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This study discusses the effectiveness and efficiency of the ideas of the pioneers of the Frankfurt School of Criticism in revealing and interpreting the mechanisms of the mass culture industry in the dubbed Turkish drama showcased on the digital entertainment platform "Shahid." The study relied on the Narrative Review method, through which it was found that projecting the foundations of the culture industry from the pioneers of the critical school onto the contents of the dubbed Turkish drama enabled us to understand its role in transforming every individual from the audience into a one-dimensional human being.

Keywords: Culture industry, dubbed Turkish drama, digital entertainment platforms, Frankfurt School of Criticism

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1. Introduction

The cultural industry is considered a major problem in the philosophical and critical project of the Frankfurt School, which has repeatedly emphasized that culture in its various media and cultural manifestations such as cinema, television and radio has turned into tools of control over individuals in contemporary societies. (Boumenir, 2024, P7)

According to the thinkers of this school, the cultural industry promoted and marketed through the media, communication and advertising is a means of emptying artistic works of their function and true content, and thus transforming them into commodities subject to supply and demand, which distances them from elite culture and gives them the character of the masses. The mass culture that appears in dramatic works in the Arab world is a fertile field for projecting the foundations of critical theory on it, meaning that the intertextual dramatic contents adapted from foreign works; which the Arab viewer receives either via satellite channels or digital display platforms; are an ideal model for verifying the efficiency of the visions and ideas of Theodor.

Ludwig Wiesengrund and Max Horkheimer Max regarding the falsification of reality, stereotyping, similarity, objectification...etc.; and from this, this research paper aims to verify the validity of the following thesis:

Critical theory is still able to explain the reality of Arab drama; specifically in light of the digital media that led to the emergence of digital display platforms and the mass culture they broadcast.

Proving the above thesis requires monitoring a number of sub-questions; which are as follows:

- What is meant by the mass culture industry in dubbed Turkish drama? And what is the relationship between this culture and the falsification of reality?
- Does the Frankfurt School's critical theory have the appropriate conceptual tools and methodological tools to critique the mass culture broadcast by digital platforms?

2. Importance of the study

This study derives its importance from being a descriptive reading of some of the dramatic content presented on the Shahid platform, and an attempt to apply the critical mechanism of the Frankfurt School to it as an aspect of the mass

culture industry. That is, this intervention seeks to know to what extent critical theory can adapt and adapt its foundations to the technical developments that have affected Arab society and digital platforms.

3. Study objectives

The study seeks to achieve a main objective, which is: Linking the foundations of critical theory, specifically cultural industries, to the reality of Arab media and applying them to it to determine the extent of their efficiency in explaining it, especially in light of the digital environment and network society that has produced new types of presentation and reception methods such as digital platforms, which are considered the first destination for Generation "Z" obsessed with watching movies and series.

4. Study literature

These careful and scrutinizing readings resulted in the researcher obtaining a number of studies similar to her research, the most important of which is a valuable collection of articles collected and translated by the Algerian researcher Kamal Bou Mounir in a book entitled *The Cultural Industry from the Perspective of Critical Theory*, published in 2024. Among the most important things mentioned in this book is the discussion of the book *Dialectic of Enlightenment*, which represents a joint work between Theodor Adorno and Max Horkheimer published in 1947, in which the term culture industry was mentioned for the first time. The book also includes a translation of the article by researcher Ian Spock entitled *The Daily Struggle Against Freedom*, on mass culture and the cultural industry, and other valuable studies that attempted to approximate the concept of cultural industries. That is, the book is considered a scientific documentation of philosophical ideas concerned with the cultural industry, through the presentation of critical articles by eight central figures in the Frankfurt School, namely: Theodor Adorno, Alexander Neumann, Robert Crews, Ian Spork, Enzo Traverso, Jean-Marc Lachaud, and Olivier Voirol, Christophe Magis, and most of these studies confirmed that culture, in its various media manifestations such as cinema, radio and television, has transformed in contemporary societies into tools of control over individuals.

