

Consuming the Other, Becoming the Self: An Anthropological Analysis of the Impact of Turkish Series on Algerian Teen Culture and Identity

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Abstract:

The mid- 2000s have witnessed an increasing interest in Turkish series among Algerian teenagers. This paper attempts to analyse the impact of Turkish drama on the formation of teen culture and identity. The paper uses an anthropological lens to evaluate the different ways screens shape self-perception and identity construction. For this end, this qualitative study combines a digital ethnographic approach and media analysis to crosscheck the findings. Through digital ethnographic analysis, the paper assesses how teens engage with Turkish series online (Instagram pages, memes, and Tiktok edits) and captures everyday practices, meanings, and interpretations of Turkish drama consumption among Algerian teens. Then, media analysis explores the consequences of this media exposure on their perceptions of life, love, gender roles, religion, family, fashion and nationhood. The findings revealed that Algerian teens adopted Turkish lifestyles and cultural values while adapting them locally.

Keywords: Turkish Series, Teen Culture, Teen Identity, Algerian Society, Anthropological Analysis,

Resumé:

Les années 2000 ont vu un intérêt croissant pour les séries turques chez les adolescents algériens. Cet article tente d'analyser l'impact des séries turques sur la formation de la culture et de l'identité adolescentes. Il adopte une perspective anthropologique pour évaluer les différentes manières dont les écrans façonnent la perception de soi et la construction identitaire. À cette fin, cette étude qualitative combine une approche ethnographique numérique et une analyse des médias pour recouper les résultats. Grâce à cette analyse ethnographique numérique, l'article

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évalue la manière dont les adolescents interagissent avec les séries turques en ligne (pages Instagram, mèmes et montages TikTok) et capture les pratiques quotidiennes, les significations et les interprétations de la consommation de séries turques chez les adolescents algériens. Ensuite, l'analyse des médias explore les conséquences de cette exposition médiatique sur leurs perceptions de la vie, de l'amour, des rôles de genre, de la religion, de la famille, de la mode et de la nation. Les résultats révèlent que les adolescents algériens ont adopté les modes de vie et les valeurs culturelles turques tout en les adaptant localement.

Mots-clés: Série turque, Culture adolescente, Identité adolescente, Société algérienne, Analyse anthropologique,

INTRODUCTION

Trends in media reflect tendencies in life. All the drama productions that enjoy a wide popularity manifest cultural identity. They illustrate a multiple-dimensions image of the “true self”. The invention of Television and the wide spread of its broadcasts opened a wide gate for the presence of the “Other” in local cultures. Thus, Television shows became a powerful tool of cultural influence.

In the Algerian context, Algerian national Television ENTV (Entreprise Nationale de Télévision) started broadcasting Western and Latin American series in the 1990s. As it was the dominant channel at that time, it attempted to diversify content through mixing news and local productions with imported shows. This aimed at attracting more viewers as the period witnessed many technological advances that exposed Algerian viewers to both European and Middle Eastern TV channels. The Western shows were mainly detective like *Knight Riders* and *Dallas*, whereas the Latin American ones leaned more to realist production that addressed personal, social and cultural issues.

As Western and Latin American drama became a cultural phenomenon in Algeria, they resulted in waves of repulsion and criticism. This was mainly due to their opposition to the traditional Algerian family values and structures. Their intrusion in the Algerian society was considered a declared offence on the Islamic values as they openly treated theme of romantic love, women's liberation, reversed gender roles, modern lifestyles and sometimes even violence and crime. These voices of rejection were intensified during the Black Decade in Algeria, when conservative influences became dominant.

From the 2000s onward, Algerian national satellite channels gradually shifted to broadcasting Turkish series. Cultural proximity was a major reason behind this shift. The similarity in the customs, traditions, religion and cultural references gave Turkish drama a wider popularity in the Algerian society. Besides, Turkish

cinematographic production excelled in techniques of storytelling, imitation of reality, the use of attractive customs, lightening and settings.

Chaoui and Atoui confirm that these elements are a powerful persuasive technique to achieve cultural influence on the viewers. They state that “Turkish drama could effectively influence the cultural identity of the viewing audience by directing dramatic elements such as repetition, visual spectacle, music and sound effects”. (Chaoui and Atoui, 2025, 697) As teens constituted the largest portion of the viewing audience, the series left an indelible mark of their lives. It could be easily noticed in the past few years that the aesthetic taste, dressing style and linguistic preferences of many Algerian youngsters gradually took a different direction. Teens nowadays no longer admire the “local”. They are rather fascinated by the “other”. This cultural shift warrants further scholarly attention and reflection.

