

## The Use of Drama Series and Persuasive Techniques as Soft Powers to Influence Cultural Identity: A Descriptive and Analytical Study of Algerian Viewers' Reception of the Turkish Series "Shakir Pasha Family"

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### Abstract:

This study aims to highlight the most significant persuasive techniques used in Turkish drama series as a form of soft power to influence the cultural identity of audiences from various countries and cultural backgrounds, including Algerian viewers. Turkish drama has garnered remarkable attention over the past two decades as a fully integrated industry, achieving considerable success, particularly in Arab countries, notably Algeria. This has prompted us to investigate the extent to which these series influence Algerian audiences through their persuasive techniques. Following an analytical review of a sample series (*Shakir Pasha family*), we found that among the most impactful persuasive techniques used in Turkish drama that can effectively influence the cultural identity of the viewing audience are

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dramatic directing elements, repetition, visual spectacle, music, and sound effects. These elements are prominent and can threaten the viewer's original cultural identity through their persuasive power as soft tools.

Keywords: Usage; Drama; Persuasion; Soft power; Cultural identity.

### Introduction

The global landscape is witnessing a surge in television drama production, with Turkish drama standing out as one of the most prolific and rapidly evolving. Whether in its original language, subtitled, or dubbed, Turkish drama occupies a significant position in the programming schedules of numerous Arab and international television channels. The industry has achieved remarkable success across various levels. As a result, Turkey has become a leading exporter of drama, ranking second globally after the United States, thereby attaining substantial economic, political, and cultural accomplishments. Turkish drama has attracted a broad and diverse audience base. Studies indicate that its strength lies in the appeal of its content, the aesthetic quality of its visual presentation, the high standard of its cinematographic techniques, and the meticulous sequencing of its narrative events. These qualities encourage drama industry professionals to focus on such series' artistic and directorial elements, particularly the persuasive techniques embedded within them.

Turkish dramas enjoy widespread popularity and viewership, particularly in non-Arabic-speaking countries. This phenomenon aligns with Turkey's strategic objectives related to the "Turkic national bloc", a policy that positions the independent Turkic republics of the former Soviet Union and the Balkan republics as primary targets of Turkish drama, especially historical series. Turkish drama has also contributed significantly to the growth of Turkey's exports in accessories, jewellery, clothing, fashion arts, video games, literary works, furniture, and interior design.

Notably, Turkish series often portray cultural elements that may be foreign to the values of receiving societies, thereby contributing to cultural alienation among specific audience segments. Moreover, they may disrupt national policies and hinder development strategies. The impact extends beyond viewers' immediate and temporary emotional engagement with the series' plotlines, reaching the complete internalisation of the values and behaviours embodied by the series' protagonists. This includes a conscious or unconscious attachment to the image of the Turkish character, the belief in its realism, and the desire to imitate and emulate its lifestyle in every detail. These indicators compel us to raise the following research question: How can Turkish drama series, through persuasive techniques as a form of soft power, influence the cultural identity of the Algerian viewer?

## I. Theoretical and Conceptual Framework of the Study

### 1. Definology of Key Concepts:

Usage; Drama; Persuasion; Soft power; Cultural identity

#### a. Usage

Linguistically:

The term refers to using something or how it is used; it may denote the value of using an object or concept. It also signifies an act commonly practised within a group or community (a tradition) or the set of conventions that distinguish the language of a large group of people at a specific time and place.

Terminologically:

According to Mohamed Abdel Hamid, usage is defined as:

*"An individual's lack of or perceived deficiency in something which, if acquired, creates a state of satisfaction and fulfilment. The need may be physiological or psychological and directs the individual toward a psychological equilibrium that facilitates continued communication with others and adaptation to the environment."*<sup>2</sup>

Usage may also be defined as:

*"The applications to which an individual or a group assigns a particular medium, material, or immaterial element. Studies of usage aim to highlight the social uses of these various components and the cultural meanings of individuals' everyday behaviours."*<sup>3</sup>

Operationally:

Usage is measured by factors such as the number of times Turkish drama series are viewed, the amount of time spent browsing, the type of content accessed (political, historical, social, etc.), and the objectives that students aim to achieve through such usage (following series, academic research, entertainment, etc.). This is assessed through a questionnaire directed at university students, which contains closed- and open-ended questions that evaluate these dimensions.

#### b. Drama

Linguistically:

The word "drama" is of Greek origin and derived from the verb *drao*, meaning "to act" or "to do". It refers to any action, event, or deed in real life or on stage. Aristotle defined drama as *"An imitation of human action on stage."*<sup>4</sup> The term has since evolved to acquire various meanings over time.<sup>5</sup>

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<sup>2</sup> Zineb Lemmouchi, *The Use of Social Media Networks in the Political Participation of Algerian Women: A Field Study of a Sample of Algerian Female Parliamentarians*, PhD thesis, Faculty of Information and Communication Sciences, University of Algiers 3, 2020, 23.

<sup>3</sup> Mohamed Atef Gheit, *Dictionary of Sociology*, Dar Al-Ma'arifah Al-Jami'iyah, Alexandria, 1996, 3.

