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Comedy Videos on social media and Their Impact on Children's Identity Formation:

An Analytical Study of a Model Broadcast on Facebook – The "Baccalaureate Episode" from the Series Achour El Acher as a Case Study

مقاطع الفيديو الكوميدية عبر وسائل التواصل الاجتماعي وأثرها في تكوين
هوية الطفل.

دراسة تحليلية في نموذج مبعوث عبر الفيس بوك
حلقة البكالوريا في مسلسل عاشور العاشر انموذجا

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Abstract:

This study aims to analyze how Algerian television drama addresses social and political realities through a semiological examination of selected excerpts from the series *Achour El Acher*. The analysis explores the implicit meanings and messages conveyed in these excerpts to uncover the nature of the social and political content embedded in the show. The study is based on the hypothesis that satirical drama, like other television productions, serves as a mirror reflecting the daily life of society, where satire is employed as a tool to deliver implicit messages targeting authority. This approach sheds light on societal issues while presenting a critique of both power structures and the social groups that contribute to shaping this reality.

Keywords: Television drama, satire, social issues, political reality, television.

ملخص الدراسة

تهدف هذه الدراسة إلى تحليل الطريقة التي عالجت بها الدراما التلفزيونية الجزائرية الواقع الاجتماعي والسياسي من خلال دراسة سميولوجية لعينات مختارة من مسلسل "عاشور العاشر". يتضمن التحليل فحص المعاني والرسائل الضمنية التي تحملها هذه العينات، بهدف الكشف عن طبيعة المضامين الاجتماعية والسياسية التي يتم تمثيلها في المسلسل. وتستند الدراسة إلى فرضية أن الدراما الساخرة، كغيرها من الإنتاجات التلفزيونية، تعمل كمرآة تعكس واقع الحياة اليومية للمجتمع، حيث تُستخدم السخرية كأداة لتوجيه رسائل ضمنية تُستهدف السلطة، بهدف تسليط الضوء على المشاكل التي يعاني منها المجتمع. وتعرض الدراسة هذه الرسائل في سياق نقد للسلطة ولفئات المجتمع المختلفة التي تشارك في تشكيل هذا الواقع الاجتماعي والسياسي.

الكلمات المفتاحية: الدراما التلفزيونية، السخرية، المشاكل الاجتماعية، الواقع السياسي، التلفزيون.

1. INTRODUCTION

Television drama holds significant importance in the life of contemporary individuals, having become one of the primary media tools for conveying ideas and information. Scholars consider it a mechanism for instilling values, shaping attitudes, and constructing culture, serving as a crucial channel for engaging public interest by creating spaces for public discourse. The television drama industry has contributed to this context by transmitting various discourses and ideologies through the aesthetic and artistic potentials inherent in dramatic art. This form of drama aims to document social and political realities by addressing multiple issues. Additionally, political topics are often presented indirectly to avoid censorship, utilizing allegory and satirical allusions instead of direct statements.

Algerian television drama has embraced this satirical approach, starting with popular comedic works such as *Inspector Tahar* and the well-known film *Carnival fi Dachra*, featuring actor Othmane Ariouat. This film humorously and critically depicted the widespread corruption within Algeria's political and social systems, subtly conveying messages that reflected the people's dissatisfaction and aspirations for a better future. This trend is not confined to earlier productions but continues in modern television series directed by Djaâfar Gacem, such as *Achour El Acher*, which serves as the focus of the present study.

2. Research Problem:

Social media platforms, particularly

Facebook, have witnessed a widespread phenomenon involving comedic video clips that communicate various social, political, and educational messages. These clips have gained prominence in children's lives, becoming an integral part of their cognitive and entertainment environment, thereby indirectly shaping their identity and social awareness.

The central issue of this study lies in analyzing the impact of comedic video clips—specifically the "Baccalaureate Scene" from the series *Achour El Acher*—on shaping children's identities through social media platforms. This satirical series humorously portrays political and social conflicts in Algerian society, addressing various issues related to daily life. Consequently, questions arise regarding how such comedic content influences children's perception of the world around them, their interaction with social and political issues, and the development of their cultural and social values.

The study seeks to answer several sub-questions related to how comedic video clips influence children's understanding of social and political identity within Algerian society and how satire serves as a tool for conveying implicit messages that may affect their psychological and social formation.

Accordingly, this study aims to address the following primary research question:

Is there an impact of comedic video clips on shaping children's identity?

Sub-questions:

1. How and why do children access social media platforms?
2. How do comedic video clips influence the formation of children's identity, using video clips from *Achour El Acher* broadcast on Facebook as a case study?
3. What are the effects of these clips on shaping Algerian children's identity?

This study will be structured into four main sections.

