

# Media discourse in the digital environment: Misinformation and sustainability challenges - Case study of "Marwa Boughchiche" case during the period from May 24 to July 5, 2025

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**Abstract---**This study explores the challenges of media sustainability in the digital environment, focusing on the rise of disinformation as a key feature of the post-truth era. Using a qualitative case study approach, it examines the case of Marwa Boughchiche (May 24 - July 5, 2025), which illustrates the shift in media discourse toward rumors and false narratives, particularly on YouTube. The analysis reveals a decline in public trust in both official and unofficial sources, amid a flood of conflicting stories and a lack of clear professional standards for digital content. Findings point to the ethical and institutional fragility of digital media platforms, alongside the growing influence of unqualified content creators. The study concludes that media sustainability goes beyond technical and economic dimensions, requiring a reassertion of ethical and epistemological values. It calls for responsible digital practices that uphold a balance between freedom of expression, information reliability, and the dignity of individuals.

**Keywords---**media sustainability, disinformation, digital environment, post-truth.

### **Introduction**

The current digital age has an unprecedented distinction and a remarkable footprint, as it is an era that has provided many different possibilities; it has reduced the effort expended, reduced the economic cost, and reduced the waste of time in most areas of life, especially in the media and communication sector; as modern digital tools have enabled individuals to access information, communicate their voices, and exert real influence in the public sphere in a way that was previously considered an unattainable dream. Digital platforms have been able to reduce geographical and cultural distances, and have made the world seem like a 'small village', where everything is exposed, fast trading.

Social networks can be described as a digital extension of the traditional markets that ancient societies knew, such as the Arab Okaz market, the Greek Agora, Asian bazaars, Roman forums, and later various European salons. All of them were open spaces for public meetings, where ideas were deliberated, experiences were presented, and big issues were discussed, which contributed to building collective consciousness, shaping taste, and guiding public opinion. Despite the different formal structure of these spaces between the past and the present, the human need for meeting, Exchange and communication has remained constant, and even intensified with the acceleration of the pace of digital life.

But what distinguishes social media networks today, besides their ability to combine the speed of dissemination, breadth of scope, and Multimedia, is that they have surpassed traditional media in instantaneous coverage and time interaction, and users are no longer passive recipients but have become producers and distributors of content, which led to profound transformations in the relationship between the public and information and the construction of the public sphere. However, it has provided

an open and decentralized digital environment that is fraught with credibility, the spread of fake news and misleading discourse, which negatively affects the sustainability of official media and the legitimacy of its institutions. While traditional spaces are subject to direct social control and censorship, the digital space is characterized by anonymous identity and instantaneous proliferation, creating new forms of symbolic and informational violence. Therefore, this complex reality holds historical opportunities to rebuild a modern digital ethical system based on the principles of transparency, justice and inclusiveness, beyond the mistakes of the past, one of the most prominent problems raised is the erosion of trust between the public and professional media, especially with the confusion between truth and rumors. (Wardle & Derakhshan, 2017).

This contradiction is also observed in the Algerian context, where traditional social spaces such as cafes, markets, corners and squares had a social role in shaping local public opinion, where community control and control limited excesses. While the digital space has become an arena for all forms of political, social and cultural expression, it has not been devoid of the same challenges, but the phenomenon of incitement speeches, violence and misinformation has worsened, especially in light of weak censorship, the use of pseudonyms, and the absence of digital media education.

In the same context, the case of the Algerian teenager 'Marwa Boughchiche' (13 years old), who was kidnapped and killed in tragic circumstances (2025), is a vivid example reflecting the challenges of misleading discourse in the digital environment, where during the days of her disappearance and until the announcement of her death, social platforms were swept by a wave of rumors and conflicting information, often without a journalistic or professional reference. This speech caused a media chaos that affected public opinion, and weakened the official media, which seemed late or ambiguous in its handling of the issue, deepening the gap of trust between the public and media institutions.

The study aims to analyze the phenomenon of misleading speech in the Algerian digital environment through the case of Marwa Boughchiche, focusing on the patterns of misinformation and highlighting the producers or promoters of it on the one hand, and exploring the relationship between this sensitive social phenomenon and the sustainability of media as a reference institution in an open and complex environment on the other hand. Therefore, the research seeks to develop a critical vision to protect the media from the effects of misinformation and falsification of facts, and restore its role in telling the public with integrity and credibility, especially at a time when the truth is under threat.

The situation is not isolated, but falls within the global transformation in the structure of contemporary communication, as recent years have witnessed an

increasing interest by Western researchers in studying misleading speech and its impact on the public and the sustainability of the media, with the expansion of social platforms, and freedom of expression that facilitated the spread of fake news and undermined professional verification. On the other hand, the Algerian context lacks in-depth studies, which makes the current research an important opportunity to contribute to understanding contemporary transformations in the digital environment.

- **Overview of misinformation discourse research**

Although disinformation is an old practice associated with wars, conflicts and various political and economic disputes, the American journalist and political thinker 'Walter Lippmann' Lippmann Walter has drawn attention since the beginning of the twentieth century, to the deep role played by the media in shaping the consciousness of the masses. Through his famous book *Public Opinion* (1922), this researcher put forward a central concept that is still cited today, that people do not perceive reality as it is, but deal with simplified 'mental images' manufactured by the media, and implanted in their minds. So, Lippmann believes that man lives inside the so-called pseudo-environment, which is a mental version of reality, built on incomplete or distorted information, repeatedly presented by the media according to certain interests. This leads to the production of stereotypes, which become the individual's reference for understanding the world, and are often inaccurate. (Lippmann, 1922, p. 29.

This vision extended to the thinkers 'Pierre Bourdieu' Pierre Bourdieu and 'Herbert Schiller' Herbert Schiller who represent an early dualism in exposing the mechanisms of this misinformation, analyzing its deep structure. Bourdieu believes that the media not only convey reality, but reshape it through what he calls symbolic violence, where they impose patterns of thinking and receiving unconsciously from the recipient, while Schiller focused on the structural relationship between the media and major economic and political institutions, pointing out that the media is used as a tool for cultural domination, and to direct public opinion including It serves the interests of the dominant elites. In doing so, both researchers provided a critical insight, in Lippmann's footsteps, into how media can be harnessed to manipulate minds and guide collective behavior.

This long-standing theoretical framework finds its extension today in the phenomenon of misinformation on social sites, which play a similar, and perhaps more dangerous role in building a mental image among the public, by spreading misleading information that is repeated until it is engraved as facts on the minds. Here, a clear similarity is shown with what Lippmann noted about audiences who often do not look for complex truth, but prefer simple, ready-made narratives that confirm what they think in advance. The issue is not limited to controlling the content of news bulletins and news of the written press or radio, but has become linked to artificial intelligence algorithms; targeting users through what is known as information bubbles or the so-

called filter bubbles Filter Bubbles, a concept that refers to the situation in which a person is surrounded by information and opinions that only reinforce his current beliefs, while Facts that oppose him automatically or algorithmically.

The term was coined by Eli Pariser (2011) in his book *The Filter Bubble What the Internet is Hiding from You*, where he revealed a real crisis related to trust, credibility, the ability to distinguish between reality and disinformation, as well as hidden control over digital behavior, which in turn indicates The concept discusses digital activities such as sharing, publishing, interacting with content, and receiving information, and is considered a key element in analyzing and understanding the modern dynamics of information exchange and mass influence. From it, the new dimensions of manipulation based on amplifying misleading rhetoric and fake facts in the service of certain political and economic agendas are manifested in a media environment saturated with information but lacking reliability. This development also brings back to mind the ideas of Bourdieu and Schiller, and reveals the need to develop new monetary tools to understand the mechanisms of digital disinformation.