Terminologically:

Drama is "any work based on the presentation of a dramatic action that unfolds along a specific trajectory and involves conflict; this term encompasses both radio and television drama." <sup>6</sup> Television drama is "A depiction of an event or a series of events with a specific significance." <sup>7</sup> Which can influence the viewer through what is known as the process of social learning by observing the behaviour of others.

Operationally:

In this study, we focus on the television series as one of the key forms of drama.

c. Persuasion

Linguistically:

According to *Lisān al-'Arab* by Ibn Manzūr, the verb "*qani'a binafsihi*" means "to be content with oneself, to accept and be satisfied." <sup>8</sup> Moreover, in *Al-Qāmūs al-Muḥīt*, it is defined as "an inclination or acceptance towards something." <sup>9</sup>

Terminologically:

Persuasion is "Influencing individuals to perform or believe in something, or to refrain from doing it." <sup>10</sup> It is also defined as "a set of cognitive and formal processes through which one party attempts to influence the other." <sup>11</sup>

Operationally:

In this study, persuasion refers to the influence exerted by Turkish drama on Algerian youth, particularly with respect to cultural identity and how this influence occurs. Accordingly, we focus on individuals' state after exposure to persuasive messages, their reception of these messages, and their interaction with them.

d. Soft power

Terminologically:

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<sup>4</sup> Azzedine Attiya Al-Masry, *Television Drama: Its Components and Artistic Regulations*, Master's thesis, Islamic University of Gaza, Palestine, 2010, 34.

<sup>5</sup> Adli Said Reda, *Dramatic Structure in Radio and Television*, Alam Al-Kutub, Cairo, September 1989, 35.

<sup>6</sup> Samia Mohamed Ali and Abdel Aziz Sharaf, *Drama in Radio and Television*, 2nd ed., Dar Al-Fajr for Publishing and Distribution, Cairo, 1999, 45.

<sup>7</sup> Samira Belghithia, *Arab Television Drama and the Audience of Housebound Women*, Master's thesis, University of Algiers 3, 2011, 21.

<sup>8</sup> Ibn Manzūr, *Lisan al-Arab*, Al-Tawfiqiyya Library, Cairo, Vol. 11, "Qana", p. 336.

<sup>9</sup> Al-Fayrouzabadi, *Qamus al-Muḥit*, Dar al-Ma'rifa, Beirut, Lebanon, 5th ed., 2011, p. 1096.

<sup>10</sup> Hazim al-Qartaji, *Manahij al-Bulaghā' wa Sirāj al-Adabā'*, Dar al-Kutub al-Sharqiyya, Tunis, 1996, p. 106.

<sup>11</sup> Abdullah Muhammad al-Ghushan, *Kayfa Tuqni'u al-Akharin*, Dar al-'Asima for Publishing and Distribution, Kingdom of Saudi Arabia, 4th ed., 2004, p. 18.

Soft power is a concept coined by Joseph Nye: "The ability to attract and co-opt rather than coerce or use force as a means of persuasion."<sup>12</sup> It operates through television screens, the internet, and mobile phones. It also involves the saturation of countries with written materials, audio-visual content, news, and media products. According to Nye, soft power lies in achieving desired outcomes through appeal rather than coercion or financial incentives. It is based on three sources:<sup>13</sup>

- ❖ The use of culture to attract others
- ❖ Promotion of political values domestically and internationally
- ❖ The conduct of foreign policy in a manner perceived as legitimate and ethical

Operationally:

In this study, soft power refers to the ability of a Turkish drama to persuade, influence, and infiltrate the viewer's mindset through all available means of communication. The focus is on how cultural products such as television series can transmit values and ideas and indirectly influence audiences.

#### e. Cultural Identity

Linguistically:

The term *identity* refers to the self.<sup>14</sup> It is the essence of a thing or a person, distinguishing it from others.<sup>15</sup>

*Al-huwiyya (identity)* (with ḍamma on the hā', kasra on the wāw, and a shadda on the yā') is a derived nominal form from the pronoun "huwa" (he), and is a relatively recent usage. In contrast, *al-hawiyya* (with fatha on the hā') refers to a deep, ventilated well or a location from which one may fall or descend.<sup>16</sup> In language, *Al-Mu'jam al-Wasīṭ* indicates that "in philosophy, identity is the essence of a thing or person who distinguishes it from others. It also refers to a card in which a person's nationality, birth, and occupation are recorded, commonly known as a personal identification card."<sup>17</sup> The *Dictionary of Social Science Terms* generally defines identity as "the process by which an individual distinguishes himself from others."<sup>18</sup>

Terminologically:

Cultural identity is defined as "the shared outcome of religious belief, language, accumulated knowledge, labour, artistic and literary production, heritage, values, traditions, customs, morals,

<sup>12</sup> Joseph Nye, *The Soft Power: A Tool for Success in International Politics*, Al-Obikan Library, December 2007, p. 5.

<sup>13</sup> Ibid.

