

RESEARCH
ARTICLE**Aesthetic and Social Values in Algerian TV Drama****Farida Bouakkaz**

Doctor

Laboratory of Communication Studies and Research, University of Badji Mokhtar - Annaba

Algeria

Email Id: farida.bouakkaz@univ-annaba.dz

Doi Serial<https://doi.org/10.56334/sei/8.8.25>**Keywords**

Aesthetic values, social values, television drama, audience.

Abstract

This paper examines the aesthetic and social values conveyed through Algerian television drama. Drama is widely regarded as one of the most influential mediums of expression and communication, offering individuals a means to reflect on societal concerns, uphold values, and affirm guiding principles. In particular, television drama serves as a prominent platform for articulating, embodying, and communicating these dimensions.

The study aims to identify the core values and ethical principles that drama can convey, especially in fostering a culture of aesthetic awareness and social responsibility. It further explores how these narratives can influence audiences, particularly young people, by steering them toward moral integrity and elevated ideals.

Citation

Bouakkaz F. (2025). Aesthetic and Social Values in Algerian TV Drama. *Science, Education and Innovations in the Context of Modern Problems*, 8(8), 275-288; doi:10.56352/sei/8.8.25. <https://imcra-az.org/archive/375-science-education-and-innovations-in-the-context-of-modern-problems-issue-8-vol-8-2025.html>

Licensed

© 2025 The Author(s). Published by Science, Education and Innovations in the context of modern problems (SEI) by IMCRA - International Meetings and Journals Research Association (Azerbaijan). This is an open access article under the **CC BY** license (<http://creativecommons.org/licenses/by/4.0/>).

Received: 05.01.2025

Accepted: 25.03.2025

Published: 28.06.2025 (available online)

Introduction

Drama stands as one of the most impactful genres in television broadcasting, maintaining a strong presence across a wide range of satellite channels and drawing substantial audience engagement. A major factor behind its widespread appeal lies in its narrative roots, which are frequently based on real-life experiences. Drama functions simultaneously as a form of artistic expression that engages with social, economic, cultural, and political issues, and as a creative medium enriched with compelling dialogue, dynamic events, distinctive characters, and immersive sound effects, all of which enhance its resonance across diverse viewer demographics.

Algerian television networks have increasingly prioritized the production of domestic drama that reflects the lived experiences of the local population. This content is tailored to engage various segments of society, including the younger generation. Addressing the interests and expectations of the audience remains one of the most essential strategies for securing sustained viewership and media loyalty.

Like their foreign counterparts, domestically produced television dramas also transmit a range of values, both constructive and potentially detrimental. The variation in social structures naturally brings with it differences in norms,

customs, and traditions. In this framework, social values are understood as a constellation of habits, practices, ethical standards, and aspirational principles that collectively shape the foundation of human interaction and societal cohesion.

1. Research Problem

In a media environment marked by diversity and openness, television drama, particularly serialized productions, has become a dominant component of broadcast content. These dramas are notable for their technical sophistication, combining visual elements, sound design, special effects, lighting, and set design to construct impactful and emotionally resonant scenes. This genre also demonstrates considerable thematic diversity, ranging from light entertainment to explorations of profound social issues. As a result, television drama plays an increasingly influential role in cultural transmission and in shaping societal values.

The contemporary world is undergoing rapid changes across numerous domains. Among the most consequential of these shifts is the exposure to diverse cultural influences via satellite television, the internet, and dramatic storytelling. This exposure has introduced new behaviors, attitudes, thought patterns, and lifestyle choices that are reshaping Algerian society. In many cases, these influences have led to noticeable disruptions in prevailing social norms and values.

Dramatic productions have contributed to these transformations by altering daily routines and cultural habits through their extensive portrayal of social realities. Their popularity continues to grow, often outpacing other television formats in terms of audience size and viewer engagement. This success is largely attributed to their capacity to reflect relatable experiences through aesthetically compelling sound and visuals.

Given this context, television drama has emerged as a subject of significant academic interest. This study, therefore, investigates the social values embedded within Algerian television drama. Several key questions are addressed: What are the primary aesthetic and social values that writers can incorporate into scripts intended for the viewing public? Can drama, as a narrative form, simultaneously fulfill aesthetic and social functions within society?

This article ultimately aims to identify the fundamental values and ethical principles that television drama can advocate, particularly in shaping the attitudes and behaviors of young viewers, and in reinforcing the aesthetic and moral framework of Algerian society.

