the producing company. Professional ethics are another challenge for the program producer who should know how minor details affect the viewers' appreciation of the program and how lighting, camera, and filming affect the good transmission of the guest's and host's discourse to the viewers.

In order to avoid letting the theatrical aspect dominate the show, and talking from a pure commercial and information logic, we cite here Jacques LeBohec's explanation of the media argumentation: "Some journalists like to exacerbate open conflicts, and sometimes create one because it is illustrative and it contributes in 'attracting more viewers', even at the price of an offensive reduction in the presentation of problems and issues. In this commercial aspect (not nationalistic), argumentation is an instrument at the service of the media market that is manifested through sales figures and viewership rates" (Dictionnaire du Journalisme).

It is then an important necessity to direct the viewers toward high-level dialogue and present in depth diverse political and social issues, with an educational purpose and taking in consideration the terms of the media shows that preserve a good level of advertising, while giving priority to a real and useful dialogue.

Since Pierre Bourdieu appeared in 1996 on the program "Arrêt sur images"<sup>17</sup>, the arguments continue: Can we save television from within

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<sup>17</sup> "Arrêt sur images", La cinquieme, 23 janvier 1996 et 13 mars 1996.



itself? Bourdieu's answer is negative and he wrote at the time his book, "About Television"<sup>18</sup>, in which he presented a strong criticism of this medium. But prior to that, a debate on the pages of "Le Monde Diplomatique" took place between him and journalist Daniel Schneidermann who was the host in the French Canal 5 program "Arrêt sur Images."

Comments about this interview and its consequences<sup>19</sup> continue through today despite Bourdieu's passing. This could constitute an incentive to host intellectuals from Lebanon and abroad who could give their opinion about the world that is still experiencing serious conflicts. They could simultaneously reconcile the terms of the televised media work with the specificity of the guests, this being what Bourdieu considers problematic in his above mentioned interview about the appearance of intellectuals on television when he suggested television might lose its independence when it is subject to the technical terms of a media instrument (speed, interruption of speech, camera games, audience and décor and editing, etc.).

In spite of the professional sophistication enjoyed by talk shows in Lebanese television stations, and in spite of the fact that the host is aware of his role as a guarantor of transmitting the ideas and the opposing views in a polite way, the culture of self-criticism (on the part of the media instrument and the team in charge) contributes in making more progress toward professionalism and respect of the Pact.

Before disputing in his book the reasons for his criticism, Bourdieu said: "I could wish, but without much illusion, that my analyses will not be viewed as an attack on 'journalists' or on television...However, I hope that these analyses will contribute in providing instruments or arms to those who deal with the picture and who struggle in order to prevent the transformation of what could be a wonderful instrument of democracy into an instrument of symbolic oppression"<sup>20</sup>.

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<sup>18</sup> Bourdieu Pierre, sur la télévision, Edition: Liber, 1996.

<sup>19</sup> 1996: Bourdieu à Arrêt sur images, Par la rédaction le 22/07/2015.

<sup>20</sup> Bourdieu Pierre, *Ibid* p.37.