<sup>14</sup> Mustafa Hegazy et al., *Al-Mu'jam Al-Wajez*, Arabic Language Academy, Cairo, 2000, 654.

<sup>15</sup> Ibrahim Madkour et al., *Al-Mu'jam Al-Waseet*, vol. 2, 3rd ed., Arabic Language Academy, Cairo, 1972, 1039.

<sup>16</sup> *Lisan al-Arab*, vol. 6, p. 313, entry "Arsh" and vol. 15, p. 371, entry "Hawa."

<sup>17</sup> *Al-Mu'jam al-Lughah al-'Arabiyyah: Al-Mu'jam al-Waseet*, Monufiya, Al-Sahwa Library, n.d., 1039.

<sup>18</sup> Ahmed Zaki Badawi, *Dictionary of Social Science Terms*, 2nd ed., Beirut, Library of Lebanon, 1993, 206.

history, sentiment, standards of reason and behaviour, and other components through which nations and societies differentiate themselves. These elements are not fixed; rather, they are dynamic and evolving, constituting a current and future project that responds to contemporary developments. They are subject to both influence and transformation. Just as there exists a significant degree of shared human culture resulting from interaction and communication among different civilisations, there also exists a distinct dimension that preserves the identity of each society."<sup>19</sup>

Operationally:

Cultural identity, in the context of this study, refers to the extent to which Turkish drama influences cultural identity within the Algerian context, taking into account its diverse components, such as language, religion, history, customs, traditions, and values.

2. The theoretical approach of the study:

This study adopts cultivation theory, a sociocommunicative framework designed to reveal the long-term effects of media consumption, with a particular focus on television. At its core, the theory proposes a compelling hypothesis: individuals who spend more time watching television are more likely to perceive the real world through a lens shaped by the dominant images presented in television messages.

This theory falls under broader media influence theories that emphasise long-term effects. Its origins trace back to the American scholar George Gerbner through his *Cultural Indicators Project*, which addressed three interrelated concerns:<sup>20</sup>

- ❖ The study of the structures, pressures, and processes that influence the production of media messages
- ❖ The analysis of the messages, values, and mental images reflected by the media
- ❖ The examination of how audiences' reception of mass communication contributes to their perception of social reality

Cultivation theory is regarded as a practical application of concepts related to the construction of meaning, the formation of social realities, learning through observation, and the roles played by the media in these processes. The theory is based on the following assumption:

- ❖ Television is a unique medium for cultivation compared with other forms of media.

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<sup>19</sup> Mohamed Saleh Al-Hermassi, *An Approach to the Issue of Identity*, 2nd ed., Dar Al-Fikr, Damascus, 2002, 20.

<sup>20</sup> Manal Redaoui, "The Reality of Child Culture through Children's Television Programs: *Algerian Television as a Model - An Exploratory Study on a Sample of Children in the M'sila Province*," *Al-Hikma Journal of Media and Communication Studies*, vol. 5, no. 2, 2017, 47.

❖ Television messages constitute a coherent cultural system that reflects the dominant ideological direction.

❖ Analysing television messages offers indicators of the cultivation process.

❖ Cultivation analysis focuses on television's contribution to the long-term transmission of mental imagery.

❖ Cultivation analysis emphasises the reinforcement of social stability and cohesion.

### 3. Persuasive Techniques Used in the Turkish Drama:

Dramatic works employ various persuasive techniques, such as identification, empathy, storytelling, repetition, and symbols. These techniques appeal to viewers' emotions and intellect, influencing their perception and engagement. In 2011, Turkey exported approximately 10,500 hours of its television series to 76 countries, generating a financial return of 68 million US dollars.<sup>21</sup>

Thus, it surpassed both American and Egyptian drama in certain countries. A 2019 study by Interpress Media Services revealed that Turkey's revenue from drama exports in 2015 was estimated at approximately 350 million US dollars. The same study indicated that Turkish drama is now viewed in at least 100 countries, reaching an audience of approximately 400 million viewers.<sup>22</sup>

This success is attributed to Turkish drama's remarkable ability to captivate audiences and evoke emotions. It serves as a source of education, entertainment, and promotion of all things Turkish, be it culture, economy, politics, tourism, or history. Watched by millions across the globe, Turkish drama has successfully shaped public opinion on numerous issues and topics via persuasive techniques, the most significant of which are outlined below:

#### 3.1. Elements of the Dramatic Structure:

One of the most potent persuasive components in Turkish drama lies in its narrative construction, beginning with the choice of subject matter that reflects the concerns and problems of the audience or aligns with Turkish national interests, such as historical dramas or series promoting Turkish culture and tourism. Historical drama, despite criticism from specialists and historians, particularly concerning *Harem al-Sultan*, which chronicles the life of Sultan Suleiman the Magnificent, has managed to revive aspects of history. Unlike other genres, it typically portrays religious culture blended with mysticism, the role of women in politics and the arts, and gripping events and roles that have captivated audiences, such as the portrayal of the temple guards, the Mongols, and the internal conflicts within the walls of

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<sup>21</sup> Nasserdine Al-Ayadi, "Television Programming in Arab Channels," *Journal of Humanities Research and Studies*, vol. 4, no. 1, 2010.