1.1. Defining the Study Concepts

First: Social values

Values are conceptual frameworks that determine what is considered commendable and acceptable in contrast to what is deemed inappropriate or undesirable. These values are collectively upheld by the majority of members within a given society, who regard them with deep respect and actively strive to maintain and uphold them. In doing so, these values provide meaning and coherence to human life.¹

Operational definition:

Social values refer to a set of judgments expressed by individuals or characters within dramatic productions regarding material or moral matters. These judgments may convey approval or disapproval and serve to guide behavior in alignment with Islamic principles. Examples of social values include positive traits such as parental respect, a sense of responsibility, respectfulness, and honesty. Conversely, they may also encompass negative behaviors such as disrespect, injustice, alcohol consumption, dishonesty, arrogance, and theft.

Second: Aesthetic values

Aesthetic values are those that evoke feelings of pleasure, admiration, or disapproval when observing or experiencing art, sports, people, objects, animals, or similar subjects. These values pertain to qualities that stand out in individuals, living beings, works of art, fashion, objects, landscapes, or events, and they generate corresponding emotional responses, whether positive or negative.²

Operational definition:

Aesthetic values represent positive standards and shared benchmarks that characterize a person, object, or action. In this context, aesthetics involves both sensory perception and the philosophical examination of what is regarded as beautiful.

Third: Television drama

This refers to an artistic genre that originated with the advent of television, designed to narrate stories or accounts through dramatized visual representation on screen.³

Operational definition: In the scope of this study, television drama specifically denotes Algerian drama series aired on public or private television channels and their associated digital platforms.

2.1 The Emergence of Television Drama

Television drama originated as a medium of artistic expression that developed alongside the growth of television, aiming to portray narratives through visual dramatization. The roots of television drama can be traced back to the 1950s in the United States, when television emerged as a truly mass communication medium. This period is often referred to as the “Golden Age” of television drama, marked by significant artistic progress in content creation, performance, and scriptwriting.⁴

During this era, television heavily depended on theatrical conventions to broadcast drama, which took on the following formats:

- **Filmed stage play:** In this model, television cameras were brought into a theater to capture and broadcast the play live during its stage performance.
- **Televised play:** This appeared in two forms. The first involved adapting a theatrical play for filming in a television studio while preserving its original stage composition. The second format was a play specifically written for the television medium.⁵

1.3 Forms of Television Drama

Television drama manifests in several representative formats, among which the most prominent are:

First: Television play (drama evening)

This format consists of a story adapted for television and conveyed by characters modeled after real-life individuals. These characters are crafted with traits that make them engaging and are depicted through dialogue that maintains a sense of realism. The structure resembles theatrical drama in both technique and dramatic construction. Essentially, it is a story rendered through performance, with plot elements escalating toward a climax. Its duration generally spans from 30 minutes to one and a half hours and may extend to two or three episodes for longer narratives.⁶

Second: Television film

This is a dramatic work produced specifically for television that incorporates the core elements of drama. It typically presents a standalone narrative within a time frame ranging from 90 to 120 minutes. Such works often focus on well-

developed dramatic stories or adaptations of novels that address themes of widespread public interest. In terms of visual style and scene composition, television films resemble both television plays and serial dramas.

Third: Television series

This format comprises a collection of dramatic episodes, each featuring a self-contained narrative that can be independently understood and appreciated. Every episode is a standalone production, complete with its own dramatic structure. Viewers may engage with one or several episodes without the necessity of following the series in its entirety. The episodes may be linked by recurring central characters or a common theme. Alternatively, the series may follow a continuous dramatic arc in which events escalate progressively, culminating in a climax at the conclusion of the series.⁷

Fourth: Television serial (soap opera)

This format is the most widely viewed and influential form of television drama. It unfolds as a sequence of extended events experienced by the main characters across no fewer than eight episodes, often extending beyond thirty. Each episode typically runs for 30 to 45 minutes. The serial may span multiple seasons, depending on its popularity.

Television serials differ from other dramatic formats primarily in the length of their narratives and the size of their character ensembles, both of which influence the nature of conflict and dramatic tension. Because events are distributed over a longer timeline, the script often integrates both primary and secondary conflicts. In this regard, television serials are often viewed as reflective portrayals of everyday life.⁸

1.4 The Artistic Elements of Television Drama

First: The Idea

The idea serves as the core of a dramatic work, shaping its direction from beginning to end. It constitutes the ultimate takeaway for the viewer after experiencing the production. Consequently, the idea must be clearly defined in the writer's mind and effectively communicated to the audience. A successful dramatic work cannot exist without a well-formed, focused idea. While some writers may incorporate multiple ideas within a single piece, these must be conveyed with clarity to prevent confusion. The idea should be embodied in the characters and the narrative, expressed through story progression and actions, rather than simply stated by characters.