Algerian studies were also relied upon, including:

A scientific article entitled: **Cultural Industry and Cultural Media in Algeria (Controlling Concepts and Exploring Reality)**, by researcher Saif Eddine Abban, published *Al-Risala Journal for Human Studies and Research*

(Volume 4, Issue dated March 1, 2019). The problem of this study revolves around knowing the nature of cultural media and knowing its relationship to the cultural industry in Algeria, and investigating its reality in Algeria. The study concluded that the media process, while dealing with cultural action, must take into account contributing to the birth of new elites capable of dealing with history, and thus enabling society to continue culturally and civilizationally through its elites, and through the use of media to drive the cultural wheel and harness the cultural industry in favor of high and mass culture industries.

A research paper entitled: **The Critical Theory of the Frankfurt School of Media: Its Origins, Pioneers, Characteristics and Intellectual Foundations**, by researcher Ibrahim Yahyaoui, published in Ru'ya Journal for Cognitive and Civilizational Studies, Volume 8, Issue 1, 2022. This study sought to identify the Frankfurt School and search for its historical roots. The study also sought to identify its most important pioneers and intellectual foundations, and relied on a number of theoretical studies that focused on studying the intellectual heritage of the theory. This study confirmed that the critical school is a philosophical and scientific experiment that presented itself as a historical, practical and philosophical alternative to the movement of humanity. It has its positives and negatives, but it is agreed upon that its adoption of criticism as a method of work has helped and will help it to correct the past, adapt to the present, and predict the future as an alternative to postmodernism.

A scientific article entitled: **The phenomenon of cultural manufacturing and its effects on falsifying public awareness and reality, a study of Frankfurt as a model**: by researcher Maan Sarah, and researcher Amari Khaira, published in Al-Hikma Journal for Philosophical Studies, Issue 1, Volume 11, 2023. The main question of this study is to know the criticisms directed at industrial culture, and to know the most prominent factors behind cultural decadence. This study also focused on presenting the relationship between the culture industry and its role in falsifying public awareness and reality. As a conclusion of what was presented in this study, it can be said that the Western person has lost his identity, in light of the dominance of the cultural industry, which played the role of a tool dedicated to the status quo instead of the role that real culture should play. Most of the studies mentioned above are similar studies, not identical, because they intersect with the study to be completed in one of the variables of the cultural industry, meaning that they provided us with a conceptual set of the most important foundations of the critical school and cultural industries.

5. Basic concepts of the study

Culture industry: The term culture industry is one of the concepts most closely related to critical theory. This term reflects the study's interest in cultural phenomena and products of human consciousness, especially in their analyses of cultural situations in consumer society, which has undermined the individual's creative ability by including him within a commodity-based consumer context. It is a type of analysis of the relationship between culture and society and institutional apparatuses; it is an attempt to prove that the culture of the masses becomes identical under monopoly, and disintegrates as a result of the integration of culture with pleasure, and thus culture as an industry becomes a traditional approach to influencing people and manipulating their minds. (Maan & Amari, 2023 ,P4)

Mass culture: It is a set of sequential cultural models that consumers seek to conform to. (Gunther , 2002, P 122)

Dubbed Turkish drama: These are series adapted and intertextual from Turkish series that have been dubbed by using Syrian and Lebanese actors who play the same roles and represent the same story but in a Levantine dialect. The stories of these series revolve around a trilogy (love, separation and revenge), and are shown on digital entertainment platforms such as Shahid.