To complement what has been said, through the feature of recommendation algorithms for social platforms, which highlight content that arouses attention and emotions, and not necessarily what is accurate or reliable, they not only reproduce stereotypes, but actually 'prioritize' according to commercial or ideological criteria, directing users ' thinking towards certain issues at the expense of others. Therefore, Walter Lippmann's warnings from more than a century ago cannot be sidelined, they are still alive, and more urgent under the deluge of disinformation, and if traditional media created a false environment, social sites create whole parallel environments, for each social group, which makes common understanding more difficult, and disinformation more effective.

In this regard, researchers Claire Wardle and Hossein Derakhshan (Derakhshan,Wardle, 2017) presented a report that is considered one of the most important references in the field of information chaos on the Digital Earth, as it formed a detailed ground and an integrated framework for understanding the phenomenon of the nature of misleading media discourse, or what was previously called 'information Disorder', where they presented A classification of this digital phenomenon, which consists of three important communication elements: the sender is an Agent, which can be: a private person or an influencer, or corporate entities, and it may be a robot, or automated accounts. The second element is the message message, which may contain types of misleading information, including regarding false/ fake information (Misinformation) that is published in an unintentional way, and causes unintentional confusion, then misleading information (Disinformation) that is intentionally published in order to manipulate and harm others, in addition to harmful information (Malinformation), which is Information is correct, but it is used, despite

its correctness, in a way that harms and harms. This classification is an essential starting point for understanding the nature of misleading discourse in the digital age and its impact on societies and the media. Finally, the audience element, which is received in accordance with his previous beliefs; his media culture; and most importantly, how confident he is in the source of information, and this report confirmed that the emotional response It plays a prominent role, as false information often spreads faster than the real one due to its arousal of emotions such as anger, fear, and joy. (Derakhshan, Wardle, 2017).

With regard to the three stages of the process of creating and disseminating information, the researchers have limited them to the creative process of Creation, in which the story is invented or an image/video is modified; production Production, which is a very crucial stage for the state of information disorder, in which the content is prepared for publication after designing, putting an attractive title, adding tags, and other Sometimes old information may be reproduced to look new. The last stage is either distribution or diffusion distribution; it can be automatic (via algorithms) or manually (sharing between people), often without verifying the source. (Derakhshan, Wardle, 2017),

For its part, the study 'Vosoughi, Roy, and Aral' (Vosoughi, et al., 2018) is another important turning point in understanding the dynamics of digital behavior and its relationship with the phenomenon of disinformation and the spread of digital fake news. This study was published in the journal Science, and based on the analysis of huge data from the Twitter platform during the period from 2006 to 2017, trying to answer a central question: is fake news spreading faster than real news And if so, what are the reasons behind this .

The results of this field research showed that false news spreads very quickly, widely and deeply compared to real news. In certain contexts, especially in the political sphere, fake news was almost seven times more likely to be republished than real news. Remarkably, it turned out that this difference in prevalence is not due to automated intervention through robotic accounts, but to human behavior itself, as real users were more inclined to share fake news (Vosoughi et al., 2018).

It is an interactive pattern that researchers have interpreted as coming through the concept of 'novelty', or novelty (as we found), as fake news often contains unexpected or intriguing information, which makes it more attractive for attention and participation. In addition to the emotional factor, Emotional Novelty indicates that false news often carries a language charged with negative emotions such as fear, anger, and surprise, which stimulates emotional responses in recipients. The third factor relates to what is known as social motivation, where individuals tend to publish

content that enhances their social status and highlights their distinction among their peers, even if this content is misleading. (Vosoughi et al., 2018).

Moreover, the study highlighted the negative social and political effects caused later, especially in such sensitive areas as elections, public policies, Public Health (period of epidemics), disaster management. The study concluded that social platforms do not act as a neutral medium for transmitting information, but are considered a fertile environment for spreading misinformation, due to the design of interaction algorithms, which reward content that achieves rapid spread regardless of how true or reliable it is. (Vosoughi et al., 2018).

For its part, the study of the researcher (Lazer, 2018) and his colleagues analyzed the problem of fake news, focusing on how the phenomenon arose and the mechanisms of its spread, and then its impact on public behavior and public opinion, reflecting the fragility of public confidence in the official media. They also discussed the challenges of employing digital development to meet this challenge, emphasizing the importance of developing critical thinking skills and media awareness among the public.

A study (Gentzkow, Allcott, 2017) focused on the impact of fake news on public attitudes and voting during the US elections in 2016, showing the pivotal role played by social platforms in spreading misinformation quickly, which leads to undermining public confidence. The study also provided an analysis of how these types are spreading in the digital environment and their impact on society, politics and the media. Therefore, she called for the need to develop policies and regulatory measures to counter this phenomenon. Here, the researcher (Napoli, 2011) studied the transformations that have occurred in the relationship between the public and the media in the digital environment, pointing to the phenomena of fragmentation of the public and the multiplicity of information sources, which complicates media sustainability. The researcher highlights this fragmentation as an influential factor in how the public receives media discourse and forms their opinions, especially in the context of the spread of conflicting information. Therefore, he discussed the importance of the challenges facing the sustainability of media in light of the disintegration and fragmentation of the audience and its fragmentation according to interests and types of platforms. Therefore, he linked the phenomenon with the difficulty of sustaining the media as a reliable source that is not confusing to the public.

The phenomenon of misinformation has not only aroused the curiosity of researchers in the Western context, but also occupied a significant area of interest of Arab researchers, as their studies have not lost sight of the analysis of the problematic of digital behavior, the manifestations of misinformation via internet platforms and

their contribution to the decline in public confidence in official media sources. In this section, a study (al-Azmi, 2021) explained the dangers of digital fabrication of news, its role in spreading rumors and creating confusion and doubt during the corona crisis and its negative impact on the public's awareness and trust in official sources, especially with regard to vaccines and preventive measures.

The researcher (al-Saida, 2019) discussed the topic of rumors in social platforms as one of the most prominent challenges facing Community Security in the digital age. It was focused on the student category. The results revealed that Facebook topped the list of networks where rumors spread, followed by WhatsApp, reflecting the extent of penetration of these platforms into the daily lives of students. On the other hand, the researcher classified these rumors into different types, and it turned out that the social rumors were the foreground, and then the political, which indicates the extent to which the rumors are related to issues. It affects the stability and cohesion of society, which supports the hypothesis that false content is not just an informational deviation, but has real consequences on the behavior and attitudes of individuals.

The importance of this study is highlighted in highlighting the gap between the user's awareness and his digital behavior, where many of the students surveyed expressed their awareness of the dangers of rumors, but at the same time they fell within the circles of republishing them. The study also reflects the nature of young Arab societies, which suffer from fragility in dealing with digital content, and lack clear mechanisms to combat fabrications. Hence, this study is an important reference in understanding the societal effects of digital rumors.

A study (al-Atwani, 2018) has previously acknowledged that misinformation has become a reality associated with media organizations, as its results concluded that the information broadcast via satellite channels is not going correctly, as it is distorted in order to occupy opinion with political conflicts, and stir up sectarian strife, due to tight and hostile funding, in addition to amplifying the capabilities of the terrorist organization ISIS. Methods of intimidation, repetition and outright lies were used, and the researcher found that only 46 percent of the respondents working at the Iraqi Center for media freedom, have the ability to distinguish between real and fake information.

When highlighting the studies that deal with the topic of misleading speech in the Algerian context specifically, the researcher's study (chittour, 2024) highlights that 51% of Facebook users admit the spread of fake news inside it, reflecting the fragility of the digital receiving environment in the country. The study also showed that the most widely circulated fake news is often related to people or political affairs, and these news are often used for profit purposes, employing fake accounts

run by individuals in order to spread misleading information. Videos are considered the most vulnerable type of fabrication, due to their high impact capacity and speed of dissemination.