<sup>22</sup> *Alestiklal*, accessed 2024, <https://alestiklal.net/ar>.

Constantinople in *the resurrection of Osman*. These heroic depictions of the Ottomans represent a soft power aimed at reconstructing collective awareness.

#### 3.1.1 Screenplay and Plot:

As a directorial endeavour, screenplay seeks to organise the dramatic narrative in a coherent and logical sequence, presenting the conflict in such a way as to lead to the core dramatic event. The viewer is made to feel that the events are actual and arise naturally from preceding developments.<sup>23</sup>

In the series *Shakir Pasha Family*, the plot revolves around the life of Shakir in 1912, a figure who held prominent positions during the reign of Sultan Abdul Hamid II. He is portrayed as the head of a family who inherited wealth from his deceased brother. The family underwent a radical transformation following the return of his son, Jawad Shakir, and his Italian wife to the family home in Buyukada. Jawad, a painter by profession, refuses to pursue conventional work, setting the stage for his wife's betrayal of his father. This act flagrantly defies the customs, traditions, and moral values of the family, society, and religion. The series also features scenes in which children view and discuss images of nude women. Moreover, it highlights pioneering female artists from the family, such as Princess Fakhr al-Nisa, Alya Burghuz, and Fawriya Koral, who excel in modern painting, engraving, and ceramics.

#### 3.1.2 Dialogue:

Turkish dramas engage audiences across different cultural levels. Ideally, dialogue should be smooth and straightforward, as one of the most crucial elements in conveying ideological content directly. It provides a clear depiction of events and characters.

#### 3.1.3 Characters:

The most compelling scenes often involve two, three, or at most four characters interacting.<sup>24</sup>

The director must provide motivations to justify each character's actions. In this context, Turkish drama relies heavily on the strength of both primary and secondary characters to establish intellectual and emotional bonds with the audience. In *Shakir Pasha's family*, the portrayal of Shakir Pasha as a commanding and authoritarian figure and the scene depicting his wife overcoming suspicion about an illicit relationship between her husband and her daughter-in-law evoked strong audience sympathy for her character.

#### 3.1.4 Character Appeal

Turkish dramas generally feature attractive characters, emphasising physical beauty, elegance, a pleasant voice, and eloquence. These attributes enhance the characters' persuasive impact.<sup>25</sup>

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<sup>23</sup> Raja' Abdul Razzaq Al-Ghamrawi, *Drama and Social Issues*, Dar Al-Ma'arifah Al-Jami'iyah, Alexandria, 2013, 60.

<sup>24</sup> *Ibid.*, 60.





### 3.2. Frequently Used Persuasive Techniques in the Turkish Drama Series (*Shakir Pasha Family*)

#### 3.2.1 Repetition technique:

Repetition is one of the most significant and potent media and Turkish drama techniques. It involves reiterating an argument or message through various forms and methods.<sup>26</sup>

Repetitive broadcasting of drama or the recurrence of specific scenes reinforces certain ideas and images. For example, the repeated depiction of the Bosphorus Bridge and various tourist destinations, used as transitional visuals in Turkish dramas, has led viewers to dream of visiting these places. The drama's characters often frequent these locations, serving as narrative representations and strengthening their appeal.

#### 3.2.2 Music

A 2016 study by Kimberly confirmed that Turkish music incorporates universal cultural values shared by diverse peoples. It comprises professional academic musicians who spend extensive periods, often several months, creating and arranging specific musical pieces tailored to particular scenes or characters. This music contributes significantly to viewer persuasion, enhancing emotional engagement with scenes and promoting Turkish culture among non-Turkish audiences.

Repeated exposure to such music enables viewers to form immediate associations between certain melodies and upcoming events or specific characters in the drama. Owing to music's profound impact on television drama, the *Shakir Pasha family* employed both dreamy and traditional musical compositions to immerse viewers in atmospheres of tourism and romance.

Turkish drama series utilise various musical styles, including music associated with specific events such as the return of heroes, difficult missions, victory, sadness, and death. They also include Sufi music or pieces linked to locations visited by the characters or where key scenes were filmed. Examples include love music or melodies tied to particular characters, where the mere sound of the music allows the viewer to anticipate which character will appear, even before it is shown on screen.

#### 3.2.3 Silence Technique:

Silence is a persuasive directorial technique frequently employed by the Turkish director Nuri Bilge Ceylan. His camera often captures unspoken emotions and the distance between characters in his dramatic films. Ceylan describes silence as "a mirror of human emotion." He uses extended silence even in scenes where one typically expects dynamic expression, such as investigating a crime, as seen in his film *Once Upon a Time in Anatolia*. In this context, silence becomes a reflection of fading dreams and

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<sup>25</sup> Amer Mesbah, *Social Persuasion: Its Theoretical Background and Practical Mechanisms*, 2nd ed., Diwan of University Publications, Algiers, 2006, 54.