Adly Reda outlines additional essential qualities of a dramatic idea: it should hold human relevance, resonate with the widest possible audience, reflect sincerity, and possess an objective grounding in reality.⁹

Second: Characters

The character is one of the central elements of television drama. It possesses a distinct identity, specific functions, and unique traits that set it apart from other components. When constructing main and supporting characters, the writer aims to communicate particular ideas and messages to the audience, while remaining attentive to the character's realistic human aspects. These dimensions include:

- The **physical dimension**, referring to the character's appearance and bodily attributes.
- The **social dimension**, encompassing the character's societal role and their relationships within the community.
- The **psychological dimension**, covering the character's inner tendencies, desires, and emotional inclinations that define their personality.

An additional dimension is sometimes recognized:

- The **intellectual dimension**, which relates to the character's cognitive abilities and educational background.

Characters may be presented in two distinct ways:

1. **Static portrayal** – This includes attributes such as the character's name, physical appearance, facial expressions, and the settings in which they appear.
2. **Dynamic portrayal** – This focuses on the character's behavior and actions, including their manner of speaking, movement, walking style, and more.

The effectiveness of an actor's performance depends on several key factors: originality, realism, stage presence, naturalness, and the ability to convey emotion convincingly.¹⁰

Third: Plot

Aristotle regarded plot as the most essential element of drama, as it constitutes the primary structure upon which the dramatic action unfolds. It is the framework that supports the narrative's development. In the view of scriptwriters, the plot is the organized sequence of events that define the central dramatic conflict. At its core, the plot is a vehicle for depicting conflict, with its main function being to demonstrate how events influence each other and how characters respond to these developments. The primary aim of plot construction is to provoke an emotional response in the viewer.

Traditionally, dramatic plots follow a tripartite structure: a beginning, a middle, and an end. Events progress in a coherent sequence, ultimately reaching the **climax**, which represents the pivotal turning point in the story and in the lives of the characters, leading eventually to resolution and closure.¹¹

Plot structures vary depending on the form of television drama. The structure of a television play differs from that of a series, and both differ from the structure typical of a soap opera. In serial dramas, the plot usually includes two layers of conflict:

- A **main conflict**, which is resolved by the series' conclusion.
- **Secondary conflicts**, which correspond to the number of episodes, with each group of episodes containing a sub-conflict that evolves within the broader narrative arc.¹²

The construction and design of the plot also include a set of components and suspense elements that enrich the drama, notably:

Fourth:

- **Foreshadowing** – A seemingly insignificant early event that gains meaning later when the writer uses it in an important scene.
- **Indicators** – Gestures or lines from a character that prompt the viewer to anticipate future events.
- **Suspense** – The use of events that place the viewer in a state of uncertainty and unpredictability regarding what will happen to the characters.
- **Surprise** – An unexpected and sudden event that alters the course of the story.
- **Irony** – The discrepancy between the apparent meaning of an action and the real meaning known to the audience; this is also referred to as dramatic irony or misunderstanding.
- **Obstacles** – These play a major role in captivating the viewer and heightening suspense.

- **The inevitable scene** – A climactic scene that dominates all others and is eagerly anticipated by the audience.¹³

Fifth: Conflict

Conflict refers to the opposition between two forces or characters within a dramatic work, which leads to the escalation of events. The writer must ensure a balance between opposing forces, as a lack of balance can make the outcome predictable and thus diminish suspense. Additionally, the writer must ensure that the audience sympathizes with one side of the conflict to increase engagement.

Conflict is divided into several types:

- **Static conflict**, which is slow and lacks intensity.
- **Sudden conflict**, involving rapid changes in events and character behaviors.
- **Rising conflict**, which develops and grows from the beginning of the series and leaves a significant impact on the character.
- **Impending conflict**, which is anticipated and about to erupt, subtly revealed by the writer.¹⁴

Sixth: Dialogue

In television, dialogue is not the primary expressive tool, as its role in conveying meaning, events, and ideas comes secondary to visual imagery. Dialogue serves as a support mechanism to clarify scenes or convey meanings that visuals alone cannot express. Therefore, dialogue should not repeat what is already shown through imagery or be excessively long, as this may bore the viewer, especially in long-running series.