In a previous chronological context, the researcher (boumaiza, 2004) presented an in-depth critical reading of the causes of misinformation, highlighting the practices of Western media that do not hesitate to present themselves as an ideal model in terms of freedom, independence, and objectivity, but the media reality reveals a clear contradiction, especially in the contexts of crises and wars, due to serving the interests of political forces. Misinformation is practiced either consciously or implicitly. This statement intersects with what the two researchers (geghri and Heizer, 2025) showed through their study that the Western official media coverage of the conflict in Palestine was characterized by deliberate bias, and was involved in fabricating information and distorting facts. Websites such as Al Jazeera net, Al Arabiya, The New York Times, as well as the French Le Figaro and Libération, clearly reflected the positions of their governments in their coverage, as each medium focused on different angles of the conflict, to serve their political narratives, such as focusing on the losses suffered by a particular party, or highlighting certain facts. In contrast, independent investigative-oriented sites such as Mediapart have tried to provide more balanced and comprehensive coverage, but they have also not been spared from a slide towards selectivity in treatment, or indirect bias based on the nature of their reports and investigations, which shows that complete media neutrality remains a relative and complex matter.

In the same context, the researcher (dear, 2016) highlighted the most important techniques and methods of misinformation, indicating that manipulation is carried out not only through outright lying, but also through precise tools such as repetition, concealment, linguistic selection, and controlling the order of information. These methods are used to build a targeted media reality that serves certain goals without arousing the attention of the recipient.

A study (Dasa, 2024) showed that the development of editing and filming techniques with the spread of social platforms and their radical transformations, led to the rise of systematically fake news and visual materials, which raised the concern of media professionals about the credibility of journalistic practice. The study provides a detailed framework for the editorial process, which includes technical verification of images; data matching; and image sources before publication. The study (Soli, 2022) also analyzed the fabricated news posted via Facebook about the coronavirus. The objectives of disinformation were revealed, where fake news and images were used to incite fear and incitement, focusing on a socio-economic dimension, and then a security-political dimension, reflecting the systematic use of images to create false impressions among a wide audience.

As for misinformation through images, a research (busaaba, 2014) warned of the danger of the 'false image', which is extracted from its original context to serve deceptive messages, stressing that the impact of the image in shaping the public's consciousness sometimes exceeds the impact of the word, especially in light of the digital environment characterized by speed and emotion more than verification, which makes it very dangerous in the The general impression and orientation of the behavior of the masses. The study reviewed technical methods and institutional strategies that use images to hide facts or create false contexts that mislead the recipient officially or socially. The researcher called for the formation of a mass critical awareness, which makes it possible to treat images not as Final facts, but as discourses amenable to analysis and disassembly.

For her part, the researcher (Tala, 2022) discussed the impact of Deep Fake technologies on the traditional concept of credibility in the media image, and indicated that the reliance on images and sound as evidence of truth has collapsed due to technology, as the verification of images has become complicated even for specialists; she warned of the danger of rewriting fake history through designed images, and called for a pattern A new form of visual critical awareness.

#### **Theoretical interaction of the subject of study with previous literature**

Through our follow-up to the case of the abduction and murder of teenager Marwa Boughchiche, we find it a tragic model that clearly reflects the contribution of the media, specifically social platforms, in shaping a distorted reality about criminal events, as this case has turned into something like a 'trend' in the Algerian media scene, with a wide and rapid spread of information, especially those characterized by inaccuracy or distortion. In front of this scene, the importance of analyzing disinformation from multiple angles stands out, taking advantage of previous studies to provide a comprehensive theoretical and methodological framework.

As for the construction of false reality, we can take advantage of Walter Lippmann's ideas about 'stereotypes' to understand how both the victim and the perpetrator are reduced to ready-made templates, which are widely circulated without verification. These stereotypes are built in the mind of the recipient as a result of what the media presents, which contributes to the production of a symbolic reality that may not reflect the truth. On the other hand, the concepts of Pierre Bourdieu and Herbert Schiller help us analyze the mechanisms of media domination, how some media promote certain agendas at the expense of accuracy and professional standards, perpetuating a kind of 'symbolic violence' against the victim through a dominant speech.

When looking at the misinformation classifications, we find that the classification of researchers Wardle & Derakhshan provides effective tools to dismantle the

false narratives that accompanied the coverage of the issue, ranging from fabricated news to misinformation that was widely shared. The studies of Eli Pariser on the 'filter bubble' and Vosoughi and his colleagues, on the speed of the spread of lies compared to the truth, show how social media algorithms helped to amplify emotional and uncertain content, resulting in the formation of a fragile and inaccurate collective awareness of the incident.

From the point of view of media sociology, concepts such as confirmation bias can be adopted to understand how individuals adopt false narratives that are in line with their preconceptions, as discussed by researchers Gentzkow and Allcott. In this context, this vision intersects with Bourdieu's theory of 'symbolic violence', which helps to understand how the media imposes a certain narrative about the crime, reflecting on society's perception of the victim and the perpetrator.

From the point of view of media ethics, the analysis of media performance in this case reveals obvious professional imbalances, manifested in the absence of verification of information, panting behind the previous publication, as well as the use of sensational headlines at the expense of the truth. Studies by Algerian media professionals such as Tala, boubasba and chittour point to the weakness of journalistic training in dealing with sensitive issues, which leads to coverage tinged with moral irresponsibility.

Considering the angle of information and communication technology, concepts such as 'trend', 'filter bubble', directed algorithms, allow us to understand how the issue has been inflated, not based on its objective significance, but on the logic of emotional, often unconscious, collective participation.

Finally, discourse analysis and semiology provide methodological tools to understand how Marwa Boughchiche was portrayed in the media: what keywords were used What are the significance of photos and addresses And how was mass sympathy directed Drawing on concepts such as Lippmann and Barthes 'framing' and 'symbolism', it is possible to deconstruct the implicit messages that have been employed to form a certain public opinion on the issue. Therefore, we find that our interest in studying the case of Marwa Boughchiche from a techno-media, social, ethical, and semiological perspective opens the way for a multidimensional approach to understanding the mechanisms of misinformation in the Algerian context. It is an opportunity to link the theoretical framework with the field side of the research, which contributes to the disclosure of shortcomings, and to propose more professional and conscious media practices.

**- On the topic of digital environment and media sustainability**

After we have dealt with the concept and mechanisms of misinformation in the light of previous studies, we have to move on to another important angle in understanding the current media landscape, which is the sustainability of media in the digital environment, because of the challenges and opportunities it carries, as the topic of 'media sustainability in the digital environment' is one of the vital topics in The world is in the ways of production, distribution and consumption of media content.

**- The concept of media sustainability:**

Media sustainability means the ability of media organizations to continue to perform their professional role in line with the accelerating changes, while maintaining their independence and credibility. This requires the ability of these institutions to adapt to technological developments and economic transformations, while inventing financial models that ensure their continuity in a volatile digital environment (Picard, 2011). Sustainability is also considered a necessity to ensure content diversity, protect democracy, and enshrine the right to access information, especially in light of the threats associated with the concentration of media ownership and the erosion of professional journalism. (Napoli, 2019).

**- Transition to the digital environment:**

The digital environment has revolutionized the ways of producing, distributing and consuming media content. The rapid spread of information and the diversity of digital platforms from websites to social networks and smartphone applications have enabled the user to play the role of a content producer, not just a consumer. Artificial intelligence and digital analytics have also accelerated media production and customized content according to the interests and tastes of the audience, creating opportunities to expand the follower base. However, this digital transformation poses significant challenges related to content governance, privacy protection, and Information Quality Control, which directly affects the sustainability of both traditional and digital media (Lopez-García et al., 2023).

**- Challenges of sustainability of digital media :**

- Related to economic challenges: the decline in advertising revenue, and its transition to major platforms such as Google and meta, led to a funding crisis for media organizations that have not developed alternative subscription or support models. (Kaye & Quinn, 2010).
- The increasing phenomenon of false news and digital disinformation, especially in social platforms, affects the public's trust in professional media (McChesney, 2013).
- Challenges of digital monopoly: the concentration of digital infrastructure in the hands of a few companies threatens pluralism, and weakens the ability of independent media to reach its audience. (Zuboff, 2019).