3. Chapter One: Conceptual Frameworks

1.1 Definition of a Child:

The term "child" is widely used in everyday Arabic discourse to refer to the young offspring of humans. This concept is also mentioned in the Holy Quran, as stated in: *"And He brings you forth as a child, then [He permits you] to reach your maturity."* (Al-Hajj, Verse 5), and *"Or children who are not yet aware of women's nakedness."* (An-Nur, Verse 31). However, the term "child" in classical Arabic extends to denote anything small. For example, "small clouds" are referred to as "sihab tifal," and both male and female young entities are called "tifl" and "tifla." The word "tifl" lacks a verb form and is pluralized as "atfal." According to Al-Firuzabadi in *Al-Qamus Al-Muhit*, the term "tifl" can also describe the offspring of wild animals and domestic beasts.

From a terminological perspective, a child is typically defined as a human who has not yet reached biological puberty, which generally occurs between thirteen and fourteen years of age. Some scholars define a child as a person from birth until the onset of adolescence, characterized by increasing independence and the acquisition of personal psychological traits. In sociology,

childhood is viewed as a developmental stage that begins at birth and continues until sexual maturity and self-reliance, though puberty varies among children due to genetic, environmental, and social factors. In psychology, childhood is determined solely by the onset of puberty. According to the United Nations Convention on the Rights of the Child, a child is defined as any human being under the age of eighteen.

1.2 Definition of Identity:

The concept of identity is highly fluid, as it varies across different academic fields. According to Jamil Saliba, the term "identity" is not originally Arabic but was adopted by translators, derived from the Arabic grammatical particle "هو" (meaning "he" or "it") to denote the essence of a subject. Al-Jurjani defines identity as "the comprehended essence that distinguishes one entity from others," emphasizing the unique attributes that set something apart. Similarly, Mohammed Abed Al-Jabri asserts that "identity is an evolving entity rather than a fixed, predefined construct. It may either contract or expand, influenced by experiences, struggles, triumphs, and interactions—both positive and negative—with other identities."

French scholar Alex Mucchielli integrates psychological and sociological perspectives in defining identity, describing it as "a comprehensive system of material, psychological, moral, and social attributes that encompass cognitive integration processes, unified by an internal spirit that fosters a sense of identity and self-awareness." His definition highlights the dynamic and multifaceted nature of identity, shaped by interconnected elements such as physical traits, psychological characteristics, social environment, and cultural

background.

Amin Maalouf, in *In the Name of Identity: Violence and the Need to Belong*, concurs with Mucchielli, emphasizing that identity is not a static construct but an evolving process. Mucchielli states, "Identity is not an entity granted once and for all; it is born, develops, transforms, and even experiences existential crises." Likewise, Maalouf asserts, "Identity is not given once and for all; it forms and transforms throughout existence."

This perspective aligns with psychological theories that challenge the metaphysical notion of identity as a permanently unchanging essence, arguing instead that identity continuously adapts in response to temporal and spatial transformations.

In a Reality of Constant Temporal and Spatial Change

Third: The Concept of Comedy

Comedy emerged alongside tragedy and took center stage with Cratinus (520 – 423 BCE). This concept is closely tied to theater, as it was considered one of its genres, dominating its stage since its inception. This term is a Greek word derived from the word *kuuzsia*, which means a noisy theater or merrymaking. In English, it was used as *comoedia*. Marie-Claude Canova defined it as follows: "The term comedy, derived from the Latin *comic*, was initially used to refer to any type of play, regardless of its genre, but later came to denote a play with an entertainment purpose, if not a moralizing one, through the portrayal of individual or social vices and flaws." This is the linguistic aspect of the term.

As for its technical definition,

Muhammad Anani sought to distinguish between comedy and laughter, and the inevitable association between the two that became widespread. He said, "The concept of comedy has become mixed for many, and it has unfortunately come to be believed that comedy is an art of entertainment achieved by making people laugh through any possible means... Indeed, the concept became so widespread that it permeated even the theatrical movement itself, to the point where success was measured by the number of laughs provoked by words or specific theatrical actions from the audience." However, the true concept of comedy, as defined by Nabil Ragheb, is as follows: "Comedy in most of its forms aims at the audience's mind, urging them to rethink their perspective on a specific intellectual and cultural issue."

Fourth: The Concept of Social Media

Social media is a term referring to the platforms available through the internet that allow interaction between individuals, enabling them to share and exchange information and ideas within virtual communities and networks. "This concept has recently gained significant attention, referring to all forms of electronic communication available in the 21st century. Some individuals even use the term social media broadly to describe various cultural phenomena involving communication, not just communication technologies... These media allow users to communicate and interact with each other using computers, smartphones, and internet-like networks, such as Facebook, Twitter, and others."

1. The Child and Social Media

Numerous studies have addressed the

relationship between children and social media, primarily tackling the issues of this relationship, from positive to negative aspects, perspectives, and aspirations. Looking back at the characteristics of these media, which include: (interactivity, simultaneity, participation and dissemination, mobility and flexibility, blending of communication means [image, sound, text, etc.], attention and focus, storage and preservation, etc.), we find that their rapid spread is justified, particularly considering that these media were not created or disseminated haphazardly. Instead, they were developed following specific methodologies and theories. Some of these theories include:

- **1. Uses and Gratifications Theory:**

This theory posits that social media serve as vital sources, providing individuals with the information and knowledge they desire and fulfilling their needs and requirements. Therefore, people resort to these platforms to meet and satisfy these needs.