5.1 Technical Foundations in Television Drama

Producing television drama in its various forms requires several technical steps and stages, encompassing aesthetic and creative aspects as well as material and human components. These can be summarized as follows:

First: The script

Any television dramatic work, regardless of its form, must be written in the form of a script to facilitate the recording process, which involves filming the scenes with electronic video cameras. The script of a television production functions as a play on paper, and it is the responsibility of the director and the rest of the technical team to bring this script to life on the television screen. The script for a television drama goes through several stages: starting with the idea, followed by the treatment, and finally the actual scriptwriting, which must contain the finest details about the production to help the director understand it and realize the writer's vision.¹⁵

Second: Direction

In television drama, direction is the process of managing the entire production. It is carried out by a person who bears near-total responsibility for the final product. The director envisions how the final version will appear, either through prior experience, vivid imagination, creativity, or formal training in the field. The director works in collaboration with the production crew, who oversee the director's technical tools, to transform the written work in script form into a vivid visual product.¹⁶

Third: Acting

Acting serves to convey specific stimuli within the context of dramatic action, in a way that no other art form can achieve. The embodiment of dramatic fantasies by real human beings changes the entire psychology of dramatic

communication. The actor possesses mechanisms that a writer cannot realize on paper alone without performers to bring the roles to life. The word “actor” itself means “embodier,” and therefore acting is not merely about performing an action, but about representing a character. This is done either through expressive vocal performance that reflects the character’s thoughts and psychological state, or visually through symbolic gestures and movements.

Fourth: Cinematography

Cinematography is both an art and a science. It is defined as the mechanical recording of specific objects or scenes for a limited duration, preserving them through electromagnetic waves on sensitive layers. In television drama, this element includes everything related to framing, shot selection, lens specifications for each shot, the angle to be emphasized, and necessary camera movements. All of these choices are made to serve the drama and enhance its emotional and narrative impact on the viewer.¹⁷

Fifth: Lighting

Without lighting, there is no visibility and no image. In dramatic work, lighting is viewed from two main perspectives:

First, as a tool to illuminate objects and allow the camera to capture them without serving any other purpose.

Second, as a means of dramatic effect, organized and controlled lighting is used to create aesthetic and emotional effects that support the intended meaning of the work. Once cinematography became an art form, lighting acquired an additional role, now referred to as *creative lighting*.

Sixth: Set design

Set design is one of the artistic components that give dramatic work its artistic and narrative value, depending on the functions it serves. These include suggesting time and place, reflecting psychological states, adding aesthetic elements, conveying the general atmosphere of the drama (tragic, comedic, etc.), and defining the physical space in which the action unfolds.

Seventh: Editing

In dramatic work, well-shot scenes and an expertly crafted plot are of no value if the editing is done poorly or in an unartistic manner. Editing is the tool for controlling the external rhythm of the dramatic work. It involves assembling the filmed shots in the order described in the script. However, shots can be rearranged, moved forward or delayed, to maintain the rhythm of the production and achieve the desired dramatic effect.¹⁸

Eighth: Music and sound effects

Music helps convey and reinforce the emotions of dramatic characters. Musical expression may precede the event to prepare the viewer emotionally, coincide with it, or follow it. However, dialogue must always remain clear and not be overshadowed by music, which would disrupt the narrative flow. Sound effects serve as a complementary tool to dialogue, helping define time and place, portray events, and reveal the psychological depth of characters in many instances.¹⁹

1.6 Algerian Television Drama

Algerian drama has cultivated a profound connection with both national history and social realities, continuing to resonate with the spirit of revolution. Reflecting on the early beginnings of Algerian dramatic expression, both cinematic and televised, reveals that it emerged under the pressures of colonial rule. From its inception, Algerian drama aimed to challenge colonial ideology, as passionate filmmakers took up their cameras alongside the freedom fighters’ weapons. Among these were figures such as Mahmoud Fadhil, Moammar Zaitouni, and others.

However, the prevailing conditions of the time did not support the development of a full-fledged cinematic drama. Material and human resources were insufficient to establish a genuine film industry. Some scholars trace the origins of Algerian cinema to 1957, when a group of Algerians in the Tébessa region formed a team known as Farid's Group, which was politically affiliated with Wilaya I. The group included Mohamed Ghenz, Ali Jennaoui, Djamel Chendli, and Ahmed Rachedi, later joined by Lakhdar-Hamina and René Vautier.

Following this foundational period, several significant cinematic dramatic works emerged, including *The Battle of Algiers*, *Patrol Towards the East*, *Dar Sbatar*, and others.

In terms of television, the series *El Hariq (The Fire)* became a landmark production. It captivated Algerian audiences across thirteen episodes, presenting new dimensions of the people's suffering under French colonial rule.²⁰

1.7 The Reality of Algerian Television Drama

To date, nearly all Algerian dramatic series have been produced through individual efforts, with few exceptions such as *El Hariq* by Mohammed Dib and *A Rendezvous with Destiny* by Karim Khedim. The majority of dramatic productions remain under the sole authority of Algerian Television. Over a span of four decades, the quality of these productions has remained significantly weak across all dimensions, preventing the emergence of a clearly defined foundational period for Algerian television drama.