- The challenges of intellectual property rights: weak copyright legislation in the digital space allows content to be reused without fair compensation, which threatens independent revenue models. (Napoli, 2019).
- Challenges of changing audience behavior: the current audience tends to fast and concise content, which reduces the economic feasibility of in-depth investigative or analytical journalism (Anderson et al., 2014).

#### **Elements of achieving media sustainability in the digital environment:**

To achieve sustainability, it is necessary to have a set of structural elements and integrated practices, such as diversifying funding sources through subscriptions, crowdfunding, and institutional support to ensure the independence of institutions, in addition to enhancing the skills of media cadres in areas such as data analysis, programming, and digital production. (Moore, Köhler, 2025,p 22) true digital transformation is also a fundamental pillar, through investment in artificial intelligence and customization tools that allow to provide content that meets individual needs and fits personal inclinations (Lopez-García et al., 2023; Abdul Aal, 2023, P. 239).

Partnerships and alliances are among the most prominent mechanisms of sustainability, according to a research (Jawabra, 2024, P. 361) that investing in digital media promotes the transition towards a sustainable economy, and is linked to green entrepreneurship, expanding market access and creating new jobs. Partnerships on the ground between media organizations vary across collaborative advertising platforms, such as the MCIL Multimedia platform in Malaysia or the Krama platform as a local and independent alternative to the Russian Yandex system, which are examples of regional integration in the face of the dominance of major platforms. (Moore, Köhler, 2025,p 27)

In the same context, multisectoral alliances enhance media resilience through cooperation between actors from different fields, such as the United for News project led by Internews in cooperation with the World Economic Forum, which supports local media organizations in digital transformation, and the production of reliable and economically sustainable content. Professional teams of experts and consultants are also an important tool to support growth strategies, as is achieved by the SembraMedia and red de profiles Ambassadors Network, which provides training in entrepreneurial media and digital innovation. (Moore, Köhler,Cook,2025, p 27) online exchange platforms and professional communities such as Planet Splice, or programs such as Stars4Media and tablestakes Europe, are vital spaces for cooperation and knowledge transfer between media professionals. As well, universities and research centers form fertile environments to support exchanges, such as the leadership and journalistic innovation program at the University of Central Lancashire. In addition to the role of regional initiatives in the Balkans and media festivals in

enabling local innovation. From a social perspective, participatory sustainability based on citizen engagement in the journalistic process is emerging as an engine of social change, whether through the preparation of local media plans or the development of public interest-sensitive technological tools using artificial intelligence, such as Global Sound Movement, which documents rare voices and employs them in a global digital production. (Moore, Köhler, 2025, p 28)

On the other hand, interdisciplinary approaches provide an integrated framework for media sustainability, linking the sectors of journalism, the environment, and the economy, and activating the roles of various actors (journalists, researchers, and policy developers) within a participatory vision. Some initiatives also focus on key intersections between media sustainability and issues such as gender, digital safety, censorship, and the environment, creating a supportive environment for free media. (Moore, Köhler, 2025, p 28)

Some recent initiatives are moving towards adopting alternative media philosophies, as in the 'decolonial journalism in the public interest' model based on the African Ubuntu philosophy, which focuses on cooperation and social harmony, and promotes community trust and solidarity in media production. (Moore, Köhler, 2025, p.29) and it is impossible to talk about the sustainability of media without referring to the urgent need for modern legal frameworks that protect production and distribution rights, and limit the dominance of major digital platforms. Transparency and accountability have also become the foundations of trust between the media organization and its audience, through the adoption of periodic reports and clear editorial standards.

In this context, a research report issued by IMS International Media Support, labeled: 'resilient but threatened media: a study on the sustainability of private media in Niger offers an integrated vision to promote this sustainability, where media sustainability is defined within four interrelated dimensions: independence, economic feasibility, credibility, and technical adaptation. The statement presents a 'theory of change' based on coordinating efforts according to local contexts, building capacities, and providing a supportive organizational environment. It also provides practical tools including feasibility assessments, Resource Development Plans, training, and progress indicators, stressing in its principles the need to respect the local context and media diversity, and not impose ready-made solutions (IMS, 2025).

This report also provides a common framework for coordinating development support for the media suffering from a crisis in funding models, especially in the face of digital inflation and declining advertising revenues, and the transfer of profits to major platforms instead of media organizations. It also opens the door for media organizations, Policy and decision makers, and funders to organize their efforts within a unified and effective strategy. What the report presents is a civilized and

fundamental way to transform media support efforts from separate and fragmented interventions into a coordinated movement and joint strategies aimed at achieving independent and sustainable media. It is a report that forms a future roadmap in light of the need for accurate information and the media as a public service. Experiments and studies confirm that the sustainability of media in the digital age is not just an issue of financing or technologies, but is a fundamental pillar for strengthening democracy, freedom of expression, and the right to access information, in a world where challenges to independent media are increasing.' (IMS, 2025, p 5)

The future of digital media depends on its ability to combine modern technology with high-quality content. The coming years are expected to witness an increasing reliance on artificial intelligence

### **Methodological framework of the study**

#### **The search problem:**

Contemporary media discourses are facing increasing challenges in maintaining their credibility and continuity, especially in light of the widespread spread of disinformation within the digital environment, which is considered a fertile ground for rumors and the rapid circulation of news. The 'Marwa Boughchiche' case is a perfect example of this problem, as it revealed how rumors and misinformation can contribute to creating a state of media chaos and poisoning the recipient, eroding his confidence in media content. Hence, there is a need to study the impact of misleading media discourse on the relationship of trust between the public and the media, and the extent to which this reflects on the ability of the media to continue as a reliable reference in the digital age. How digital disinformation practices threaten the sustainability of media in Algeria?

#### **Research objectives**

- Identify and analyze the forms of misleading speech that have spread about Marwa's case on social platforms.
- Studying the mechanisms of the spread of misleading speech, and its impact on the level of public confidence in the official media.
- Assessing the impact of misleading discourse on the sustainability of official media in the Algerian digital environment.
- Propose mechanisms and strategies to counter misleading rhetoric, and enhance the sustainability of the media and public confidence.

#### **Research questions:**

- 1 - What are the characteristics of misleading media discourse in the Algerian digital environment
- 2-How did the Marwa Boughchiche case contribute to highlighting the problem of misinformation

3-who are the actors in spreading the misleading speech

4-to what extent do rumors and inaccurate news affect the credibility of the official media

5-What are the strategies to enhance the sustainability of media credibility in the age of rapid information

### **Research hypotheses**

1-the digital environment accelerates the spread of misinformation compared to traditional media environments.

2-humanitarian issues of a social nature, such as Marwa's case, are fertile ground for the spread of fake news.

3-misleading speech contributes to the decline in public confidence in traditional and digital media.

4-the sustainability of media in the digital age is linked to its ability to restore public trust through transparency and professionalism.

### **Research methodology and data collection tools:**

This study belongs to the field of analytical descriptive studies and aims to monitor and analyze the forms and mechanisms of misinformation in the digital coverage of the Marwa Boughchiche case. The media survey methodology was adopted to collect a sample of videos posted on the YouTube platform, which addressed the issue during the period of its wide spread.

We have used content Analysis as the main tool for examining media content, by building a system of qualitative analysis categories related to the form and content, in order to investigate the nature of media discourse, and monitor the narratives and methods used to spread misinformation. The study was based on two basic units of analysis:

- Subject unity: to identify the narrative axes and ideas promoted within the media discourse.

- Verbal module: to analyze the language used in framing the issue, revealing the ideological and emotional biases inherent in audiovisual texts.

To ensure the truthfulness of the tool, the form of the categories of analysis was subjected to scientific arbitration by specialized researchers, and its stability was calculated using the coefficient of agreement between analysts, which amounted to 0.90, a ratio that is considered high and reliable in the context of media studies.

### **Procedural framework of the study**

#### **Sample research and its time limits:**

An intentional sample was adopted in this study, within the time range from May 24, 2025 to July 5, 2025. This period was chosen as the peak of digital and media interaction with the issue, as it recorded the highest rates of engagement and participation across social platforms and official media.