This paper accordingly aims to trace the influence of Turkish drama on teen culture in Algeria. It explores how the aesthetic preferences of teenagers shape their cultural values, self-perception, and world views. The paper attempts to answer the following research questions:

- 1- What cultural values are being internalized in teens’ identity when consuming Turkish drama?
- 2- How does the digital mediation (social media, fan pages, memes and subtitled clips) reflect the influence of Turkish series on identity formation?

To answer the research questions, an anthropological approach that combines both media analysis and digital anthropology is opted for. Digital anthropology is used to explain how online platforms (Facebook, TikTok, Instagram and YouTube) can turn to cultural spaces for identity formation. Media analysis applies theories of cultural hybridity (Homi Bhabha and Stuart Hall) to explain how the teenage audience interprets and adapts Turkish cultural content to the Algerian context.

1. Literature Review

In teen culture today, the Turkish lifestyle is main-stream. Decades earlier, teenagers were expected to covet documentaries, didactic stories, or TV series that represented morally-righteous characters with the aim of teaching morality, wisdom and emotional control. But it is noticeable nowadays that interest in such books and TV shows came to an end. When teenagers grow to maturity, their aesthetic preferences shift to romances. This can be partially explained by the psychological transformations that accompany adolescence. Yet, age is not the only reason behind the shift. The proliferation of satellites and social media further intensified the change and brought with it a new set of tastes and interests. This is how the drama of the “other” turned from an unwelcomed guest to teens’ top choice.

In a study conducted on the reception of Turkish drama serials by Qatari audiences, Miriam Berg states that young Qataris see Turkish serials as offering a more authentic representation of real life than local and regional television serials. (2021) According to Berg, Qatari teenagers believe that Turkish drama provides a window into real life in the Turkish society. Berg attributes this to the fact that Turkish serials are dubbed into a colloquial Syrian dialect which highlights the viewers' experience of authenticity. Besides, Turkish drama is created in a background of a Muslim country with significant cultural and ethnic similarities with Arab societies. This, according to Berg further elevates the Arab audience's experience of authenticity and creates an atmosphere of positive reception of Turkish serials.

Studies from other Arab countries confirm Berg's findings. Anaz (2019) affirms that Egypt, with its large population and great importance in the Middle East, epitomizes the salient geography of audiences where Turkish soap operas have become a pervasive phenomenon. He states that Egyptian audiences enjoy romantic narratives which present pure, immaculate love stories that are well written and passionately acted. According to Anaz, young people and women, in particular, want to experience Turkish-style modernism, fashion, and beauty; as these latter combine the cultural Middle-Eastern element with the modern capitalist spirit. For Anaz, Egyptians see Turkey as a success story of the Muslim world, from economic development to democratization, human rights, freedom of expression, and the simultaneous practice of Islam and tradition.

In the Algerian context, significant research was conducted on the cultural influence of Turkish drama. Khedimi (2021) examines the reception and perception of Turkish TV serials by Algerian female viewers. She finds out that the lack of Algerian cinematographic production, cultural proximity between Turkey and Algeria, creative scenarios and modern lifestyles broadcasted in the Dizi TV serials has rapidly increased their popularity among Algerian viewers. Benrazek also identifies Turkish drama as part of the country's soft power. He states that drama "became an important source for influencing the minds of recipients and changing their beliefs and behaviours". (Benrazek, 2022)

Similarly, Abderrazag and Kazi-Tani (2018) state that particular attention started to be given to Turkish dubbed serials in the Algerian society. They proved that the latter have influenced the culture of viewers. According to Abderrazag and Kazi-Tani (2018), adolescents were the category that experienced the highest degrees of influence by Turkish drama. Thus, the focal point of their study was to shed light on Algerian Adolescents' motives for watching Turkish dubbed series and

how the latter affect their way of thinking and behaviour. They came to the conclusion that exposure to Turkish dubbed serial had a more negative than positive influence on Algerian adolescents as they highlight that a great change is taking place at the level of thinking and behaviour of adolescents. Their study recommends that there must be a careful selection of the serials broadcasted on Algerian TV channels.