This ongoing deficiency can be attributed to several key factors. First, the political establishment has consistently marginalized drama, failing to prioritize its development. Drama is not recognized as an essential sector, nor is there a serious belief in its potential as an economic commodity that could compete within the broader media market, currently dominated by Syrian, Turkish, and increasingly Iranian productions.

Second, there is a near-total absence of what could be considered a comprehensive "history" of Algerian television drama. Qualified directors, scriptwriters, and specialists with formal training in the field are extremely rare.

Third, there is a complete lack of foundational infrastructure necessary for developing drama, including production studios, editing and post-production facilities, and other structural components essential for creating, promoting, and distributing television drama.²¹

1.8 Youth and Drama

Youth represent one of the most significant and visible social segments across Arab societies and developing nations. In these contexts, including Algeria, the youth population continues to grow steadily each year. As a result, there is a growing need to prioritize this vital demographic across various domains, including within media institutions and their outputs, particularly dramatic content.

For young people, drama serves as a valuable source of symbolism, meaning, values, viewpoints, and cultural orientations. Through mass media and dramatic storytelling, media has assumed an essential role in the processes of socialization and cultural education. It has become a medium through which young people derive their values, customs, attitudes, and behavioral norms.

Drama continues to be one of the most engaging forms of television content for all audience groups, particularly youth, due to its presentation of diverse life situations. Given that youth is a critical phase of human development, and that young people constitute a substantial proportion of Algerian society, serving as the foundation for its renewal and progress, it is crucial to consider the dynamic relationship between media and this influential segment of the population.²²

Nevertheless, numerous Algerian media scholars argue that media content aimed at youth remains underdeveloped and has yet to achieve its intended objectives. Some even suggest that there is a complete absence of a coherent media or communication strategy specifically designed for Algerian youth, despite the proliferation of television channels, radio stations, and national newspapers.²³

2. Values

Values are a fundamental characteristic of human society, with humanity itself serving as their central subject. They constitute a uniquely human social process, and their importance derives from the very nature of human existence within a societal framework. A human society cannot exist without values, the two are intrinsically connected. Rokeach compares this relationship to “the two sides of a sheet of paper in how inseparably they are joined.” Removing values from any human society is, in effect, stripping that society of its humanity.²⁴

2.1 Concepts Related to Values

Numerous concepts are closely related to the notion of values, and they are often mistakenly treated as synonymous. This section seeks to clarify distinctions between values and the terms most commonly associated with them, including customs, traditions, beliefs, norms, principles, ethics, and ideals.

First: Custom

A custom is the repetition of a specific act until it becomes habitual. A social custom refers to a behavior that is acquired, learned, and practiced within a social context, persisting over time until it becomes institutionalized. Customs are defined as “patterns of collective behavior transmitted from one generation to another and enduring over time until firmly rooted.”²⁵

Customs involve repeated behaviors imposed by the social group, to which individuals are expected to conform. Noncompliance often results in disapproval and social resentment. Malinowski described social customs as “the routines of real life constructed by individuals, routines related to the language and dialect used in daily life, interacting with behavioral symbols to form a complex set of social phenomena that are difficult for the scholar to record, describe, or quantify, yet can be observed in action or discussed.”²⁶

Second: Tradition

Traditions consist of foundational practices embraced by a group through continuous use, generally based on the accumulated experiences of successive generations. They represent collective behavior patterns passed down over time. Positive customs, when inherited across generations, evolve into traditions. These are transmitted in three principal ways:

- **Oral traditions**, predominant in early or pre-literate societies, passed down verbally through proverbs, sayings, and spoken narratives.
- **Written traditions**, conveyed through symbolic writing, such as literature and recorded texts.
- **Experiential traditions**, passed on through practice, such as agricultural methods, that do not require written transmission.

What sets traditions apart is their acquired nature and resistance to rapid change. Sociologists regard them as powerful stabilizers of social personality across generations. Traditions are narrower in scope than customs and are formed more quickly. They also give rise to values and represent ideal behavioral standards that vary by region.²⁷

Third: Belief

Some definitions equate values with “a set of beliefs held by individuals and society through which they judge things as either good or bad.” Another definition explains: “Values are deeply held convictions that a particular behavior or subject in existence is personally preferable to another different or opposing one.” Additionally, values are seen as “a collection of beliefs embraced by members of society concerning what is good or bad, desirable or undesirable.”²⁸

Fourth: Norms

Norms refer to behavioral rules that dictate what actions are appropriate or inappropriate in specific situations. For instance, standing during the national anthem without conscious thought is guided by unwritten behavioral expectations, these are social norms. In contrast, social values determine which behaviors are considered desirable. While values direct personal behavior in various contexts, norms define the rules that govern such behavior.²⁹