Due to the absence of official statistics or advanced research tools that would allow a comprehensive inventory of all the content published on the issue, we faced difficulties in determining the exact number of videos and digital publications in circulation. The search resulted in the collection of 27 digital publications from the YouTube platform, selected based on intentional criteria, most notably:

- The content contains undocumented explanatory information or content of a misleading nature.
- Variety of content formats: news videos, personal testimonials, analytics...  
In turn, a number of publications and sections that do not meet the specified methodological requirements were excluded, according to the following criteria:
- Repetitive content: clips or posts that repeat the same speech or republish previous media material without adding new ones.
- Videos not directly related to the case: any publication that mentions Marwa Boughchiche's name casually without its main topic being about the case.
- Content of a satirical or comedic nature: to avoid interpretations that are not amenable to objective analysis.
- Clips with a duration of less than 30 seconds: as they do not provide sufficient analytical material.

Advertising or marketing content: publications that exploit the issue for promotional purposes do not fall within the context of disinformation or media narrative .

**Table 01 :A timeline showing the distribution of the facts of the case to the media**

<b>History</b>	<b>The event</b>
May 22, 2025	<b>The disappearance preoccupied the Algerian public opinion, and witnessed widespread circulation via social platforms</b>
Since the disappearance of the child until the end of June 2025	<b>The first circulation of rumors and differing accounts, including Marwa's 'escape' or the involvement of her family, despite the family's denials and legal questions</b>
June 29, 2025	<b>The body of a child was found in the forest of Mount beast in Constantine</b>
June 29-30, 2025	<b>An official announcement from the authorities that the DNA of the girl's family and the body match, confirming that investigations are continuing to uncover the circumstances of the crime</b>
July 2, 2025	<b>Arrest of the suspect (Dr. O) temporary imprisonment</b>
June 30-July 5, 2025	<b>The wide circulation of crime circumstances and the emergence of multiple novels</b>

#### **General results of the analysis of the categories of form and content**

Media discourse related to sensitive issues such as the 'Marwa bugashish' crime is a typical case for understanding how the categories of content and form overlap in

shaping the media experience, and the resulting potential effects on misinformation and media sustainability.

After collecting the final sample, the digital content was organized into a systematic analysis table according to a set of formal and substantive categories, designed to monitor the misleading discourse and analyze the nature of the narratives circulating.

#### -Results of analysis and discussion of shape categories

Table 02: shows the deployment category

Video title	Duration of the video/min	Source	Publication history	N <sup>o</sup>
Watch what happened in Constantine to the pupil pugachish after the end of the tests kareitha Ta'asu	3.14	<a href="https://www.youtube.com/watch?v=rY77odr7eg">https://www.youtube.com/watch?v=rY77odr7eg</a> <a href="https://www.youtube.com/@kitab180">https://www.youtube.com/@kitab180</a>	May 24	1
An alert in Algeria to search for a student who disappeared under mysterious circumstances...	5.39	<a href="https://www.youtube.com/watch?v=ITez1Gt0YLQ">https://www.youtube.com/watch?v=ITez1Gt0YLQ</a> <a href="https://www.youtube.com/@AlarabyTv_News">https://www.youtube.com/@AlarabyTv_News</a>	May 25	02
Watch what this woman saw raises questions about the disappearance of Marwa bugashis, the God of good	8.28	<a href="https://www.youtube.com/watch?v=Y47gYdQKQ">https://www.youtube.com/watch?v=Y47gYdQKQ</a> <a href="https://www.youtube.com/@inti09">https://www.youtube.com/@inti09</a>	6 June	03
The mystery of the disappearance of Marwa bugashich: a tragedy that shook Algeria from hope to tragedy #stories	20.21	<a href="https://www.youtube.com/watch?v=d1mhClX1gA">https://www.youtube.com/watch?v=d1mhClX1gA</a> <a href="https://www.youtube.com/@NisrineStories">https://www.youtube.com/@NisrineStories</a>	10 June	04
The story of the disappearance of the child Marwa bugashish and new details in the case	8.01	<a href="https://www.youtube.com/watch?v=l1Bbi4VdXX8">https://www.youtube.com/watch?v=l1Bbi4VdXX8</a> <a href="https://www.youtube.com/@zohirtube6966">https://www.youtube.com/@zohirtube6966</a>	11 June	05
The fact of what opira said about Marwa pugachish and a strong response shakes public opinion	4.38	<a href="https://www.youtube.com/watch?v=A82HeV1-b">https://www.youtube.com/watch?v=A82HeV1-b</a> <a href="https://www.youtube.com/@AmineDz_Mix">https://www.youtube.com/@AmineDz_Mix</a>	13 June	06
The latest on the case of Marwa bugashich: a mysterious Apron was found and a popera attached with a strong message	5.56	<a href="https://www.youtube.com/watch?v=4pGbAOP33">https://www.youtube.com/watch?v=4pGbAOP33</a> <a href="https://www.youtube.com/playlist?list=PL8HXBnSjfmMVOAGT_e_4SC1tVzv-OZ3Rd">https://www.youtube.com/playlist?list=PL8HXBnSjfmMVOAGT_e_4SC1tVzv-OZ3Rd</a>	14 June	07
The remains of Marwa bugashish were found on #Monster Mountain	2.35	<a href="https://www.youtube.com/watch?v=yNtDhBo75">https://www.youtube.com/watch?v=yNtDhBo75</a>	14 June	08

		<a href="https://www.youtube.com/@Echourouk_news">https://www.youtube.com/@Echourouk_news</a>		
After days of searching... finding J.Marwa bugashish at the monster mountain in Constantine	08.08	<a href="https://www.youtube.com/watch?v=zxcso1srZPA">https://www.youtube.com/watch?v=zxcso1srZPA</a> <a href="https://www.youtube.com/@kitab180">https://www.youtube.com/@kitab180</a>	29 June	09
Watch a citizen of Constantine state send a strong message regarding the student Marwa pugachish	5.55	<a href="https://www.youtube.com/watch?v=1BF EUHexO">https://www.youtube.com/watch?v=1BF EUHexO</a> <a href="https://www.youtube.com/@elhadethdz">https://www.youtube.com/@elhadethdz</a>	29 June	10
The case of Marwa bugashish, who was killed and shot in the forest - the criminal is still unknown	12.39	<a href="https://www.youtube.com/@zinoushow">https://www.youtube.com/@zinoushow</a> <a href="https://www.youtube.com/watch?v=ukifVuL4xSk">https://www.youtube.com/watch?v=ukifVuL4xSk</a>	30 June	11
The whole truth about the betrayed girl Marwa and the involvement of the Opera	10.07	<a href="https://www.youtube.com/watch?v=jKm3o4hYY">https://www.youtube.com/watch?v=jKm3o4hYY</a> <a href="https://www.youtube.com/@ismailman54official">https://www.youtube.com/@ismailman54official</a>	30 June	12
A tragedy shakes Algeria .. The fate of the child Marwa bugashish grieves millions a month after her disappearance and what was revealed	3.35	<a href="https://www.youtube.com/watch?v=VwI89mLyZ">https://www.youtube.com/watch?v=VwI89mLyZ</a> <a href="https://www.youtube.com/@Jadeedoha">https://www.youtube.com/@Jadeedoha</a>	1 July	13
The case of the late Marwa bugashich reveals the relationship of 'opéra' opera and Mazda	7.09	<a href="https://www.youtube.com/@DzairMCNews">https://www.youtube.com/@DzairMCNews</a> <a href="https://www.youtube.com/@DzairMCNews">https://www.youtube.com/@DzairMCNews</a>	1 July	14
Opera is an accomplice in the crime of Marwa opera... The Voice of sedition and the accomplice of the criminal	5.19	<a href="https://www.youtube.com/watch?v=2Db sVBDFL">https://www.youtube.com/watch?v=2Db sVBDFL</a> <a href="https://www.youtube.com/@samiDZ-Algerie">https://www.youtube.com/@samiDZ-Algerie</a>	1 July	15
From the forest to the 'trend': how Marwa bugashish was killed in the real and digital worlds	0.32	<a href="https://www.youtube.com/watch?v=9NrBphQXk">https://www.youtube.com/watch?v=9NrBphQXk</a> <a href="https://www.youtube.com/@samiDZ-Algerie">https://www.youtube.com/@samiDZ-Algerie</a>	1 July	16
Marwa bugashish's killer admits what he did to her from the day she disappeared until she was found dead...Zombie says	5.04	<a href="https://www.youtube.com/watch?v=KvaMIKup5r">https://www.youtube.com/watch?v=KvaMIKup5r</a> <a href="https://www.youtube.com/@minutnews">https://www.youtube.com/@minutnews</a>	1 July	17
Details of the crime of Marwa bugashish.. How the neighbor Seifeddine Daas used Eid al-Adha with his brothers to hide his crime!	12.28	<a href="https://www.youtube.com/@voici.lespoir">https://www.youtube.com/@voici.lespoir</a> <a href="https://www.youtube.com/watch?v=3Tb3JVly6NI">https://www.youtube.com/watch?v=3Tb3JVly6NI</a>	1 July	18
Pugachish Marwa is the missing girl of Constantine . The statement of the	8.56	<a href="https://www.youtube.com/watch?v=5X3yp0R5sa">https://www.youtube.com/watch?v=5X3yp0R5sa</a>	1 July	19