<sup>26</sup> *Ibid.*, 54.

ambitions. This technique allows emotions to be conveyed and the audience to be persuaded through interpretation and reflection rather than spoken dialogue. It relies heavily on the composition of shots, chosen angles, and visual framing of scenes to communicate meaning and evoke emotional responses.<sup>27</sup>

#### 3.2.4 Visual Spectacle Technique:

The visual narrative presented by a director in a series serves as the primary vessel for conveying the author's concept. It is a visual embodiment of emotions, sentiments, and events. This has led to the emergence of various techniques in the television direction, including the choice of camera angles, the type of cameras used, and the number of cameras employed. The visual spectacle is one of the persuasive techniques used to attract viewers to Turkish drama. For example, the camera angles that capture the Bosphorus make it appear to be a dreamlike destination. Moreover, the portrayal of palaces and tourist regions such as Maşukiye and Sapanca has drawn millions of tourists to Turkey. This visual allure inspires viewers to explore foreign cultures that are distinct from their own, immersing them in the historical and cultural depths of Turkish heritage.

#### 3.2.5 Harmony technique:

Viewers and individuals, in general, are more easily persuaded by those who resemble them in temperament, appearance, language, religion, traditions, manner of speaking, or clothing. A 2016 study by Kimberly indicated that cultural proximity and shared intercultural identity expressed through elements such as clothing, body language, proverbs, and dubbing have contributed to the widespread popularity of Turkish drama and the acceptance of its content. In the series *Shakir Pasha Family*, during a hospitality scene, traditional sweets such as baklava, kunafa, and Turkish coffee served items that closely resembled those found in the culinary traditions of Syrians, Palestinians, Algerians, and the broader Maghreb region. This sense of cultural affinity fosters identification and thus reinforces the persuasive effect of the content. Reflecting on this harmony, Turkish President Recep Tayyip Erdoğan remarked during the launch of the Arabic-language channel TRT7 that Arabs and Turks share a common history, culture, and civilisation, describing them as fingers of the same hand.

#### 3.2.6 The Scarcity Technique

This technique is based on the notion that "scarcity enhances value." People tend to be heightened in their sensitivity to the fear of losing things they are accustomed to possessing, so they exert more effort to acquire or experience something rare or limited in availability.<sup>28</sup> This is precisely what occurs

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<sup>27</sup> Dalia Said Mustafa, "The Director Nuri Bilge Ceylan: Cinema of Social Relations in Contemporary Turkish Society," *Comparative Poetry Journal*, no. 35, 2015, 220.

<sup>28</sup> Mesbah, *Social Persuasion*, op. cit., 54.

in Turkish drama. The scarcity technique is evident in selected episodes of the *Shakir Pasha family*, which promotes Turkish culture by highlighting various elements specific to the region where the series is set and to Turkey, more broadly, items that may not be found elsewhere. Examples include the blue bead to ward off the evil eye, traditional red jewellery, and the red ribbon tied around rings during wedding ceremonies. These visual elements frequently appear across Turkish drama series and have become firmly embedded in the minds of Algerian viewers.

## II. Methodological Framework of the Study:

This study aims to explore the extent to which Algerian audiences follow dubbed Turkish drama series and to examine the potential effects these series may have on their cultural identity on the basis of the perspectives of the sampled participants. The study provides valuable insight into our interaction with media by addressing the central research question:

How can Turkish drama series, through persuasive techniques as a form of soft power, influence the cultural identity of the Algerian viewer?

This central question branches into the following subquestions:

- ❖ To what extent do members of the sample follow the dubbed Turkish drama series?
- ❖ What are the participants' views on the key themes presented in these dubbed Turkish series?
- ❖ What are the implications of the dubbed Turkish drama series for the cultural identity of the individuals in the sample?

This study is classified as a descriptive and analytical investigation. It employs a descriptive approach to explore the respondents' opinions, describe the characteristics of Turkish drama series, and analyse how persuasive techniques are employed. Additionally, it seeks to describe and interpret Algerian viewers' reactions and perceptions and determine the relationships between drama viewership and its influence on aspects of cultural identity.

Two main data collection tools were used:

➤ Observations are conducted by reading viewer comments following exposure to the series within discussion groups. This involved analysing written texts to identify dominant themes and trends in viewers' interpretations and responses to the series.

➤ The questionnaire, which employs statistical methods, was administered to a purposive sample of 100 individuals. The sample comprised a representative group of young Algerian viewers (university students). The questionnaires were distributed to gather data on the following:

- Patterns of viewing drama series (preferred genres, viewing times)

- The extent to which these series influence their cultural perceptions, values, and beliefs
- The degree to which they identify with specific characters or adopt particular viewpoints and how they interpret the messages and values conveyed in the series
- Influence of these series on their behaviours or everyday discussions

For the focused discussion groups, the participants engaged in targeted conversations about specific aspects of the drama series and their perceived effects on cultural perceptions.