Fifth: Ethics

Scholars differ in how they conceptualize the relationship between values and ethics. Some equate the two, treating them as interchangeable, and include all religious teachings and legal codes, especially Islamic, in the scope of ethics. Others distinguish between the concepts, arguing that values encompass multiple categories, one of which is moral values. This specific category constitutes what is defined as ethics. From this viewpoint, ethics are a subset of values: every ethical norm is a value, but not every value is necessarily ethical. In this context, ethics refer to judgments that govern interpersonal relationships and conduct.³⁰

2.2 The Importance of Moral Values in Television Programming**First: At the individual level**

Moral values play a significant role in an individual's life. They help define one's behavior and shape personal character and goals, enabling individuals to adapt and respond positively to various situations. Values give individuals the opportunity to express themselves, affirm their identity, and provide a sense of security. Through them, individuals can confront personal weaknesses and the challenges they encounter in life.

Second: At the societal level

Values constitute the foundation of society. They play a central role in preserving cohesion amid change, ensuring social stability, and unifying different segments of the community. Values act as a safeguard against excessive individualism. Principles and values represent collective aspirations that all members of society endeavor to achieve.³¹

2.3 The Functions of Values

Values give life its purpose, whether for individuals or for communities. Human beings are inherently driven to pursue goals, and the effort they invest is directly tied to how much they value the objective in question. Therefore, values hold significance for the individual by providing the following:

- They assist individuals in making choices that shape their behavior, in essence, they guide responses to various situations and play a crucial role in personality development and goal setting within a normative framework.
- They provide a sense of psychological security, helping individuals confront their personal vulnerabilities and life's inevitable challenges.
- They enable individuals to fulfill their responsibilities, supporting their ability to adapt, maintain positive social integration, and find self-satisfaction through alignment with communal principles and beliefs.
- They inspire individuals to refine their views and convictions, enhancing clarity and enabling a broader, more informed perspective on life and human relationships.

- They contribute to psychological and educational development, encouraging individuals to strive for goodness, altruism, and moral obligation.
- They regulate desires and ambitions, preventing them from overpowering reason and conscience, by grounding actions and decisions in ethical standards and value-based judgments.³²
- These functions are not isolated; rather, they overlap and reinforce one another. Together, they facilitate the individual's journey toward self-fulfillment and a deep appreciation for the meaning and dignity of life. In essence, values nurture human completeness and lead to inner peace.³³

Conclusion

Algerian television drama remains in a developmental phase. Nonetheless, recent years have witnessed its gradual alignment with modern advancements, particularly in direction and production, now supported by sophisticated technical tools. These dramas also carry intended messages and values that their creators seek to communicate to the audience.

Given the fundamental importance of values to both individuals and society, it is essential for television drama writers to create content that aligns with, rather than contradicts, the prevailing societal values. Some dramatic works may present conflicting or incompatible values, which can contribute to the erosion of cultural identity and alter established social norms.

Social values are often expressed through acts of love and compassion toward others. A socially integrated individual regards love as the most appropriate foundation for sustaining various human relationships. Love and hatred lie at the heart of human life, their interaction shapes the entire emotional and social fabric, oscillating between constructive and destructive tendencies.

When love prevails over hatred, life continues in harmony and generosity. Conversely, when hatred takes hold, life becomes burdened and inert. These contrasting outcomes are intimately tied to the influence of positive and negative values. In a climate of love, creativity and constructive engagement flourish. In contrast, when hatred dominates, disinterest in work increases, and when work is performed, it tends to be counterproductive rather than beneficial.

References:

First: Books

- Hamad Mohammed Amara, *Television Crime Drama: A Socio-Media Study*, Dar Al-Uloom for Publishing and Distribution, 2007.
- Haidar Mohammed Al-Kaabi, *Television Drama and Its Impact on Society (Cultural Penetration Series)*, Islamic Center for Strategic Studies, Iraq, 2019.
- Fatima Youssef, *Children's Drama - Our Children and Drama Theatre*, 1st ed., Alexandria Book Center, Cairo, 2006.
- Imad Nadaf and Mohammed Nadaf, *Television Drama - The Syrian Experience as a Model: From Script to Direction*, 1st ed., Dar Al-Taliaa Al-Jadida, 1991.
- Abdelrahman Azy, *Contemporary Social Thought and the Communicative Media Phenomenon - Societal and Civilizational Dimensions*, Algeria, 1995.
- Adel Al-Nay, *The Art of Drama Writing*, 1st ed., Abdel Karim Abdullah Foundation, Tunisia, 1957.