- **2. Social Formation Theory:**

This theory aims to enhance the role of social media in education and social formation through viewing and observation. These platforms help prepare and disseminate meanings and concepts, with the audience acquiring these meanings through learning processes, thereby influencing their behavioral patterns.

- **3. Cultivation Theory:**

Cultivation refers to the process of planting and developing cognitive and psychological components carried out by information sources during exposure.

This term has become associated with the theory that attempts to explain the social and cognitive effects of media, serving as an incidental learning source due to intense exposure to communication and social interaction platforms. American scholar George Gerbner is credited with establishing this theory.

Although these various theories seem to focus on community-building and explaining phenomena related to society's relationship with social media, they have been exploited in social media strategies for directed purposes. The clear goal is the profit motive for the creators of these platforms. However, it has become evident that these platforms serve other purposes, particularly in shaping the collective consciousness of societies and forming submissive, directed human minds under the influence of those who design these strategies.

2.1. Reasons for Children Accessing Social Media

A close observation of contemporary societies clearly reveals their deep engagement with technology and the internet, owing to the dynamic nature and interactive features of these platforms, as well as the easy access to information and knowledge in general. Communication among individuals in these societies has increasingly become virtual rather than face-to-face. This shift has notably affected the most significant demographic group within these societies—the children. Through observation and inference, we can identify several reasons why children have access to social media, including the following:

- The abandonment of women's

primary role and noble mission as mothers in favor of entering the workforce or becoming distracted by other activities, thus providing children with the opportunity to access social media.

- The addiction of adult society, particularly to small screens, where adults, who serve as role models for children, may influence them to try accessing these platforms.
- The lack of direct communication and interaction within the family and the convenience of social media as a new means of connection, making it available for children to use as well.
- The ease of accessing these platforms through devices commonly found in every household, especially mobile phones.
- Urban structures that lack safe spaces for children's play, such as residential areas built in the form of apartment buildings, or the widespread presence of commercial spaces that create traffic congestion, whether for pedestrians or vehicles.
- The decreased cost of acquiring or maintaining devices through which social media can be accessed, compared to previous years.
- Public campaigns promoting the benefits of these platforms, often enticing children with educational or entertaining programs, thus becoming a gateway for children to enter these online worlds without supervision.

2.2. Positive and Negative Aspects of

Children Accessing Social Media

It is certain that there are both positive and negative aspects to children accessing social media. However, the negatives tend to outweigh the positives. The few positive aspects include the potential for children to acquire some linguistic skills or to learn certain teachings and values, particularly if they are exposed to individuals or content that promote such ideas.

On the other hand, the negative aspects are numerous, and to name a few:

- The addiction that affects both adults and children, although its impact is more detrimental to children. This addiction often leads to the child spending excessive time on social media at the expense of playtime and the development of social skills in real life. This is evident in the increasing number of children diagnosed with, at best, mild forms of autism.
- Furthermore, the negative health effects resulting from prolonged periods of inactivity and disrupted sleep patterns include issues such as stress and anxiety, obesity, and impaired vision due to excessive screen time.
- Additionally, we must consider the intellectual and psychological negatives that seep into a child's subconscious through certain videos, including violence, moral decay, and hatred, among other harmful content.

2.3. Safe Access to Social Media for Children

In this regard, we find ourselves

compelled to keep up with the technological era. It is unreasonable to isolate our children from these platforms, especially in the later stages of childhood, as we do not want them to feel like outsiders among their peers or develop a sense of digital deprivation. Therefore, we suggest that they access these platforms under our supervision, rather than in an unsupervised and repressed manner.

To ensure safe access for children to social media, we propose the following:

- Designating specific times for children to access these platforms.
- Allowing children to access social media through shared, larger screens, such as desktop computers or televisions equipped with such functionality.
- Ensuring that the device used to access social media is available to all family members.
- Installing monitoring applications and linking them to the parents' phones, while informing the child, indirectly, that their usage of these platforms is being monitored.

3. The Child's Identity and Its Relationship with Accessing Social Media

3.1. Identity and Its Relationship with Screen Viewing

In defining identity and its formation, identity is understood as the self that is distinct from others, formed through the innate "I" and the accumulated knowledge acquired through experience, instruction, role models, inference, or observation. Thus, the self, representing individual identity, is shaped. Through watching videos, the child

inevitably acquires knowledge and skills that contribute directly or indirectly to the formation of their identity. This occurs through the process of selection—selecting and categorizing knowledge, which is then integrated into the higher structures of the innate self, including ethics and other aspects.

3.2. The Comedic Performance Scene and Its Relationship to the Formation of the Child's Identity

It is self-evident that humans, particularly children, are more inclined toward comedic scenes rather than dramatic or dry educational ones. In the case of comedic scenes, especially those based on satire, they are more easily accepted by the audience due to their mimicry of reality—whether in the subject of ridicule or in the character being mocked. Consequently, the viewer's mental presence is heightened when watching satire, more so than in other types of scenes. As a result, their cognitive engagement is more focused, allowing them to absorb the ideas and worldview presented in the scene, even if these are subtly conveyed through the aesthetics of the performance.