### III. Fieldwork Procedures

In this study, several important considerations, including the following:

- Algerian Cultural Diversity: Algeria's linguistic, social, and cultural diversity was considered when selecting the study sample and analysing the results.
- Influence of other media sources: Acknowledging that drama series are not the sole source of cultural influence and that the impact of other media must also be considered.
- Social and Cultural Transformations: This study was contextualised within the broader framework of Algerian society's ongoing social and cultural changes.

Accordingly, the research was based on a questionnaire that collected personal data about the sample. A prerequisite for participation was that respondents be regular viewers of dubbed Turkish drama series. The objective was to understand young university students' perspectives regarding the dominant themes found in these series and their potential impact on cultural identity.

To support this, a Facebook group was created for the student sample to observe discussions surrounding series episodes. A paper-based questionnaire was distributed to a randomly selected sample of 100 individuals, composed of 25 males and 75 females from among the university youth in Algiers (Faculty of Information and Communication Sciences – University of Algiers 3), representing various levels of education and regions across Algeria. All the participants were regular viewers of Turkish dramas dubbed Arabic on the satellite channel MBC4, i.e., viewers of the *Shakir Pasha family*.

The results of this survey are presented and analysed as follows.

Table 1: Characteristics of the Dubbed Turkish Drama Series as Perceived by the Sample

Perception	Frequency	Percentage (%)
Not by Algerian social customs and traditions	33	33%
In contradiction with the rules of Islamic law	40	40%
Contains scenes that offend public decency	27	27%
Total	100	100%

The table above clearly shows that the highest percentage of respondents, 40%, believe that many scenes and features presented in the Turkish drama series *Shakir Pasha Family* contradict Islamic principles. This includes, in particular, depictions of incest, marital infidelity, the husband painting his wife nude, and the daughter-in-law bathing in the lake given to her father-in-law. The second most cited concern, mentioned by 33% of the participants, is that the portrayed content does not align with Algerian social customs and traditions, especially in terms of clothing styles, home decor, and parenting methods. Third, 27% of the respondents indicated that numerous scenes were indecent and did not conform to Algerian values or Islamic ethics.

Notably, the Algerian student viewers exposed to the content of the studied Turkish drama may absorb new social behaviours and ideas or modify, reinforce, or abandon existing behaviours through the observation of behavioural patterns portrayed by the main characters (especially the protagonist) in the television drama. In this context, learning occurs through specific models that individuals imitate and emulate. This includes alternative learning, symbolic learning, blind imitation, and learning through watching films. The latter method, in particular, has emerged as a dominant mode of learning owing to the mass appeal of the medium through which these dramas are disseminated and the specificity of the viewing audience, whose characteristics and modes of reception vary. Consequently, the viewer is subjected to various transformations through social resocialisation influenced by the content they consume during viewership.<sup>29</sup>

#### Reflections of the Dubbed Turkish Drama Series on the Cultural Identity of Algerian University Youths

Table 2: Imitation of Words or Expressions from the Dialect Used in the Dubbing of the Turkish Drama Series among Respondents

Response	Frequency	Percentage (%)
Yes	63	63%
No	37	37%
Total	100	100%

The percentage of respondents who imitate certain words or expressions from the dialect used in dubbing Turkish drama series was 63%, the highest proportion, whereas 37% disagreed. This trend may influence verbal interaction among Algerian university youth, considering that linguistic elements are integral to persuasive techniques. As a result, Algerian viewers are drawn to the language used in these dramas, which is characterised by varied pronunciation, precise articulation, and voice

<sup>29</sup> Mahmoud Ayad, "The Concept of Modelling in the Arab Television Broadcast Scene: An Analytical Reading of the Mental Image (The Protagonist) in Turkish Television Drama," *Journal of Humanities and Social Sciences*, no. 26, part 2, March 2018, 899.

modulation to clarify words and their meanings. Furthermore, the accompanying gestures and body language further contribute to effective communication, clarity, and persuasion.<sup>30</sup>

Table 3: Willingness of Respondents to Purchase Clothing Similar to that of the Actors and Decorate Their Homes Likewise

Response	Frequency	Percentage (%)
Yes	61	61%
No	39	39%
Total	100	100%

The response rate of "Yes" regarding respondents' willingness to purchase clothing similar to that of the actors and replicate their home decor was 61%, whereas 39% responded with "No." This indicates that, from a commercial standpoint, the goal is to persuade viewers to purchase the clothing and furniture featured in the drama and replicate the home decor seen in the series.<sup>31</sup>

Table 4: Respondents' Attempts to Imitate Customs and Traditions Depicted in the Dubbed Turkish Drama Series

Response	Frequency	Percentage (%)
Yes	69	69%
No	31	31%
Total	100	100%

The percentage of respondents attempting to imitate some of the customs and traditions depicted in the dubbed Turkish series *Shakir Pasha Family* is 69%, the highest proportion. In contrast, 31% of the respondents answered "No," indicating that they did not imitate these customs and traditions because they did not align with their social practices.