- Abdel Rahim Darwish, *Drama in Radio and Television: The Social Approach to Drama*, Nancy Damietta Library for Publishing.
- Abdallah Akla Majel Al-Khazaala, *The Conflict Between Social and Organizational Values in Educational Administration*, 1st ed., Dar Al-Hamed for Publishing and Distribution, Jordan, 2009.
- Ali Khalil Mustafa Abo Al-Ainain, *Islamic Values and Education*, 1st ed., Ibrahim Ali Library, Medina, 1988.
- Nabil Abdel Hadi, *Introduction to Sociology*, Dar Al-Yazouri Scientific Publishing and Distribution, Amman, 2009.
- Majed Zaki Al-Jallad, *Learning and Teaching Values - A Theoretical and Practical Approach to Value Teaching Methods and Strategies*, Amman, Dar Al-Maseera, 2005.
- Mouna Kachik, *Missing Values in the Media*, Farha Publishing and Distribution, Egypt, 2003.

Second: Theses and Dissertations

- Achraf Fathi Al-Zoubi, (2010), *The Communicative Role of the Director in Television Drama*, Master's Thesis in Media, Middle East University.
- Houria Sayad, (2019), *The Role of Algerian Historical Drama in Promoting Citizenship Values Among Youth*, Doctoral Dissertation in Media and Communication Sciences, Faculty of Humanities and Islamic Sciences, Department of Communication Sciences, University of Oran, Ahmed Ben Bella.
- Dahmani Slimane, (2006), *The Phenomenon of Change in the Algerian Family - Relationships*, Master's Thesis in Human Anthropology, Faculty of Arts and Social Sciences, Tlemcen.
- Fouad Makhnech, *The Nature of Radio Drama Text in Algeria - Mohamed Tahar Fodhla as a Model*, Master's Thesis in Arts, Ahmed Ben Bella University, Oran, 2015.
- Zeinab Said, (2012), *Drama Criticism in the Arab Television Drama as Reflected in Al-Isha'at Magazine*, Master's Thesis in Media and Communication Sciences, Mohamed Khider University.
- Soumia Berhil, (2019), *The Role of Television Drama in Promoting Citizenship Values Among Youth - "El Hariq" as a Model*, Doctoral Dissertation in Media and Communication Sciences, Ahmed Ben Bella University.
- Ali ben Masoud Ahmed Al-Eisa, (2009), *Developing Moral Values in Intermediate School Students From the Perspective of Islamic Education Teachers in Al-Qunfudhah*, Master's Thesis, Faculty of Education, Umm Al-Qura University, Saudi Arabia.
- Ali Abdel-Muti Mahmoud Al-Halala, (2012), *Social Values in Talk Shows on Jordanian Television from the Perspective of Jordanian University Students*, Master's Thesis, Middle East University, Jordan.
- Mohammed Marwan, (2018), *The Impact of Traditional Media on University Youth in the Age of New Media - A Field Study on a Sample of Students from Mostaganem University*, Doctoral Dissertation in Sociology, Abdelhamid Ben Badis University, Mostaganem.

- Moumen Bakkouche Al-Jomoui, (2013), *Social Values and Their Relation to Psychological and Social Adjustment Among University Students*, Master's Thesis in Social Psychology, Department of Social Sciences, Mohamed Khider University, Biskra.
- Musaed Ben Allah Al-Mohaya, (1993), *Values in Television Series - A Comparative Descriptive Analytical Study of a Sample of Arab TV Series*, Riyadh, Dar Al-Asimah.

Third: Websites

- Website: <https://ar.ninanelsonbooks.com> - Accessed on 10-07-2023.

References and endnotes:

1. Fatima Youssef, *Children's Drama - Our Children and the Drama Theatre*, Cairo: Alexandria Book Center, 1st ed., 2006, p. 58.
2. Website: <https://ar.ninanelsonbooks.com> - Accessed on 10-07-2023.
3. Imad Nadaf and Mohammed Nadaf, *Television Drama: The Syrian Experience as a Model - From Script to Direction*, 1st ed., Dar Al-Taliaa Al-Jadida, 1991, p. 27.
4. Abdelrahman Azy, *Contemporary Social Thought and the Communicative Media Phenomenon - Societal and Civilizational Dimensions*, Dar Al-Ummah, Algeria, 1995, p. 53.
5. Adel Al-Nay, *The Art of Drama Writing*, 1st ed., Abdel Karim Abdullah Foundation, Tunisia, 1957, p. 27.
6. Fouad Makhnech, *The Nature of Radio Drama Text in Algeria: Mohamed Tahar Fodhla as a Model*, Master's Thesis in Arts, Ahmed Ben Bella University, Oran, 2015, p. 73.
7. Mohammed Mohammed Amara, *Television Crime Drama: A Socio-Media Study*, Dar Al-Uloom for Publishing and Distribution, 2007, p. 58.
8. Haidar Mohammed Al-Kaabi, *Television Drama and Its Impact on Society (Cultural Penetration Series)*, Islamic Center for Strategic Studies, Iraq, 2019, p. 47.
9. Abdel Rahim Darwich, *Drama in Radio and Television: The Social Approach to Drama*, Nancy Damietta Publishing, 2005, pp. 35-37.
10. Zeinab Said, *Press Criticism of Arab Television Drama in Al-Isha'at Magazine*, Master's Thesis in Media and Communication Sciences, Mohamed Khider University, 2012, pp. 103-104.
11. Mohammed Mohammed Amara, op. cit. p. 60.
12. Adel Al-Nay, *The Art of Drama Writing*, 1st ed., Abdel Karim Abdellah Foundation, Tunisia, 1989, p. 238.
13. Fouad Makhnech, op. cit. p. 109.
14. Abdel Rahim Darwich, op. cit. pp. 55-56.
15. Adel Al-Nay, op. cit. p. 236.
16. Achraf Fathi Al-Zoubi, *The Communicative Role of the Director in Television Drama*, Master's Thesis in Media, Middle East University, 2010, p. 6.
17. Soumia Berhil, *The Role of Television Drama in Promoting Citizenship Values Among Youth - "El Hariq" as a Model*, Doctoral Thesis in Media and Communication Sciences, Ahmed Ben Bella University, 2018-2019, pp. 191-197.
18. Adel Al-Nay, op. cit. p. 144.
19. Mohammed Mohammed Amarah, op. cit. p. 6.
20. Soumia Berhil, op. cit. pp. 205-207.
21. Houria Sayad, *The Role of Algerian Historical Drama in Promoting Citizenship Values Among Youth*, Doctoral Dissertation in Media and Communication Sciences, Faculty of Humanities and Islamic Sciences, Department of Communication Sciences, University of Oran - Ahmed Ben Bella, 2019, pp. 205-208.
22. Soumia Berhil, op. cit. p. 283.
23. Mohammed Marouani, *The Impact of Traditional Media on University Youth in the Era of New Media - A Field Study on a Sample from Mostaganem University Students*, Doctoral Dissertation in Sociology, Abdelhamid Ben Badis University, Mostaganem, 2018, p. 107.

24. Abdellah Akla Majel Al-Khazaala, *The Conflict Between Social and Organizational Values in Educational Administration*, 1st ed., Dar Al-Hamed for Publishing and Distribution, Jordan, 2009, p. 35.
25. Nabil Abdel Hadi, *Introduction to Sociology*, Dar Al-Yazouri Scientific Publishing and Distribution, Amman, 2009, p. 292.
26. Dahmani Slimane, *The Phenomenon of Change in the Algerian Family: Relationships*, Master's Thesis in Human Anthropology, Faculty of Arts and Social Sciences, Tlemcen, 2006, p. 114.
27. Moumen Bakkouche Al-Jomoui, *Social Values and Their Relation to Psychological and Social Adjustment Among University Students*, Master's Thesis in Social Psychology, Department of Social Sciences, Mohamed Khider University, Biskra, 2013, p. 33.
28. Majed Zaki Al-Jallad, *Learning and Teaching Values - A Theoretical and Practical Vision for Teaching Strategies*, Amman, Dar Al-Maseera, 2005, p. 30.
29. Ali Abdel-Muti Mahmoud Al-Halala, *Social Values in Talk Shows on Jordanian Television from the Perspective of University Students*, Master's Thesis, Middle East University, Jordan, 2012, p. 20.
30. Musaed Ben Allah Al-Muhaya, *Values in Television Series - A Descriptive Comparative Analytical Study of a Sample of Arab TV Series*, Riyadh, Dar Al-Asimah, 1993, p. 96.
31. Ali Ben Masoud Ahmed Al-Eisa, *Developing Moral Values in Intermediate School Students from the Perspective of Islamic Education Teachers in Al-Qunfudhah*, Master's Thesis, Faculty of Education, Umm Al-Qura University, Saudi Arabia, 2009, pp. 87-89.
32. Ali Khalil Mustafa Abu Al-Ainain, *Islamic Values and Education*, 1st ed., Ibrahim Ali Library, Medina, 1988, pp. 35-36.
33. Mouna Kachik, *Missing Values in the Media*, Farha Publishing and Distribution, Egypt, 2003, p. 85.