Thus, we find that through enjoyment and admiration, the child inadvertently consumes knowledge that contributes to shaping their identity. This is evidenced by the phenomenon of children mimicking comedic characters in their behavior and communication, or by the widespread adoption of phrases and expressions used by the comedic character in the scene. Some of the character's actions are also frequently imitated.

Although the comedic scene is primarily designed for entertainment, it

conveys numerous messages through its codes—whether through the actor's outward appearance, the scene's background, or the script. Therefore, these codes should be closely aligned with the child's self-identity, serving as one of the cognitive sources from which the child selects their higher self. In this way, the child's selfhood and identity are formed.

Second Chapter: Practical Aspect: Analytical Study and Results The Artistic Package of the Series "Ashour El-Aacher" - Part 2 and Series Summary

1. Artistic Package of the Work:

- **Title of the Series:** Ashour El-Aacher, Part 2 (2017)
- **Scenario:** Chafik Berkani, Jaafar Qassem
- **Direction:** Jaafar Qassem
- **Writing Workshop:** Karima Zaidi, Chouki Amari, Miriam Muftahi
- **Dialogue:** Chafik Berkani, Jaafar Qassem, with assistance from Fella Rahim
- **Cast:** Sid Ahmed Aoumi, Souhila Maalim, Medani Naimoun, Balha Ben Zian, Omar Boualkria, Telematine Laila, Amal Kader, Lilia Bouyahiaoui
- **Artistic Director:** Jamil Najjar
- **Second Assistant Director:** Mansouri Rim
- **General Manager:** Hakim Abdelali
- **Production Manager:** Neriman Wahbi

- **Production Coordinator:** Houda Mazhoud
- **Production Coordinator in Tunisia:** Hala Ahmed
- **Administration:** Toufik Aklouf
- **Financial Administration:** Faris Belhadj, Bachir Yahiaoui
- **Studio Manager:** Monir Traboulsi, Imad Traboulsi
- **Script Supervisor:** Iman Ben Ali
- **Script Repetition:** Idriss Arour, Fella Rahim
- **Along with a considerable number of technicians and specialists whose names are omitted due to space limitations.**

Artistic Package About the Director:

Jaafar Qassem: Director, screenwriter, and television and film producer from Algeria. He was born on May 12, 1963, in Sidi Aich, Bejaia, Algeria. He is considered the first person to introduce sitcoms to Algeria and is the owner of the production company *Prod'Art Film*.

Some of his most famous works include Ramadan series such as *Sultan Ashour El-Aacher*, *Jami Family*, and *Mou'ad with Al-Qadar*, in addition to other artistic works like his sitcom *Nas Mellah City*, which achieved significant popular success over three seasons, and *Jami Family*, which lasted for three seasons, along with many other works.

His Works:

Sitcoms and Series:

- *Nas Mellah City* 1: 2001, 2: 2004, 3: 2005
- *Mou'ad with Al-Qadar*: 2007
- *Jami Family* 1: 2008, 2: 2009, 3: 2011
- *Qahwa Mimoun*: 2012
- *Dar Al-Bahja*: 2013
- *Sultan Ashour El-Aacher*: 2015

Programs:

- *The Other Face*: Amir Makhfiya 2006
- *Wesh Dani*: Amir Makhfiya 2010

Technical Card of the Series "Ashour El-Aacher"

- **Title of the Series:** Ashour El-Aacher
- **Director:** Jaafar Qassem
- **Writer:** Jaafar Qassem
- **Screenplay:** Jaafar Qassem, Shams Eddine Al-Ammari, Chafik Berkani, Samir Zan.
- **Production Manager:** Miriam Muftahi, Azaz Ben Chabane
- **Cinematography Director:** Hazem Brah
- **Art Director:** Ahmed Zetouni
- **Sound Engineer:** Khaled Ben Younes
- **General Manager:** Hakim Abdelali
- **Music:** Ismail Ben Houhou,

Mohamed Saghir

• Main Cast:

- **Saleh Agrouut:** In the role of Sultan Ashour El-Aacher
- **Said Ahmed Aoumi:** In the role of Minister Qandeel
- **Medani Naimoun:** In the role of Burhan
- **Souhila Maalim:** In the role of the princess Abla
- **Asmin Amari:** In the role of Sultanah Razen
- **Mohamed Yebdri:** In the role of the Jinn Earl Fares
- **Balha Ben Zan:** In the role of Nour
- **Othman Ben Dawood:** In the role of Dhamanius
- **Ahmed Zetouni:** In the role of Luqman
- **Mohamed Mourad:** In the role of Jawad
- **Tir El Hadi:** In the role of Marjana
- **Clair Tawes Hazem:** In the role of Mara
- **Producer:** Prod'Art Film
- **Image Format:** HD
- **Language of the Series:** Algerian Dialect (Darja)
- **Number of Episodes in the First Season:** 20 episodes
- **Number of Episodes in the Second Season:** 23 episodes

- **Episode Duration:** Approximately 30 minutes

Summary of the Series:

The series "Sultan Ashour the Tenth" highlights the challenges faced by the inhabitants of the Ashourian Kingdom, where issues of education, social ailments, health, and sports are interwoven in a satirical comedic format. The story revolves around Prince Ashour, the youngest son of Sultan Boualem the Ninth, who was about to designate his successor among his sons before his sudden death. After his death, Prince Ashour was crowned Sultan of the kingdom by Minister Qandeel, who had a significant influence on the Sultan's decisions.