Digital entertainment platforms: These are digital viewing platforms that promote new discourses of viewing and sharing practices, relying on the customer loyalty strategy adopted by many major V&D platforms

(abundant and constantly renewed offers of partially exclusive content) and contributing to shaping consumption practices and increasing the ability to discover audiovisual content.(Thoër, Boisvert, & Katharina, Television in the Age of Platforms, 2022)

Shahid Platform: It is a digital entertainment platform based on the principle of participation by request, and it is considered a unique Arab experience in the world of paid digital entertainment, as it has a broad audience base that prefers to watch Arab entertainment materials, with a count of 1.4 million subscribers in 2020. (Thoër, Boisvert, & Katharina, Television in the Age of Platforms, 2022)

Frankfurt School of Criticism: It is a philosophical project founded in 1924 in Frankfurt on the ruins of the Institute for Social Research. The

Mass culture industry in dubbed Turkish drama via Shahid platform from the perspective of the Frankfurt School of Criticism

philosophical view of this theory goes back to the major references (Kantianism, Hegelianism, Marxism, Freudianism). The most important thing that distinguishes this school is its reliance on criticism as a method in order to carry out a radical critique of Western civilization, with the aim of reconsidering its foundations and results in light of the major fundamental transformations that Western modernity has produced since the Age of Enlightenment. It also played a major role in monitoring the various pathological symptoms that have appeared in contemporary Western societies, such as reification, alienation, loss of individual status, crisis of meaning, and others.

6. Methodological procedures

6.1 Type of study and its approach: This study belongs to the descriptive qualitative studies, and the study relies on the Narrative Review approach, which is done by reviewing studies and research that dealt with the same topic, then summarizing them and integrating their results in order to reach a general conclusion, to estimate the size of the effect or association in order to answer the research question. (Boutheldja, 2024, P288)

6.2 Fields of study: To achieve the objectives of the study, the analytical and temporal field of the study was determined: in the dubbed Turkish series that were shown on the Shahid platform in the time period extending between 2022-2024. These series can be described in the following table:

Table No. 1: Examples of dubbed Turkish dramas shown on Shahid platform

Series name	Original series	Year of release	Classification	Number of episodes
Stiletto	American series Big Lies Turkish series Small Crimes	2022	Mystery, Thriller	90
The Price	Turkish series and love remains	January 8, 2023	Drama	90
Cristal	Turkish series War of the Roses	July 2, 2023	Drama	90
Unfaithful	British series Doctor Foster Turkish series Unfaithful	November 5, 2023	Thriller, Drama	90
Love game	Turkish series Love for Rent	April 14, 2024	Romantic, Comedy	90

Source: Prepared by the researcher

7. The culture industry from the perspective of the Frankfurt School:

The culture industry is the third main topic in the works of the Frankfurt School. This idea was first presented by Adorno and Horkheimer in their article

"The Culture Industry - Enlightenment - as a Deception of the Masses", where the two thinkers tried through this article to prove that the culture of the masses becomes identical and identical under the capitalist monopoly, and at the same time becomes disintegrated as an inevitable result of the fusion of culture and entertainment.

It is worth noting that there is a close relationship between the concept of culture and the defense of artistic modernity, which emerged through the ideas and visions of a group of anti-communist intellectuals and journalists, which were formed at the beginning of World War I and continued until the end of the thirties. (Labarre, 2007, P22)

The pioneers of the first generation of the Frankfurt School, including Adorno, were convinced that modern technology was transforming art, music, cinema and other arts into a tool of mass deception, ready-made and obliterated, and according to a totalitarian political program, the modern "typical" man is confused, lost, disturbed and in a state of passive compliance and emotional numbness. It is a miserable image of alienation.

The concept was formulated in light of three major concepts, the first of which revolves around the concept of "commodity fetishism" and indicates the expansion of the Marxist concept to include cultural production instead of being limited to material production only; thus making culture involved in capitalist production as a whole. Then the concept of "reification" by Georg Lukacs, with the expansion of its meaning also to include the "totality" of capitalist society instead of limiting it to class consciousness alone. As well as the concept of "instrumental reason" as formulated by the German philosopher Max Weber, and perhaps what made the Frankfurt School more popular in the United States of America was its focus on "instrumental rationality" in analyzing the capitalist system.. (bin Al-Walid, 2017)

For the Frankfurt School, mass culture, which was renamed industrial culture (to emphasize its mechanical and automated character), is a means of hypnotizing and obscuring the mind through various forms of amusement and entertainment. Since its appearance in the 19th century, it has been criticizing the culture of the past, the authentic local culture, the culture of oral and culinary traditions that rely on "low art," and also criticizing the traditions of "high art,"