Table 5: Influence of the Dubbed Turkish Drama Series in Assisting Respondents in Imitating the Dubbed Dialect

Response	Frequency	Percentage (%)
Yes	36	36%
No	64	64%
Total	100	100%

The table above shows that 64% of the respondents disagreed that the Turkish drama series helped them develop the dialect used in dubbing (e.g., Algerian, Moroccan, Syrian, etc.). Most respondents indicated that the series did not assist them in developing the dialect. Conversely, 36%

<sup>30</sup> Sheikh Amr Al-Hawariyah, "Persuasive Techniques in University Communication Discourse," *Journal of Discourse and Communication*, no. 1, December 2015, 124.

<sup>31</sup> Hiba Toual, "The Impact of Turkish Dramas Broadcast on Arab Satellite Channels on Changing Furniture Styles in Algerian Homes," *Afaq Journal of Sciences*, vol. 5, no. 19, September 2019, 144.

answered "Yes," suggesting that the Turkish drama series did, in some cases, help them imitate the dubbed dialect. The high level of professionalism in the dubbing process, where words are chosen to match the lip movements of Turkish actors, plays a significant role. This meticulous dubbing approach facilitates a closer connection to the events depicted in the series, making it easier for viewers to engage emotionally and cognitively with the content while influencing their perception of the dialects used.<sup>32</sup>

Table 6: Compatibility of Local Customs and Traditions with Those Depicted in the Dubbed Turkish Drama Series *Shakir Pasha Family* According to Respondents

Response	Frequency	Percentage (%)
Yes	37	37%
No	63	63%
Total	100	100%

The results show that 63% of the respondents believe that the customs and traditions depicted in *the Shakir Pasha Family* and other Turkish dramas on MBC4 do not align with the traditions of their region. This is attributed to the fact that, as the respondents indicated, customs and traditions gradually fade in the face of modern influences, as they are exposed to a large amount of foreign content. Conversely, 37% of the respondents felt some alignment between the customs and traditions depicted in the drama and those of their region.

In addition, the study highlights that dubbed Turkish drama series negatively affect Algerian society, mainly due to their excessive romanticism and idealised portrayals that do not resonate with the respondents' cultural values and norms. Furthermore, the portrayal of lifestyle elements, such as food, clothing, and drinking habits, is also seen to influence viewers' perceptions and practices, further distancing them from their traditional values.

Table 7: Compatibility of the Content of the Drawn Turkish Drama *Shakir Pasha Family* with the Values of Algerian Society According to Respondents

Response	Frequency	Percentage (%)
Yes	46	46%
No	54	54%
Total	100	100%

The results indicate that 46% of the respondents believe that the content displayed in the dubbed Turkish drama series *Shakir Pasha Family* aligns with Algerian society's values. However, the majority, 54%, disagreed, stating that it does not conform to Algerian values, which are rooted in respect to parents and tolerance, as outlined in Islamic teachings.

<sup>32</sup> Ibid., 145.



From this perspective, dubbed Turkish dramas influence society's values by promoting an individualistic lifestyle. This influence extends to areas such as increasing reliance on fast food, changing fashion and clothing styles, and shifting personal values, including a focus on self-care and isolation without regard to traditional customs and societal norms.<sup>33</sup>

It is important to highlight several values foreign to Algerian society, which were depicted in the Turkish drama series *Shakir Pasha Family*. These include the portrayal of the father's friend having an affair with his son's wife, as well as scenes of nudity and other elements that are not in line with Algerian society's cultural and social norms.

#### Conclusions of the Study:

1. A significant proportion of the sample watches dubbed Turkish drama series, primarily during leisure time in the evening and night. The genres of Turkish dramas watched by the respondents vary, including romantic, dramatic, historical, and others.

2. Most respondents believe that dubbed Turkish dramas focus heavily on the advertisement of furniture, decor, and clothing in several scenes, although the storyline often overshadows this.

3. Most respondents feel that dubbed Turkish dramas could influence cultural identity, mainly through the acquisition of words and expressions from the series and the potential adoption of characters that capture viewers' attention. This influence could even affect future perceptions of traditions and customs, presenting them as alternatives to the existing norms in Algerian society. This aligns with the principles of cultivation theory, which suggests that media can shape societal beliefs and perceptions over time.

4. Drama series effectively convey values and beliefs as a form of soft power. Dramas have the unique ability to embody social and cultural values through their stories and characters. Viewers who empathise with certain characters and follow their journeys are more likely to adopt their perspectives and values.

5. Turkish drama shapes perceptions, as these series can present stereotypical images or ideas about other cultures or social groups. These positive or negative perceptions can become ingrained in viewers' minds and influence their view of those cultures.

6. Turkish drama plays an emotional influence role: Dramatic stories evoke emotions, and this emotional connection makes the messages and values conveyed more impactful and ingrained in viewers' memories.

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<sup>33</sup> Toual, "The Impact of Turkish Dramas," op. cit., 144.



7. Turkish drama series enjoy widespread popularity and reach diverse audiences, which amplifies their potential influence on cultural identity.