prosecutor of the Republic finally solves the mystery of her disappearance / solved		<a href="https://www.youtube.com/@%D9%82%D8%B5%D8%AC%D8%B1%D8%A7%D8%A6%D9%85">https://www.youtube.com/@%D9%82%D8%B5%D8%AC%D8%B1%D8%A7%D8%A6%D9%85</a>		
The case of Marwa bugashish..Lawyer Farida Abri reveals dangerous and terrifying things and exposes the hidden	11.23	<a href="https://www.youtube.com/watch?v=JuKVgSVAK8">https://www.youtube.com/watch?v=JuKVgSVAK8</a> <a href="https://www.youtube.com/@ElwataniaTV">https://www.youtube.com/@ElwataniaTV</a>	July 2nd	20
Marwa bugashish's father breaks his silence after saying goodbye to her... a message that cuts the heart and explodes the pain	4.27	<a href="https://www.youtube.com/watch?v=hJyY6zI6JEI">https://www.youtube.com/watch?v=hJyY6zI6JEI</a> <a href="https://www.youtube.com/playlist?list=PL8HXBnSjfmMVOAGT_e_4SC1tVzv-OZ3R">https://www.youtube.com/playlist?list=PL8HXBnSjfmMVOAGT_e_4SC1tVzv-OZ3R</a>	July 2nd	21
New details and developments related to the murder of the child Marwa bugashish	0.24	<a href="https://www.youtube.com/@samiDZ-Algerie">https://www.youtube.com/@samiDZ-Algerie</a> <a href="https://www.youtube.com/@samiDZ-Algerie">https://www.youtube.com/@samiDZ-Algerie</a>	July 3	22
Finally the true story and shocking details in the death of Marwa pugachish will be shocked by the truth	9.53	<a href="https://www.youtube.com/watch?v=Ei_Sc9cTYso">https://www.youtube.com/watch?v=Ei_Sc9cTYso</a> <a href="https://www.youtube.com/@motakaidDZ">https://www.youtube.com/@motakaidDZ</a>	July 3	23
How to lure and kidnap, how was she transported from the superyacht to the kidnapping House The role of each of them in the crime	15.00	<a href="https://www.youtube.com/@Messa_TV">https://www.youtube.com/@Messa_TV</a> <a href="https://www.youtube.com/watch?v=MzYZwFMN">https://www.youtube.com/watch?v=MzYZwFMN</a>	July 4	24
The mystery of Marwa bugashish... was she kidnapped by black magic	2.58	<a href="https://www.youtube.com/watch?v=5yJImeqyDk">https://www.youtube.com/watch?v=5yJImeqyDk</a> <a href="https://www.youtube.com/@TheUntold1996">https://www.youtube.com/@TheUntold1996</a>	July 4	25
The case of Marwa # bugashich: shocking facts reveal for the first time   details of the sensational investigation that shook the whole Algeria!	11.07	<a href="https://www.youtube.com/watch?v=8Xa aZ2A0B">https://www.youtube.com/watch?v=8Xa aZ2A0B</a> <a href="https://www.youtube.com/@Tajwal_Tj">https://www.youtube.com/@Tajwal_Tj</a>	July 5	26
The inclusion and abduction of Mulat Al-jilbab will provide new details in the case of Marwa bugashish the whole truth	16.38	<a href="https://www.youtube.com/watch?v=g9yMvpu87">https://www.youtube.com/watch?v=g9yMvpu87</a> <a href="https://www.youtube.com/@motakaidDZ">https://www.youtube.com/@motakaidDZ</a>	July 5	27

The data obtained from the analysis of the sample of 27 videos posted on the YouTube platform revealed a clear predominance of emotional and dramatic nature in the content of digital coverage related to the case of Marwa bugashish. This trend was especially evident in the videos published by independent channels, where the

speech was characterized by excitement and speculation, and repeatedly relied on phrases such as: 'terrible details', 'terrifying secrets', 'testimony that shakes public opinion', reflecting its reliance on misleading techniques including emotional framing, making accusations without evidence, and amplifying The roles of some unofficial actors, such as the influencer known as 'Opera', are in the absence of any official confirmation.

The data also indicate that 60% of the titles in circulation were characterized by an erotic or mysterious style, aimed at attracting attention through excitement and suspense, at the expense of scientific accuracy or professional documentation. Many of these titles relied on exciting vocabulary such as 'disaster', 'tragedy', 'mystery', and 'shock', creating an emotionally charged media environment that facilitates the circulation of false narratives. Also, 55% of the videos showed the use of a chronological visual narrative style by reenacting scenes and presenting virtual maps of events, giving the viewer a false sense of comprehensiveness, although these narratives may be fragmented or directed.

On the other hand, some videos produced by official institutions (Al-Shorouk, Al-Nahar, and public television channels) revealed relative discipline in transmitting information, as they were based on security statements and statements without resorting to exaggeration, despite relying on attractive titles to attract interaction. This disparity between official and independent channels reflects a disparity in professional awareness, as some digital content creators rely on emotional arousal instead of documentation, making the audience vulnerable to receiving misinformation. This phenomenon highlights the role of social sites in turning humanitarian issues into 'trends', trending topics subject to the mechanisms of rapid spread and mass emotion, which feeds the culture of excitement and marginalizes accuracy and objectivity. The videos, which were based on 'personal accounts' or 'individual sightings', contributed to the production of misleading content through suggestion or insinuation without clear support, which affected the public's perceptions towards the various parties involved in the case (family, neighbors, social environment). For example, there were stories of 'magic' or 'voluntary disappearance', allegations that the family strongly denied, as the child's father called it a hoax, and promised legal follow-up.

On the other hand, a character known as 'Opera' has sparked widespread controversy, as she was accused of publishing false accounts, such as talking about the child's escape or emotional attachment, without providing any evidence. Some media sources, such as Shorouk online, have reported that opera was among the most prominent promoters of these allegations, which provoked angry reactions from internet activists who called for him to be prosecuted.

At the level of language and rhetorical styles, the analysis revealed a remarkable diversity of expressive formulations and styles. The speech can be classified into three main directions: an official-reporting speech, an emotional/dramatic speech addressed to the audience, and a sensational populist speech based on speculation and undocumented interpretations. It turned out that the emotional and dramatic language prevails in most videos, especially those produced by individual or non-professional channels, with intensive use of slang and populist terminology, aimed at influencing emotions and creating an atmosphere of suspense and anxiety.

Taken together, these characteristics indicate the lack of balance between sensationalism and professionalism in covering sensitive issues in the Algerian digital environment, and also reveal an implicit dependence on disinformation methods based on emotion rather than facts, which weakens the credibility of the media message and undermines public confidence in the available sources.