Mass culture industry in dubbed Turkish drama via Shahid platform from the perspective of the Frankfurt School of Criticism

the art of the elite. At that time, this culture was considered a mere hegemony derived from the technical capacity of the authorities, through which they passed their ideologies. (Megre, 2018, P 134)

The Frankfurt School is one of the most prominent critical movements that studied and analyzed mass culture. It was the first to use the concept of cultural industry, referring to the industrialization process that affected culture, and caused it to become commodified, stereotyped, and conformist. The school viewed mass culture as an expression of the stagnation of society, and a causal element in this stagnation at the same time. It is a stereotyped and superficial cultural product that creates a passive consumer and false consciousness in a one-dimensional society dominated by technical rationality, in which the media is exploited as tools for symbolic violence and as platforms for promoting the interests of the dominant classes, in order to preserve the status quo in capitalist societies. (Qarsh, 2020, P 811)

The media that are managed - like industries - always exercise temptation, because they alleviate and comfort, allow for dreams and wishes, and their stereotypes reduce the complexity of the world, and from there the identification models that they propose become means for people to remain closed and isolated within an unlimited negative state, ... the time that the recipient spends in the soft pleasure that the mass media arouses, which distracts him from his reality and actual concerns (Qarsh, 2020, P135), and creates for him a new culture that does not present him with a familiar and real image of the world, but rather is concerned with what is not said, or with the strange field that lies behind culture, which Lacan calls reality. (Bellisi, 2017)

Khaled Al-Hajjah sees in his article on the dialectic of the relationship between culture and media that with the increasing role of the media, it can create for itself a distinctive cultural character, which is the mass culture, through the combination of the culture of the elite, which recorded the literary and artistic works of the elite... and the predominance of the commercial character, which commodifies the media material and subjects it to market mechanisms, and deals with the logic of supply and demand, which led to the predominance of the entertainment function over other functions. (Abban, 2019 , P 14)

8. The mass culture industry in the dubbed Turkish drama via the Shahid platform:

Talking about the dubbing Turkish drama and displaying it via digital display platforms inevitably leads us to talk about the relationship of these platforms to culture and the mechanisms of mass cultural production. This type of culture is a mass culture, but it is not a mass culture. In more detail, we say: mass culture is not the culture of the people, as it expresses the people. At the same time, the culture acquired from the dubbed drama is not an elite culture that expresses the individual artist, that is, it is a hybrid form that claims that the public is the one who demands it, while the public chooses it because it is what was made available to it only. In this context, Theodor Adorno says: Freedom is not to choose between black and white, but to move away from the predetermined choices. (Abban, 2019, P14)

That is, the Arab recipient, in the absence of high-value dramatic works that speak of his social and political aspirations, found himself surrounded by works copied from other foreign works whose environment differs from his environment, whose values differ from his values, and which are presented in a dialect similar to his dialect. He became a passive audience with limited options between watching what is available or watching nothing. This artificial culture, subject to market standards and the laws of supply and demand, made him a victim of a mass culture based on pleasure and entertainment.

Digital display platforms are one of the new media tools that have tried to present themselves as alternative platforms to traditional television, and have been able to innovate new standards for television display represented in a new form and content for the content presented through them (Reda Abdel Maqsoud Mustafa,, 2020, P 408). They are a means of providing online entertainment services such as Netflix, Hulu, and Amazon, which have changed not only the way television programs are consumed, but also who creates the content for these platforms. Consequently, these platforms constitute broad spaces where consumer desire meets entertainment products in flexible contexts that contribute to achieving consumer spectacle. (Jaffal, 2022, P4)

8.1 The role of dubbed foreign drama in spreading consumer culture:

8.1.1 Marketing fashion through dubbed Turkish drama:

These series are considered one of the most important means of shaping and directing consumer culture; through the huge amount of images they publish, which directly affect the behavior of the recipients, making them blindly imitate their heroes, even if it costs them amounts that exceed their purchasing power, as what is more important to them is to pretend, boast, and create an illusory sense of belonging to a certain social class.