8. Most respondents believe that dubbed Turkish drama series emphasises advertising furniture, decor, and clothing in many scenes, promoting them through storylines. Many participants in the study expressed a tendency to purchase clothing similar to that worn by actors. As a result, they also tend to imitate certain customs and traditions depicted in the series. This, over time, may lead to a detachment from their cultural identity.

9. Most respondents agreed that dubbing Turkish dramas assisted in developing the dubbed dialect and acknowledged that this could affect the integrity of the local dialect. Additionally, they believe that the content portrayed in Turkish dramas does not align with Algerian societal values.

10. Most of the sample believes that Turkish dramas can impact cultural identity, mainly by acquiring words and expressions from these series and adopting certain characters that capture viewers' attention. They also believe that these dramas might influence future perceptions of traditions and customs, presenting them as alternatives to those traditionally upheld in Algerian society. This aligns with cultivation theory, which posits that media can shape the public's cultural values over time.

Persuasive Techniques Used in the *Shakir Pasha Family* Drama Series:

1. Identification and Empathy:
  2. The series constructs strong, realistic characters that viewers can quickly identify with and empathise with their experiences. This emotional connection makes viewers more receptive to the ideas and values portrayed by these characters.
  3. Compelling storytelling:
    4. The captivating and logical plotlines make the presented messages and values appear natural and appealing, making them difficult to resist. The story's structure serves as a persuasive tool.
    5. Repetition and reinforcement:
      6. Specific values or ideas are repeated implicitly or explicitly in various contexts throughout the series, strengthening their impact and making them more ingrained in the viewers' minds.
      7. Use of Symbols and Imagery:
        8. Visual and auditory symbols can carry deep cultural meanings and influence viewers at a subconscious level. These symbols shape the way that audiences interpret the content and its associated values.
        9. Presenting Behavioral Models:

10. The drama showcases characters who behave in specific ways and face the consequences of their actions. This allows the series to shape viewers' perceptions of acceptable or unacceptable behaviour, serving as a model for audience members to follow or avoid.

Impact of the Turkish Drama *Shakir Pasha Family* on Cultural Identity:

1. Weakening Established Cultural Values:
  2. Drama series can either strengthen specific cultural values by celebrating them and presenting them in positive contexts or weaken them by critiquing them or offering appealing alternatives. This dynamic influences how cultural norms are perceived and adopted.
3. Shaping New Attitudes:
  4. Dramas can introduce new ideas and behaviours not previously prevalent in society. Over time, this can contribute to shifting social norms and cultural traditions, fostering the development of new societal attitudes.
5. Influencing Language and Dialects:
  6. TV series can promote the use of a particular dialect or introduce new terminology, which may influence viewers' linguistic preferences and how they communicate, thereby subtly altering the linguistic landscape of a society.
7. Changing social concepts:
  8. Dramas can raise awareness of sensitive social issues and stimulate discussions, leading to changes in social concepts and values. Through repeated exposure to these topics, viewers may adjust their perspectives on various social norms.

Importantly, drama's impact on cultural identity is not always immediate or direct. Instead, it is a cumulative and complex process influenced by various factors, including viewers' social and cultural context and capacity for critical thinking.

Recommendations:

Producers, cultural policymakers, regulatory bodies, and media outlets should work together to make positive use of the power of drama while mitigating its potential adverse effects on cultural identity. The following recommendations can be made:

1. Encouraging the Production of Content that Promotes Positive Cultural Value:
  2. Producers should focus on creating drama content that reinforces positive cultural values, highlighting social harmony, respect for traditions, and ethical behaviour.
3. Raising Awareness among Viewers About the Persuasive Techniques Used in Media:

4. Educating viewers about the techniques of persuasion used in media can help them critically assess the content they consume and understand the underlying messages being communicated.
5. Promoting Critical Thinking among Audiences:
6. Encourage the development of critical thinking skills in the audience, allowing them to question and evaluate the cultural and social implications of the media they consume.
7. Supporting Ongoing Research and Studies in this Field:
8. Continued research into the impact of media, particularly drama, on cultural identity should be supported. This will allow for a deeper understanding of its effects and help guide the creation of content that aligns with societal needs.
9. Consideration of social and ethical standards in drama production:
10. When producing drama content, it is important to consider social, cultural, and ethical norms. Ensuring that the themes and messages of these series align with societal values can prevent cultural alienation and promote entertaining and culturally appropriate content.

#### Conclusion:

This study contributes to understanding the extent to which dubbed Turkish drama series affect the cultural identity of Algerian viewers. This highlights the impact of these dramas on the structure of cultural identity through the ideas and information embedded in the content, which could undermine traditional customs and values, leading to the acceptance of foreign ideas and values in Algerian society. Importantly, dubbed dramas negatively influence the culture of young viewers in various aspects, moral, doctrinal, educational, and cultural, through certain scenes and images portrayed in the series, as discussed earlier in the literature. This, in turn, affects their cultural identity through subtle infiltration. On the positive side, exposure to these dramas also educates the audience by introducing them to other cultures, fostering openness to the broader world.

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