**Table 03: shows the language style category used**

Percentage	Redundancy	Linguistic style used
20.69%	12	Exciting/ exciting (Sensationalist)
5.17%	3	Ragidi / dramati sad (Tragic/Dramatic)
1.72%	1	Motivated by fear / dominated by fear (Fear-inducing)
17.24%	10	Narrative / chronological narrative (Narrative)
15.52%	9	Dramatic acting/theatrical (Dramatic/Performative)
6.90%	4	Explanatory / analytical (explanatory)
6.90%	4	Official news / report (Informative / Reportative)
1.72%	1	Deductive / logical reasoning (Deductive)
3.45%	2	شعبوي / تبسيطي (Populist/Simplified)
3.45%	2	Sentimental religious (Religious / Affective)
13.79%	8	Emotional / affective (emotional / Affective)
3.45%	2	Incendiary / motivational (Incendiary/Agitative)
<b>100</b>	<b>58</b>	<b>Total</b>

Quantitative results indicate that provocative and dramatic speeches account for about 20.69% of the total content, as they are used to attract attention by arousing emotions and enhancing interaction, but this method often leads to simplification or distortion of facts, and opens the way for inaccurate information to circulate. The

analysis also showed that emotional speech, whether in its emotional or religious form, makes up about 13.79% of the content, and is often used to evoke feelings of sympathy or anger, which may lead to the formation of subjective perceptions in the audience, and impair its ability to distinguish between facts and emotionally charged narratives.

On the other hand, the percentage of official and reporting speech does not exceed 6.90%, which indicates a weak professional presence in a media environment dominated by individualistic or populist practices. This imbalance weakens trust in the official media message and gives undocumented discourses a wider scope for dissemination. As for inflammatory and intimidation-based speeches, although they represent a small percentage, their qualitative impact may create a state of public anxiety and information chaos, which fosters a fertile environment for the growth of rumors and false news.

At the level of the Visual Narrative category, the data showed that 55% of the videos relied on sequential chronological narration, including re-enacted scenes, visual simulations, and time maps of events, which are techniques that contribute to building a visually convincing media story, but may lead to the production of partial or inflated narratives that do not fit with the actual facts. At the level of visual and audio elements, it was found that about 70% of the videos were based on the use of images of a dramatic and emotional nature, most notably photos of the victim, funeral scenes, and field shots taken in sensitive conditions. They were used to create a deep psychological impact on the viewer, and at the same time overshadowed the objective content of the content, pushing the audience towards emotional reaction rather than rational understanding.

In the same context, sound effects and sad music appeared in 30% of the studied samples, employed to enhance the sense of tragedy or emotional urgency. This intensive use supports what can be described as 'directed dramatization', a media strategy aimed at raising viewing and interaction rates, even at the expense of accuracy and impartiality.

From this analysis it becomes clear that the linguistic style and the visual style complement each other in the production of a touching, but poorly believable media speech, where dramatic narratives, sensational headlines, touching images and sad music cooperate in the formulation of an emotionally charged media experience. Despite the attractiveness that these methods provide, they confuse the recipient's perception and weaken his ability to distinguish between facts and rumors, which makes this style of speech a fertile environment for disinformation, especially in the absence of professional verification tools and clear editorial independence.

These results highlight a major challenge to the sustainability of digital media as a reliable source of information, as the apparent dominance of dramatic formal elements and provocative rhetorical styles undermines the credibility of the media and pushes the recipient to lose confidence in the content, whether formal or informal. The continued use of these methods without strict professional controls weakens the ability of the media to perform its role as an objective intermediary of information, and increases the fragility of the media environment in the face of rumors.

Based on this, it becomes necessary to adopt a balanced approach that combines the attractiveness of the offer and the accuracy of the content, by legalizing the use of emotional stimuli, training content creators on media work ethics, as well as educating the public about the dangers of emotional and undocumented media consumption. Digital verification tools and critical media education should be strengthened to reduce misinformation and support the sustainability of media as a knowledge production institution in the age of rapid information.

#### **- Results of content category analysis and discussion**

The results of the content category analysis highlighted that emotional and dramatic narratives have dominated the digital discourse, with dramatic narratives accounting for about 48% of the total content, while emotional narratives occupied 33%, as they aimed to evoke emotions through tragic and personal narratives, most of which are undocumented, and unconfirmed information accounted for about 41% of the data. This compares to only 26% of the information that has been officially documented. This imbalance in the ratio of reliable information reflects the absence of professional verification standards for many digital content creators, which serves to mislead the public and weaken confidence in the media in general.

This trend is reflected in the nature of the speech, which shows a clear tendency towards sympathy for the victim by 44%, compared to 22% of speeches that make explicit accusations, while the percentage of neutral speeches does not exceed 15%. This distribution expresses an implicit bias in coverage, lacks the necessary balance in dealing with sensitive and complex issues. In terms of communication goals, the majority of the content was based on provoking interaction by 37%, and the attempt to 'uncover the hidden' by 30%, reflecting a trend towards exploiting ambiguity and excitement to attract the attention of the public, which is one of the misinformation mechanisms that are preferred at the expense of verifying the authenticity of information.

At the level of the circulating narratives, it turned out that the discourse underwent a gradual transformation from a state of human solidarity at the beginning, expressed by contents such as 'the disappearance of a child' and 'community mobilization for

research', to the adoption of unproven hypotheses such as 'mysterious disappearance', 'involvement of an influential figure', or 'testimony of an unknown woman', which are separate emotional interpretations. As for the official version, it contributed to the creation of a 'mass narrative' parallel to and against the Security statements, as was clearly demonstrated in videos No. 8, 9, 11 and 15.

On the other hand, the analysis of the quality of the information in circulation showed a significant discrepancy in the degree of reliability. The videos issued by official media organizations were characterized by providing information based on documented sources and statements, as is the case in videos No. 1, 6 and 13, while some independent channels resorted to employing individual testimonies or making guesses not based on evidence, in addition to employing visual excitement intensively without adhering to verification standards, which contributed to the publication of Misleading information, as is evident in videos # 2, 5, 7 and 14.

These results show that the digital media environment produces a speech that fluctuates in its quality and credibility, in which emotionality prevails at the expense of professional balance, which makes the recipient vulnerable to rapid influence and response to emotion-based content rather than facts.

**Table 04 shows samples of partial content categories**

Category of values			Category type of information		
Percentage	Redundancy	Implied value	Percentage	Redundancy	Type of information
23,80	10	Justice / conviction of crime	18,42	7	Officially documented
28,57	12	Sympathy for the victim	10,52	4	Partially documented
9,52	4	Questioning institutions	28,94	11	Rumor / not documented
7,14	3	Religious / moral influence	15,78	6	Individual certification
14,28	6	Protection of children / vulnerable	13,15	5	Personal analysis or interpretation
4,76	2	Revenge or punishment	5,26	2	Conspiratorial / symbolic content
11,90	5	Community	7,89	3	Unspecified /

		warning			unclear source
100	42	Total	100	38	Total
Category of goals			The category of narrative used		
Percentage	Redundancy	Objectives	Percentage	Redundancy	Narrative used
21,62	8	Informing the public	25,49	13	Dramatic
27,02	10	Provoking interaction	17,64	9	Emotional / sentimental
13,51	5	Hidden detection	5,88	3	Enticing / angry
8,10	3	Mystery thriller	7,84	4	Explanatory / analytical
16,21	6	Solidarity with the family	5,88	5	Official reports
5,40	2	Agitation / alarm	7,84	4	Plot / mystery narrative
8,10	3	Promotion / commercial attraction	13,72	7	Victim narrative
100	37	Total	5,88	3	Digital narrative (trend)
			5,88	3	The offender's narrative
			100	51	Total

The integration of content and form in media discourse within an interactive network directly contributes to the production of misleading content, where exaggerated narratives, exciting visual and audio elements have been employed to formulate media messages that attract attention, but often lack credibility and objectivity.