Matters in the kingdom were under the control of Sultan Ashour and his minister Qandeel, who seized the opportunity to expand his influence, while reassuring the Sultan that the situation was stable despite the suffering of the citizens. As for Queen Razen, the wife of Sultan Ashour, her main preoccupation was boasting and traveling to the Gardens of Persia, where she repeatedly tried to gain his trust to appoint her son, Prince Luqman, to high positions but failed.

On the other hand, there were other characters such as the Sultan's close doctor, who tried to convince him to pay attention to the problems of marginalized citizens, but his efforts were in vain in the Sultan's palace, which was drowning in power struggles and personal interests.

The series combines satire of political and social reality, making it an effective tool to address the issues of the Ashourian Kingdom's society humorously, dealing with

internal conflicts, corruption, and marginalization under the rule of Sultan Ashour and his minister Qandeel.

First – Analytical Study of a Comedy Scene from the Series "Ashour the Tenth" Broadcasted on Facebook: The Baccalaureate Episode

The study focuses on a short video clip from one of the episodes of *Ashour the Tenth* titled "The Baccalaureate" (Al-Bac). The clip lasts less than four minutes and is extracted from this episode, with no opening credits (genetic) or parallel scenes to the event of announcing the Baccalaureate results.

Time:

The events of this clip take place during the announcement of the Baccalaureate results for the students of the Ashourian Kingdom.

Place:

The setting of the video clip is divided between two distinct locations:

- The first is an indoor setting, represented by the palace of Sultan Ashour the Tenth.
- The second is an outdoor setting, where Sultan Ashour and his entourage stand on a platform addressing the people of his kingdom. The rest of the characters, representing the general public, are positioned in the Ashourian city square.

Characters:

The characters are divided into two groups:

1. **Court Characters** – Represented by Sultan Ashour the Tenth, his wife, the minister, the general, Nouri, and

the minister in charge of the Baccalaureate, Ben Afrit.

2. **Commoners of the Kingdom** – Represented by characters such as Haqrouna, Jawad, and Blouta, along with other secondary characters.

This setup creates a contrast between the elite figures in the palace and the commoners in the square, setting the stage for comedic interaction based on social dynamics and the announcement of exam results. The humor and satire of the scene reflect the political and social themes explored in the series, highlighting the differences between the rulers and the ruled, as well as the absurdity of certain situations in governance and everyday life.

If you need any further breakdown or analysis, feel free to ask!

1. Text and Dialogue

The text in question is a narrative with multiple voices, predominantly driven by dialogue. No single voice dominates; instead, there is a discussion addressing the issue of the declining Baccalaureate results among the students of the Ashourian Kingdom. The conversation between the characters in the palace takes on a defensive, justifying tone, providing descriptions of the event of announcing the Baccalaureate results. The discussion is characterized by a sense of equality, with no single voice being louder than another.

- **The Minister:** She failed to achieve significant results and justified this by stating that her goal was not to increase the number of successful students, but rather to improve the overall education system without focusing on whether individuals

succeeded or not.

- **Sultan Ashour:** His dialogue mainly involves defending the maintenance of order and calm among the kingdom's population, showing little concern for the quality of education.
- **The Queen:** She defended her son's success, representing a voice prioritizing social status at the expense of public interest.
- **The Minister:** He represents a voice of strictness, defending the authority of the regime, without consideration for the public good.
- **The Character of Burhan:** A voice of reason and logic, not bound by the political outlook or the necessary interests of the ruling institution within the Ashourian Kingdom.

In the dialogue scene on the platform, the conversation shifts between authority and the people of the kingdom:

- **Sultan Ashour:** Represents the voice of authority that loves its people, dismissing the importance of the Baccalaureate threshold. He introduces the idea that success in life does not depend on passing the Baccalaureate, humorously stating: "I didn't get my Baccalaureate, and I'm a Sultan. Look, here's the General, and he doesn't have a Baccalaureate either."
- **Jawad:** Represents the conscious voice among the people, calling for effort in order to achieve the Baccalaureate. He emphasizes that there is no room for social bias in this, and those who seek success

should not blame others (whether the government or the education system).

- **Haqrouna:** Represents the naive voice that blames others for his failure without making any effort to succeed. This is highlighted by Sultan Ashour's interruption with the statement, "Haqrouna," followed by: "Haqrouna, why do you say that? Did you even take the Baccalaureate?"
- **Other characters in the crowd:** Represent the emotional voice of the people, easily influenced by any collective mood without considering the consequences. This is seen in their ecstatic cheers and celebratory ululations when the Sultan announces the granting of the Baccalaureate to all residents of the Ashourian Kingdom.