This type of drama is not only a form of mass culture; rather, it is a tool for promoting another form of culture, which is consumer culture, because it made the heroes of its series a model for the Arab viewer to follow, so his greatest ambitions became to own a company, a luxurious house, a modern car, and to wear clothes from the best brands, and the same thing for young Arab women who have begun to resemble the heroines of these series in their clothes and makeup.. (Hanoun, & Ben Zaka, 2022, P128)

To get closer to what was mentioned above, an example can be provided of the mechanism of promoting fashion through these series. In this context, we can notice the recipients imitating the actors' clothes and acquiring the same models, which are considered far removed from Arab-Islamic culture, alien to their local identity, and refer to modernity and Western values. In this context, we recall the opinion of Roland Barthes, who considers "dress a language with two faces, the first of which is what the dress says, and the second of which is what we understand from it through the colors, movements, and distribution of the piece on the body; its size and tightness. Dress is a semiotic indicator of a person's being and identity. In a bank, for example, you distinguish between an employee and a depositor through clothing. If clothing is read semiotically, it is one of the most successful means of revealing a person's identity and uniqueness." (Amin, 2023)

For Barthes, fashion is not just clothing, but rather latent and apparent patterns that are closely linked to the culture they represent, and at the same time contain extremely dangerous discourses. Therefore, for Barthes, fashion is a comprehensive, universal narrative in which fashion is organized as major, significant, and influential universal signs. (Amin, 2023) (Amin, 2023)

Here, the recipient of this drama and the one affected by the fashion included in it finds himself a victim of its soft power under the name of approval

and renewal; he also falls victim to its linguistic/tasteful blackmail, and is completely subject to its coercion and violence, which makes him deprived of his will in choosing his clothes, a mere customer copied in taste and choices, and in the end the audience turns into a group of similar consumers who imagine that they have a will; and that what they wear expresses their personal identities, and without their awareness, following this fashion becomes an acknowledgment and an implicit contract from them that they are keeping up with modernity, and whoever breaks this contract is automatically included in the category of the backward, reactionary, and past-oriented, especially since the dress, as Roland Barthes said:

"is one of the topics that we communicate with, like food and gestures, and I have always been very happy when I interrogate it because it has a daily presence and through it I can recognize myself immediately because I invest it in my private life, and because on the other hand it has a mental presence and can be analyzed systematically by means of visual means."

Here, the market, or fashion in particular, has succeeded in penetrating the "fashion system" as Barthes described it, which is related to the unique semiotics or tasteful dialect of each consumer. Instead of uniqueness, the individual is forced in one way or another to be a victim of fashion. But the victim is often ignorant of or refuses to accept the fact that he is a victim; as he has common interests that make him coexist with the crimes of fashion that enable him to achieve social acceptance as an inevitable matter, and even the need for it increases to compensate for the deficiency and satisfy the self.. (Amin, 2023)

8.1.2 Objectification and Commodification of Beauty in Foreign Drama Dubbed:

The dubbed Turkish drama did not only promote consumer culture; rather, it promoted the standard body by objectifying and commodifying beauty; by creating new and unified standards for it; the male or hero actor in these series is characterized by: having fair skin, a sharp, thin nose, without a wide jaw (Texas jaw), and pearly white teeth (Hollywood smile)?, while his body is muscular, especially the biceps and six-pack abs in a shape that mimics Greek sculptures.

Based on these standards, beauty has become an obsession for young people. In order for a young man to be beautiful, socially acceptable, successful at work and financially, and even famous "as capitalism suggests to him", he must check

the availability of beauty standards in his appearance; and the majority have begun to suffer from a loss of self-confidence, eating disorders, body dysmorphic disorder, anxiety and depression, especially with the daily and continuous pressure of social media. (bin Khalaf Al-Ataibi, 2022)

The above leads to the pursuit of the standard body, which often requires large budgets, spent on hormones, sports clubs and cosmetic surgeries, and thus this drama establishes a stereotypical image of the external appearance of women and men, which establishes the concept of similarity and resemblance.