Anon (2014) and vivarelli (2017) attribute the surging demand for Turkish dramas over the past ten years to the attention given by the Turkish government to the development of Television industry. The huge commercial success of Turkish serials shifted the attention of drama producers from local to foreign markets. As a result, Turkey became the second exporter of TV serials worldwide. (Anon, 2014, 21) Apart from the cultural influence Turkey gained due to this, the Turkish government declared increasing financial gains due the growing interest in Turkish goods; mainly in the field of fashion, clothes, makeup and other aesthetic products. As the largest category of consumers of Turkish drama was female, the demand for Turkish products in the world of fashion was unprecedented. Furthermore, the tourism sector also made an unprecedented success as more people became interested to visit the sites that fascinated them on screens. As such, Turkish television production became no longer a mere means of cultural influence but also an opportunity for economic prosperity for the country.

2. Methodology

2.1. Research Design

To examine and evaluate the impact of Turkish serials of the culture and identity of Algerian teens, the research adopts a qualitative design. The qualitative approach is considered appropriate because it allows an in-depth exploration of meanings, values, cultural influences and identity negotiations. Oranga and Matere (2023) state that “qualitative research helps us to better understand and explain the complex reality of a given phenomenon or situation and the implications, insights, and meaning of quantitative data”. As the interest of this research is not to measure the impact of Turkish serials numerically, this study prioritizes qualitative interpretation and contextual understanding of the lived experiences of Algerian teenagers.

2.2. Research Approach

The primary approach employed in this research is digital ethnography. It provides a means of observing, analyzing, understanding and interpreting the different ways teen identity and culture are shaped by their media exposure to Turkish drama in digital spaces. According to Kaur-Gill and Dutta (2017), the

presence of digital media and its wide diffusion nowadays redefined the ways we understand identity. This requires ethnographers to use digital technologies such as mobile phones, social media and Television channels to capture, understand and explain ethnographic phenomena authentically. Thus, digital ethnography is opted for in this research because it allows an immersion in digital spaces to better understand identity issues and cultural phenomena from a media perspective.

The research relies on participant observation and field notes as key aspects of ethnographic research designs. Participant observation consists of following the online communities where Algerian teens discuss Turkish serials and share attitudes towards them (Facebook groups, Instagram pages, TikTok edits and YouTube channels). The field notes consist of recording interactions, themes of discussion, and symbolic references to culture, identity, gender roles, family values, romance and modernity as presented in the serials. Reflection and interpretation is made accordingly in the light of these findings.

To further clarify the findings, media analysis is used to examine the Turkish serials themselves and understand the ideology they promote. Media analysis involves two levels of examination: Content analysis is used to identify the recurring themes and narratives and discourse analysis is used to examine how these themes contribute to the construction of teens' identity and culture.

2.3. Sampling

For media sampling, a purposive selection of the most popular Turkish serials was conducted. Two historical dubbed serials were selected: Harim al-Sultan and Ertuğrul, as they enjoyed the widest popularity and achieved the highest numbers of viewers on social media platforms. As to the serials depicting modern life, Fatmagül'ün and Kara Sevda were selected for the same reasons.

For digital ethnographic analysis, participant sampling was based on Algerian teenagers who were active viewers of e Turkish serials and engaged in online discussions about them. Sampling was purposive and snowball-based, identifying participants through their interactions on social media groups and involvement in the discussions.

2.4. Data Collection

The process of data collection started viewing the sample series to identify the recurring themes, particularly those related to culture, identity and cultural hybridity. Then, these themes were analyzed from a viewer's perspective to compare the researcher's perspective with the participants' interpretations.

After this, interactions about these series on social media were observed for eight weeks (the average length of the series). Posts, comments, reels, and close-

group discussions were collected and examined from an ethnographic perspective to enable the assessment of the impact of the series on the target population.

2.5. Data Analysis:

Data collected from media analysis and ethnographic observation was cross-compared to ensure validity and depth. After the triangulation of data, findings were ethnographically interpreted using Homi Bhabha's theory of cultural hybridity and Stuart Hall's encoding-decoding theory.

2.6 Ethical Considerations:

Private online posts, comments and discussions were not used without the user's informed consent. Participants were informed about the purpose of the research and had the full right to accept/refuse the use of their data for the purpose of this research. To ensure privacy, usernames and identifying details were also kept anonymous.