From this presentation, we see that the child audience receiving this video, which is predominantly comedic, is exposed to several implied messages through philosophical cues related to worldview, social structures, the logic of socialism, and what educational systems produce.

- The central issue of the scene revolves around the purpose of education and the Baccalaureate threshold: Is it a social status symbol? A means to gain employment or a livelihood? Or is it a path to intellectual growth and the enhancement of cultural knowledge? This raises existential questions about the significance of the Baccalaureate.

This dramatized scene, which reaches child audiences through social media platforms, is comedic in nature, offering enjoyment to its viewers. Due to its easy accessibility for the child audience, they are likely to repeat watching it. This repetition reinforces the messages conveyed in the analysis, forming cognitive imprints that shape the child's identity. As discussed previously, identity is not fixed but is subject to transformations resulting from circumstances and the cognitive acquisitions gained through life experiences.

The Denotative Meaning of the Selected Sequences from the Series Artistic Breakdown of the Series

The first step in the textual analysis of the series was the artistic or technical breakdown, which was based on selecting a series of representative, model sequences. The second part of the series was watched, and shots that aligned with the study's objectives were selected.

The choice of sequences was not arbitrary but driven by academic necessity. A total of 15 sequences were chosen, precisely representing the issues addressed in the study. These sequences carry deep textual connotations, allowing for the analysis of the underlying messages and core concepts reflected in the series.

Implicative Reading of the First Clip: Episode 3 – The Baccalaureate Detailed Description of the Scene: Denotative Meaning of the Selected Sequences from the Series

Academic Analysis of the Scene

Beginning of the Clip: The scene begins with an introductory presentation reflecting the royal context and the political

messages embedded within.

• **Shot 1:**

○ **Description:** A medium close-up shot shows Sultan Ashour the Tenth sitting on his throne, surrounded by his guards, with his wife Queen Razan and her maid by his side.

○ **Analysis:** This shot highlights the symbolism of power through the focus on the Sultan's appearance and his entourage, reflecting the traditional royal system and the ruler's position in the series.

• **Shot 2:**

○ **Description:** A dynamic camera movement shows Princess Aba advancing toward the Sultan and accusing his wife of leaking the Baccalaureate questions.

○ **Analysis:** The dynamic camera movement reflects the tension and escalation inside the palace. The accusation evokes real-world political crises, hinting at corruption or mismanagement.

• **Shot 3:**

○ **Description:** A medium close-up of Queen Razan as she denies the accusations directed at her.

○ **Analysis:** This shot carries an implicit message about how those in power handle accusations, drawing from real-life events where accusations are denied or brushed aside, signaling the way authority often evades responsibility.

Development of the Scene:

• **Shot 4:**

○ **Description:** A medium shot

shows the Sultan scolding his wife for appointing General Fares, considering him unqualified.

○ **Analysis:** This shot highlights the leniency toward corruption and the lack of accountability among those in power. It offers implicit criticism of the political reality, where the elite protect each other despite failures and incompetence.

• **Shot 5:**

○ **Description:** A shot shows the Sultan questioning the meaning of "Baccalaureate," understanding it only after it is translated into French.

○ **Analysis:** This shot points to the cultural gap between the rulers and the people, emphasizing the influence of Francophonie on the educational and political systems, and indirectly critiquing the disconnect between the ruling class and the populace.

• **Shot 6:**

○ **Description:** A shot shows a conversation between the Sultan and his daughter Princess Aba, where he refuses to allow her to oversee the retake of the exam.

○ **Analysis:** This shot reflects the Sultan's lack of seriousness in fighting corruption and his exclusion of reformist national figures. It strengthens the feeling of frustration and disillusionment within the governance system.

Artistic Breakdown of the Sequences – See Table 1.

This analysis demonstrates how comedic scenes can carry profound political and social messages. It highlights the overlap between artistic critique and the

implicit messages directed at the audience, underscoring the series' ability to subtly critique reality and provide social commentary through humor and satire.

The Soundtrack

- **Music:** The director used energetic music that captured the viewer's attention and created curiosity about what would happen next in the story. The music played a significant role in heightening the tension and anticipation, which effectively guided the audience's emotional response and kept them engaged.

Implicit Messages:

1. **Denial of Accusations:** The shot in which Queen Razan denies the accusations reflects a stance similar to the frequent denials from education ministers when accused of leaking Baccalaureate questions. It hints at a pattern of dismissing serious allegations without addressing the root cause, mirroring real-life political responses to scandalous accusations.
2. **Leniency of Power Toward Corruption:** The Sultan's reproach of his wife for choosing General Fares highlights the leniency of the ruling power toward corruption and wrongdoers. This underscores a critical view of a system that often fails to hold the corrupt accountable, allowing them to continue in positions of authority and influence.
3. **Francophone Culture:** The scene emphasizes the impact of Francophone culture on the officials, particularly the Sultan's ignorance

about the meaning of "Baccalaureate" until it is translated into French. This reflects a cultural gap between the ruling class and the general population, showing how the elite may be disconnected from the local culture and realities, which is often a critique of post-colonial leadership influenced by foreign powers.