This situation poses a major challenge to the sustainability of the media as a reliable source of information, as the erosion of trust reduces the effectiveness of the media, and makes the public more vulnerable to receiving confusing and inaccurate information. Hence, there is a need for a careful critical review of both the content and the format of digital content, focusing on the need to achieve transparency in the transfer of information, and to enhance public awareness of the methods of critical reading of contemporary media content.

These observations are consistent with what Vosoughi et al. (2018) pointed out, when they confirmed that false news spreads faster than real news, especially when it touches collective emotions. This was clearly evident in the Algerian context, where the circulation of unconfirmed images and videos during the period of the victim's disappearance contributed to stimulating a wave of misleading content, reflecting a clear shift towards what is known as the 'emotion economy' as described by Bakir and McStay.(2018)

**Table 05 shows the category of disinformation methods**

Percentage	Redundancy	The method of disinformation
11,42%	12	Rumor of the unconfirmed event
8,57%	9	Free charging
6,66%	7	The conspiratorial rumor
9,52%	10	False decisiveness
18,09%	19	Excessive emotional framing
12,38%	13	Excess narrative drama
7,61%	8	Self-interpretation and hermeneutics
10,47%	11	Reliance on anonymous sources
15,23%	16	Erotic or mysterious titles
<b>100</b>	<b>105</b>	<b>Total</b>

The table shows that the digital treatment of the issue includes a systematic pattern in the circulation of rumors, due to the lack of professionalism of many independent channels on YouTube, which formed a central part of the communication scene. The detected rumors can be classified into four main categories, each of which has different semantic properties and effects on the recipient.

Rumors based on unconfirmed Rumor of Unverified events, usually produced by eyewitness accounts or 'leaked information' that lacks any official documentation, such as claims of seeing the victim in different places or hearing voices related to the incident, are rumors that feed the mystery and reinforce a state of public anxiety.

The accusatory Rumor is an Accusatory Rumor, in which explicit accusations are made against people or influencers, such as accusing 'opera' or some neighbors, without providing any evidence or clues. This type of rumor is classified as inflammatory disinformation, because of its ability to form a negative public opinion against parties

whose involvement has not been proved judicially, which may lead to unfair popular trials in the digital space. (Bakir & McStay, 2018).

One of the conspiratorial rumors is the Conspiratorial Rumor, which promotes the idea of a cover-up or collusion by state institutions or security services, and is fueled by the use of suggestive language and charged headlines that reinforce doubt in the official version. These rumors contribute to the consolidation of the discourse of loss of trust in institutions, which deepens the gap between the official media and the public. Zuboff ,2019.(

One of the rumors of false Closure Rumor is false closure Rumor, which consists in videos that announce early the end of the case or the confessions of the perpetrators, although the official authorities have not issued any statement in this regard. This type of content produces what can be called a 'media illusion of certainty', as it creates a false impression that the truth has been revealed, which leads to the closure of the public debate before the investigation leads are completed, and thus hinders the process of reaching a true understanding of what happened. Lopez-García et al., 2023(

Taken together, these patterns explain the reason for the high prevalence of rumors in the case, as the emotional nature of the content makes it an easy-to-circulate, fast-spreading material, just as Vosoughi and others confirmed in their study on the speed of the spread of false news. The Algerian digital environment, in terms of communicative logic, is no different from Western environments, as studies (Bakir, 2018 McStay,) indicate that the disinformation industry is based mainly on exploiting emotion to achieve dissemination, and not on informing the public of accurate information.

The monitoring of these types of rumors clearly reflects how they are used as a tool to satisfy the curiosity of the digital audience, generating mass interaction, albeit at the expense of professional principles and commitment to the truth. These findings highlight the urgent need to establish a culture of verification and critical thinking in the digital space, especially in crises with high human and moral sensitivity, where the public becomes more susceptible to unreliable emotional discourses.

#### **Research results in the light of questions, assumptions and study:**

The results of the content analysis of the sample consisting of 27 videos posted on the YouTube platform during the period from May 24 to July 5, 2025, reveal a set of indicators that allow answering the questions of the study, and assessing the extent to which the proposed hypotheses are realized.

**-Answer the study questions :**

- ❖ -1What is related to the first question: What are the characteristics of misleading media discourse in the Algerian digital environment The digital media discourse in this case turned out to be characterized by a number of prominent disinformation features, the main of which are: the tyranny of emotional and dramatic character, dependence on sensationalism and speculation, the use of charged phrases without documented evidence. The speech was also characterized by the abundance of individual narratives, anonymous testimonies, and sensational headlines, reflecting the dominance of unprofessional speech that contributes to misleading the audience and confusing its understanding of the real facts.
- ❖ -2regarding the contribution of Marwa bugashish's case to highlighting the problem of misinformation, this case provided a central example of how tragic humanitarian issues can be exploited to turn them into ' digital trends ' fueled by rumors, speculation, and unfounded accusations; influential Digital figures emerged during which contributed to inflaming public opinion, without accurate information reference, such as what happened with The 'opera' effect.
- ❖ -3about the extent of the impact of rumors on the credibility of the official media, the data indicate that the official media, despite its relative commitment to the institutional narrative, has not been spared from the manifestations of interaction with the current of excitement, especially through exciting headlines attractive to viewers. This fluctuation in practice, coupled with the rapid spread of alternative narratives in digital platforms, reduces the status of official media as a reliable reference among the public, confirming the existence of a crisis of confidence in the institutional media discourse.
- ❖ -4as for the question of who is spreading this misinformation, the data indicate that the actors in spreading this misleading speech may vary between parties with narrow interests that want to spread, which are media platforms, as well as influential individuals (influencers) who rely on surface interaction to enhance their digital presence, without verifying the credibility of the content they promote Him.
- ❖ - 5with regard to strategies to sustain the credibility of the media in the digital age, the results have confirmed the need:
  - ❖ The purpose of promoting professional discourse based on verification and documentation:
  - ❖ How to stay away from unsupported emotional excitement:
  - ❖ Adopt a clear, transparent, and balanced media language:
  - ❖ The goal is to reduce excessive visual representations and dramatic effects that dominate the message and weaken its credibility.

**-Check hypotheses:**

The results showed that the YouTube digital platform formed a fertile environment for the spread of misleading speech compared to the official media that partially adhered to professional standards.

The second hypothesis on social and humanitarian issues was confirmed by analyzing the discourses that linked the case to witchcraft, voluntary disappearance, escape, and domestic violence, without evidence, which makes these cases a typical arena for broadcasting fake news and enhancing emotional impact.

As for the third hypothesis about the decline in public confidence, it has been verified evidentially, as indicators have shown that the inconsistency in speeches, and reliance on intimidation, weakens the credibility of the media of all kinds, traditional and digital, especially in the absence of effective mechanisms to verify and refute rumors.

As for the fourth hypothesis related to media sustainability, it was explicitly supported within the results, where it was confirmed that building a sustainable media requires a balanced documentary discourse, capable of restoring public confidence, and controlling emotional emotions in the coverage.

**Conclusion of the study**

The research, by analyzing the content and format of the media discourse in 27 digital videos on the case of 'Marwa bogachich', revealed prominent features of disinformation in the Algerian digital environment, whether at the level of the language used, the nature of the information provided, visual media and narrative techniques adopted, and showed that the digital environment accelerates and intensifies the production and circulation of misleading, By virtue of the absence of institutional censorship, ease of publication, and the public's emotional reaction to sensitive social issues.

Therefore, this case has exposed the fragility of the ethical and technical structure by which digital media is managed, especially in the absence of clear standards of accountability, and the spread of chaos of non-professional influencers, which raises real questions about the future of the media as a responsible public institution. The sustainability of media, in this context, goes beyond the technical and economic dimension, to the value and knowledge dimension, and requires rebuilding trust, and the development of a new digital ethics that ensures a balance between freedom of expression, the right to accurate information, and the dignity of individuals.

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