3. Findings and Discussion

3.1. Media Analysis of Harem Al-Sultan (Muhteşem Yüzyıl), Diriliş: Ertuğrul, Fatmagül'ün, and Kara Sevda.

Studying culture using ethnographic methods entails careful observation and comprehension of human interaction, communication and identity construction in online spheres. Yet, before discussing the finding from a digital ethnographic approach, it is important first to foreground them in media analysis to track how these themes shape culture and construct identity through reinforcement, repetition and normalization processes.

3.1.1. Insights to the Sample Series

Harem Al-Sultan is about the reign of Sultan Suleiman the Magnificent (16th century Ottoman Empire). The narrative revolves around the Sultan's political and private life. It begins with Suleiman's accession to the throne and focuses on his love story with Hürrem Sultan (Roxelana), a Ukrainian slave who becomes his legal wife, mother of four princes, and one of the most powerful women in Ottoman history.

The personal and historical aspects of Suleiman's life are artfully interwoven in the narrative. The series combines war and diplomacy with love, rivalry, jealousy and betrayal. Besides, it provides a very light and glamorous image of Ottoman history through the lavish costumes, architecture and decoration, and the careful selection and representations of scenes in palaces, battlefields and diplomatic courts.

Diriliş: Ertuğrul is a historical series that tracks the life of Ertuğrul Bey, father of Osman I, the founder of the Ottoman Empire. It is set in the 13th century. The series dramatizes Ertuğrul's struggle against the western crusaders, the Mogul invaders and the Byzantine neighbours to establish justice, defend his tribe (the

Kayı), and pave the way for the rise of the Ottoman Empire.

The series blends action, spirituality and historical facts. It portrays Ertuğrul as morally-righteous Muslim, a strong and ambitious political leader, a loyal good son, and a loving and caring husband. The series is characterized by addressing gender roles differently through placing female characters (Halime Sultan and Hayme Ana) at the center of the narrative, giving them positions of power and influence.

Kara Sevda (literally Endless Love) is a contemporary romantic melodrama that enjoys a wide popularity worldwide. It is set in modern Istanbul and tells the story of Nihan Sezin, a wealthy woman who falls in love with Kemal Soydere, a young man from a modest background, but is trapped in an arranged marriage. Their love story is challenged by class barriers, betrayal, and tragic circumstances. The narrative thus, follows the structure of a modern Romeo and Juliet tragedy, with love constrained by class, power, and fate. It interweaves romance with social critique through denouncing class divides, financial corruption and power abuse.

Fatmagül'ün Suçu Ne? (Meaning Fatmagül's Fault?) is one of the most impactful contemporary Turkish serials. It deals with gender-based violence, social injustice and trauma. It begins with Fatmagül Ketenci, a young village girl who enjoys a peaceful life with her brother's family. Her life takes a tragic turn when she is gang-raped by a group of wealthy young men (Selim, Erdoğan, and Vural) after a drunken night. Kerim Ilgaz, a blacksmith's son, is present but does not assault her, though he is falsely implicated and forced into marriage with Fatmagül to cover up the crime.

The story tackles social stigma, sexual violence, resilience, family support, power abuse and psychological healing. The series ends with Fatmagül finding both love and justice, symbolizing hope for women facing oppression.

3.1.2. Thematic Analysis

The following table represents the recurring themes in the selected sample of Turkish serials

Recurring Cross-Series Themes	Possible Cultural Influences associated with the Themes
1- Social Classes	Class struggle as a driving force in life through elite impunity (Fatmagül), imperial hierarchy (Harem), tribal survival (Ertuğrul), or urban class divides (Kara Sevda). Fostering admiration for poor/middle class women's penetration to higher social classes

	through love and marriage rather than hard work
2- Gender Roles	Confronting social issues such as male abuse of power, patriarchal social rules, polygamy and betrayal Gendered agency: Women standing against patriarchy, but in different ways: palace intrigue (Harem), communal support (Ertuğrul), legal resistance (Fatmagül), or emotional negotiation (Kara Sevda).
3- Love and Romance	Fostering admiration for unrealistic love models and emotional extremism. Presenting love as a right justification for betrayal, immorality and breaking honour codes Enhancing and justifying toxic jealousy and emotional control
4- Fashion, aesthetics and Lifestyle	Inspiring fashion trends in weddings and social events Promoting lifestyle sophistication (Jewelry, makeup, dressing styles, hairstyles)
5- Religion	Romanticizing Sufi heritage (Ertuğrul) Drawing pride and a sense of rootedness in Islamic culture
6- History and Nationalism	Valorizing bravery and loyalty to the nation Reviving pride in the Ottoman past
7- Violence	Breaking taboos of sexual violence Romanticizing the abuse of financial and political power as a means to achieve good ends