4. **Fighting Corruption:** The Sultan's conversation with his daughter, where he refuses to allow her to oversee the retake of the exam, signals the lack of seriousness within the ruling authority regarding anti-corruption efforts. This moment also illustrates how national reformers are often sidelined or ignored, reinforcing the sense of helplessness in confronting systemic corruption and fostering a culture of impunity within the ruling class.

Implicit Reading of the First Scene: Episode 3 - The Baccalaureate

Scene Summary:

The scene begins with a close-up medium shot of Sultan Ashour the Tenth sitting on his throne, surrounded by his guards, with his wife, Queen Razan, and her maid beside him. Through this shot, the director intended to portray the image of a king seated on his throne surrounded by his entourage. The next shot is a dynamic close-up in which Princess Abla approaches the Sultan and loudly accuses his wife of leaking the Baccalaureate questions. The director then follows with a medium close-up showing Queen Razan denying the accusations, carrying an implicit message about how often those in power deny

accusations, whether related to Baccalaureate question leaks or other matters.

Following this, another medium shot shows the Sultan reprimanding his wife for selecting her brother, General Fares, to assist her, calling him incompetent. This scene conveys two implicit messages: first, it suggests the leniency of the authority toward corrupt individuals, and second, it implies a lack of accountability, even to the point of complicity with corrupt figures. Additionally, there is a scene where Sultan Ashour asks about the meaning of the word "Baccalaureate" and only understands it after his minister, Qandil, translates it into French. The director used this moment to implicitly critique the Francophone culture among Algerian officials and their ignorance of the Arabic language, thus highlighting a cultural divide between the elite and the general public.

The scene continues with a shot showing a dialogue between Sultan Ashour and his daughter, Princess Abba, in which he refuses to allow her to supervise the retake of the exam. This dialogue carries an implicit message that the ruling authority is not serious about combating corruption and continues to suppress national reformers from participating in governance.

Soundtrack:

The director used energetic music that captured the viewer's attention and piqued their curiosity about the unfolding events. The music played a crucial role in building suspense and engaging the audience emotionally, enhancing the dramatic impact of the unfolding narrative.

Implicit Analysis:

1. Denial of Allegations:

The scene subtly alludes to a real incident involving former Minister of Education, Nouria Benghabrit, who denied allegations of leaking Baccalaureate questions. This moment reflects the common response of officials in power to clear their names and deny accusations, especially in sensitive matters, reinforcing the idea of self-justification and the official denial of serious claims.

2. Leniency with Corrupt Individuals:

3. The scene highlights the complicity between the ruling authority and corrupt individuals, with Sultan Ashour blaming his wife for choosing an incompetent person to assist her. This points to the tolerance of corruption by those in power, their failure to hold wrongdoers accountable, and the protection they offer to corrupt figures, which is a critique of the lack of political will to address these issues.

4. Francophone Culture:

The director uses the Sultan's confusion over the meaning of "Baccalaureate" until it is translated into French to underscore the cultural gap between the French-speaking elite and the Arabic-speaking public. This scene implicitly critiques the alienation of the ruling class from the culture and language of the people they govern, reflecting the enduring impact of colonial influences on contemporary politics and governance.

5. **Lack of Seriousness in Fighting Corruption:**

The Sultan's refusal to allow his daughter to supervise the retake of the exam carries an implicit message about the lack of real commitment to fighting corruption. This refusal also suggests that national reformers are silenced and prevented from taking action against corruption, underscoring the systemic failure to address such issues within the ruling regime.

6. **Linking Historical and Contemporary Events:**

The director effectively connects historical events with contemporary social problems, enhancing the viewer's ability to interpret the work within a broader context that reflects current Algerian realities. This linkage allows the audience to see the continuation of certain systemic issues, such as corruption, lack of accountability, and cultural alienation, across different periods of time.

This analysis illustrates the deep implicit messages that the director attempts to convey through the scene, enriching the audience's understanding of the events and clarifying the work's stance on social and political issues in Algeria.

Key Results of the Study:

I summarize the results as follows:

- **The Child as a Vessel for Knowledge:** The child is a vessel for absorbing knowledge, which in turn shapes their personality and, consequently, their individual or

collective identity. Videos broadcast on social media platforms have become one of the most significant means for children to gain knowledge. It is important not to deprive children of these platforms and the videos they broadcast, as they have become the icons of our time. However, it is crucial that those responsible for the child monitor and regulate the reception of this content, particularly in terms of the time spent on these platforms and the selection of topics and content presented in these videos.

- **Political and Social Content:** The TV series "Ashour El-Aachir" contained a wide range of political and social issues, addressing them in a humorous and satirical manner. The series dealt with various social problems, such as drugs, bribery, corruption, and others. It also touched on political themes such as democracy and elections.
- **Political and Social Criticism:** The series implicitly and humorously criticized the political and social actions of the authorities. Many episodes criticized the political authorities for corruption and the repression of basic freedoms. The series also addressed dangerous social phenomena such as drugs, migration, bribery, and the failure of authorities to hold corrupt individuals accountable, in addition to the issue of development.
- **Filming and Production:**
The filming of the series in Tunisia highlighted the lack of media

production cities in Algeria, despite its capabilities, which forces it to rent studios and spend substantial budgets on media production.