Therefore, it can be said that it is a show drama that depends on visual starvation of the recipient, so he seeks to satisfy his need and compensate for his deficiency by adopting the lifestyle included in this drama, celebrating the same occasions, and acquiring the same items, etc.

In light of the above, it can be asserted that these series unify standards in everything, and thus create stereotypical models that do not resemble or imitate the recipient, and embody the process of stereotyping that aims to facilitate the Instrumentalization of the human being, i.e. transforming him into a means to achieve the interests and requirements of the global economy.

From this we conclude that the dubbed drama has done nothing but turn its followers into voracious creatures who are never satisfied with acquiring new goods and products. As soon as its heroes promote a new fashion, the audience abandons the previous one and adopts and acquires it; thus becoming a creature with no will, subservient to and enslaved to the producer, instead of the producer being a means to achieve benefit and advantage.

So the images and ideas promoted by these series helped create certain lifestyle models and special products, representing the correct and true style of life based on pleasure and satisfying the individual desires of the person, thus transcending the limits of customs, traditions, and internal cultures of the Arab peoples, whether in appearance, food, or even ideas. (Hanoun, & Ben Zaka, 2022, P130)

In addition, it can be said that this type of drama focuses on methods of temptation and excitement to direct the tastes of consumers, “making secondary things essential, which makes consumer culture a compulsive culture that pushes people to consume and pursue their ambitions regardless of the actual benefits of that.” (Saloum M. , 2018, P38)

That is, passing on consumer or religious values is very easy in these series because they rely on the Syrian and Lebanese dialects that are familiar to the Arab recipient, so he accepts the ideas smoothly. Also, the goal of these series is to form a universal character or a globalized character that is completely separate from its roots, concerns, and national interests, and devoid of spirituality and human feelings, that is, to cancel local values, alienate them, and destroy identity and belonging. (Saloum M. , 2018, P38)

That is, acquiring these goods or adopting a lifestyle reinforces the idea of engaging in the new culture by highlighting its external appearance and praising everyone who adopts it and works according to it in a way that encourages belonging to it, considering that it is a style of modern life interested in the latest fashions of the age and in new forms of food, clothing, entertainment and agreement within a framework that responds to the need of capitalism to increase consumption on the one hand and to emphasize the values of capitalist society on the other hand. (Saloum M. , 2018, P39)

In conclusion, this part can be said that digital display platforms, as a cultural mediator, contribute greatly to embodying the logic of the market, which in turn has led to embodying the plagues of alienation, objectification, and idolatry, and thus throwing human culture into the world of buying and selling.

8.1.3 The role of dubbed foreign drama in falsifying reality

Ibn Khaldun (1332-1406), the famous Arab historian of the Middle Ages and one of the founding fathers of sociology, says: “The vanquished always want to imitate the victor”; and this applies perfectly to what is presented in the Arab media of intertextual dramas adapted from their foreign counterparts. This can be explained by the inability of traditional Arab culture to reach the stage of modernity, so it began to seek to achieve it by adopting forms of Western culture and imitating and copying the culture of the hyper-real image (Hyper-real), in the expression used by the French theorist Baudrillard, so that what the Arab audiences see and watch on satellite screens and digital platforms is more realistic than reality itself or a driver of reality itself.. (Hussam al-Din Ismail,, 2010, P15)

With this logic that is embraced by Arab media institutions of all kinds, we no longer see on television screens or digital platforms anything but what the French psychologist Jacques Lacan calls cultural schizophrenia:

Cultural schizophrenia is a postmodern concept, based on the fact that the

Mass culture industry in dubbed Turkish drama via Shahid platform from the perspective of the Frankfurt School of Criticism

schizophrenic experience contains isolated and fragmented indicators and symbols, and it fails to have a sequential link, so the schizophrenic does not know a personal identity because our sense of identity as humans depends on the existence of the ego that continues through time. (Hussam al-Din Ismail,, 2010, P159)

In this definition, two features of cultural schizophrenia stand out: temporary estrangement from the self, and the absence of personal identity. These two features are very clear in all the scenes of dubbed drama, which ignores and completely excludes the real problems of the Arab citizen, and focuses on certain themes such as the multiple cases of love from the first meeting and dating, and from abandonment, betrayal, revenge, and other meanings related to the feelings exchanged between a man and a woman.

That is, the dubbed Turkish drama is a means of deception and falsification that distracts the recipient from his essential issues, and deludes him into believing that there are better and more important topics, thus depriving him of his freedom and will to choose his priorities, and creating a culture that lacks this will and wherever it exists, it is fought or marginalized. This is what prompts us to say that the cultural industry is wrong. That is, popular culture is used to suppress the desire and need for liberation through the narrative construction of imaginary decisions far from reality and truth. (Frederic, P 138)

Based on all that has been mentioned above, we can say that the analysis of the cultural industry is an analysis of the falsehood of post-bourgeois society. Accordingly, the emergence and dominance of the cultural industry was only possible thanks to a long and far-sighted work to adapt subjectivity to the requirements of capitalism. Moreover, the culture produced by this industry is not a true culture but rather a “false” culture, as we have previously indicated. Perhaps it is useful to mention that true culture results from “the struggle of human beings for the conditions of their reproduction, and for this reason culture includes an element of resistance against blind necessity: the will to self-determination.”. (Boumenir, 2024,P161)

Hence, mass culture is a vessel that carries the convictions of industrial culture, saturating the masses with fictitious media and communication materials that put the recipient in a state of false and permanent awareness, according to Marcuse, regarding its social reality, as this drama promotes, through digital display platforms, conformist, stereotypical and consumerist values.

This drama presents a different picture of reality and focuses on issues of love, beauty, money and power. It also focuses on intimate emotional scenes, and sometimes on scenes of excitement and action. All of these are factors that attract the viewer, especially when these stories are presented in a modern context, whether in terms of fashion and accessories or the urban structure and interior design of homes, in addition to the aesthetics of the place, whether internal or external.

9. Study results

In conclusion, it can be said that this research paper reached the following results:

- Dubbed Turkish drama contributes to stereotyping the tastes of its audience, directing their purchasing behavior, and building their consumer culture by building a relationship and emotional bonds with the series' heroes, which makes the audience follow the star's orientations in terms of external appearance, style, and social lifestyle, and whoever deviates from this model is described as outdated, backward, and reactionary. That is, it contributes to stereotyping beauty and mood, and creating a set of unified standards that suit the economics of the capitalist market.

- The drama shown on these platforms, with all their digital aesthetics, creates illusion and falsifies reality, because they do not leave room for the viewer to think or contemplate, so he becomes one-sided in his reading and interpretation. Also, the way this type of series is shown makes the recipient a victim who identifies greatly with the fake reality, meaning that the audience is subject to psychological mechanisms that curb and restrict his imagination and spontaneity. This drama, as a mass culture, has instrumentalized the actors, i.e. transformed them into objects and means that serve the interests and requirements of the global economy.

- Critical theory is still able to explain the reality of the media; specifically in light of the digital media that led to the emergence of digital display platforms and the mass culture they broadcast; because the complexity and overlap that characterizes the critical school led to the multiplicity of concepts and perceptions related to criticizing and interpreting the media reality, including perceptions related to cultural industries, which have become more necessary in light of the dominance of the capitalist system and its imposition of cultural models that make

the individual feel alienated, deprived and objectified. Thus, we conclude that the critical school,

no matter how much criticism is directed at it, is still valid for criticizing the post-modern society, which is affected by the great technological development, meaning that it possesses the competence and eligibility to explain the various phenomena emerging in Arab society in this era.

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