- **Dramatic Vision:** Through his dramatic treatment, director Jaafar Qassem suggested that the series was a satirical comedy, using humorous colloquial language, in contrast to a decor and costumes that reflected the 11th century. However, the underlying reality was that the series tackled a complex political and social reality that Algeria has gone through, which the director tried to address through satirical drama with subtle messages.

Description of Analytical Tables for Sequences

The following table highlights the selected sequences from the *Baccalaureate* episode, detailing the specifics of each shot, such as shot duration, sound type, dialogue content, camera movement, and angle of filming.

Technical Cutting of the Selected Sequences

The table below presents a model of the technical cutting applied to the selected sequence. This cutting method helps organize and sequence events accurately and effectively. See **Table 3**.

This model reflects the technical cutting applied to the remaining sequences, enhancing the accuracy of event organization and understanding the dramatic messages in the series.

Third: Tables

Table 1: Scene Analysis

Sequence Number	Start of Scene	End of Scene	Duration	Analysis
1	00:00:00	00:02:30	2 minutes 30 seconds	Introduction to the scene and overall context
2	00:02:31	00:05:00	2 minutes 29 seconds	Conflict escalation through accusation
3	00:05:01	00:07:45	2 minutes 44 seconds	Display of political and social symbols

Table 2: Shot Breakdown

Property	Shot 1	Shot 2	Shot 3	Shot 4
Shot Number	1	2	3	4
Type of Shot	Front static shot	Panoramic move from front to back	American shot	Front static shot

P roperty	Sh ot 1	Sh ot 2	Sh ot 3	S hot 4
S hot Duratio n	2 seconds	2 seconds	6 seconds	5 seconds
S ound	Dr umming sound	Dr umming sound	-	-
I mage	Baj ji's image, his hand beating the drum	Baj ji's image wearing a turban and shirt, holding a drum	Ba jji holding a drum, with Nouri on his left	B ajji holdin g the drum, Nouri on his side

Table 3: Scene Analysis

Se quence Number	S tart of Scene	E nd of Scene	D uration	No tes
1	0 0:00:00	0 0:02:30	2 minutes 30 seconds	Op ening
2	0 0:02:31	0 0:05:00	2 minutes 29 seconds	Ma in dialogue
3	0 0:05:01	0 0:07:45	2 minutes 44 seconds	Int eractive scene

Source: Researcher's Design.

3. CONCLUSION

Abstract: Comedic videos circulating on social media platforms, especially Facebook, have become an essential part of children's daily lives, making them an effective tool in shaping their cultural and social identity. When analyzing the "Baccalaureate" scene from the series *Ashour El-Aachir* as a real-life example of these videos, we find that these works address societal and political issues humorously and satirically, offering children an opportunity to form their own views on the surrounding social and political realities.

This study demonstrates that comedic videos are not merely a form of entertainment, but they indirectly contribute to shaping the values and concepts that children hold about themselves and their social surroundings. By analyzing the content of the "Baccalaureate" scene, it becomes evident how satire is used as a tool to convey cultural messages that can influence the formation of children's identity, especially when this content is consumed via social media platforms that allow for interaction and sharing.

Recommendations:

1. **Enhancing Media Awareness:** It is essential to incorporate educational programs that help children understand and critically analyze comedic content, enabling them to distinguish between positive and negative messages.
2. **Producing Purposeful Content:** Encouraging content creators to produce comedic videos that adhere to educational and cultural values,

focusing on messages that promote critical thinking and social tolerance.

3. **Regulating Content Consumption:** Directing parents to monitor the content their children engage with on social media platforms and encouraging discussions with them to understand the content's impact.
4. **Future Studies:** Conducting deeper studies on the effect of various types of media content on children's identity, focusing on age and cultural differences in how these videos are received.

In conclusion, the impact of these videos on children's identity goes beyond entertainment; they play a role in shaping opinions and positions that may influence the formation of their social and political identities. This opens the door for further studies on how to manage these media forms and their effects on future generations, while working on positively leveraging them to contribute to the balanced and conscious development of children's identity.

4. Bibliography List:

1. **Books:** author's name (year), full title, publishing, country;
2. **Journal article:** author's name (year), full title of the article, review name, place, volume and number;
3. **Seminar article:** author's name (year), full title of the paper, title of seminar, place and date, country;
4. **Internet websites:** author's name (year), full title of the file, detailed website: <http://fulladdress> (consulted on day/month/year).
5. **Citations:**

Referrals And References:

The bibliographic sources of the scientific material in the article are only those references and sources from which they are actually quoted. They are sequentially arranged according to their appearance in the text. The references are written automatically and presented in the end of article (End of Document) in the order below, with a line: (Times New Roman, Normal 11, Line Spacing 1.0, Paragraph indents:0.0).

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