Table N° 1. Recurring Cross-Series Themes and their Possible Cultural Impact on Algerian Teens

3.2. Ethnographic Analysis

In his seminal book *The Location of Culture*, Homi Bhabha (1994) states that cultural hybridity is a mixing of cultures that results from colonization. For Bhabha, Television channels and social media platforms became *The Third Space* of

Enunciation where the two cultures blend. Through cinematographic production and social media diffusion, Turkey exercises what Benrazeq (2022) calls “soft power” to achieve and maintain cultural influence. The traditional image colonization in the age of social media reappears in a soft, indirect and artistic shape. Thus, these platforms turned to spaces to create and negotiate meaning. There, the binary opposition between the “colonizer” and the “colonized” melt. Interactions on these spaces are ambivalent, creative, sometimes innocent but transformative of teens’ culture and identity.

As such, social media platforms blurred the traditional boundaries separating cultures. They challenged the traditional idea that cultures have set of fixed, unchanging properties. Bhabha explains this influence saying that “the colonized subjects can reinterpret and adapt the colonizer’s culture”. (1994, 09) This process of reinterpretation and adaption took place in the Algerian context. Algerian teenagers, due to their constant exposure to Turkish drama were subject to the following aesthetic, social and cultural influences that played a transformative role in their identities.

Central to the ethnographic approach to understanding the cultural impact of TV serials is Stuart Hall’s model of “encoding/decoding”. Hall claims that media texts do not have only one fixed meaning. As such, not all audiences receive the same meaning. Hall identifies two stages of communication through media texts: encoding and decoding. Encoding occurs at the level of production. Producers (filmmakers or journalists) encode meanings “with their own ideas, biases, and ideologies. They use culturally understood signs and symbols to construct a “preferred reading” that favors the dominant ideology of society.” (Hall, 2019)

Decoding is the level of interpretation of the media message by the audience. Hall states that “Their interpretation depends on their own cultural background, experiences, and social position. Hall identified three main ways an audience can decode a message” (2019). This implies that the audience may/may not agree with the producer’s intended meaning. Hall accordingly identifies three types of reading of media texts: the hegemonic reading, the negotiated reading and the oppositional reading. Yet, what falls within the interest of this research is the former one. It is thus used, besides Bhabha’s theory of cultural hybridity to demonstrate the aesthetic, social and cultural impact of Turkish serials on Algerian teen identity.

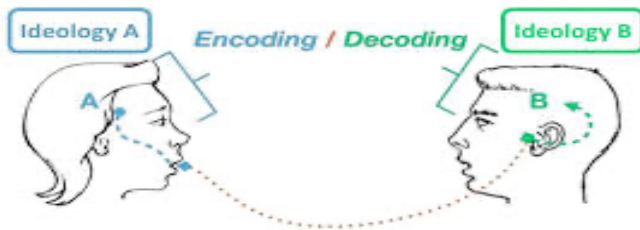


Figure N° 1. Stuart Hall's Encoding-Decoding Model

3.2.1. Aesthetic Impact

After examining posts in three Facebook groups and comments on reels and TikTok fan edits, it was noticeable that the vast majority of the followers expressed readiness and desire to re-enact the actors'/actresses' dressing styles. Esthetic borrowing thus occurs at different aspects of life. An example of it is the adoption of the Turkish scarf style, nude makeup looks, imitated hair styles and exaggerated use of accessories.

Teens thus blend visualities on screens with local norms. This illustrates what Bhabha calls the “third space” where the Other’s identity and culture is negotiated and reenacted. The manifestations of this are various. For example, Harem Al-Sultan brought back the use embroidered gowns, jeweled headpieces, and “palace hair” surface in Algerian weddings and staged school performances. This is not mere mimicry but rather a hybrid styling where Ottoman traditions are adapted to Algerian cultural codes and rules of prestige. Ertuğrul on the other hand promoted the use of leather vests and headgears as symbols of belonging to the tribe. For many teenagers, he is a symbol of good, ethical and non-toxic masculinity. In Facebook posts and comments, Ertuğrul is widely celebrated as a hero who embodies Islamic morals and values.

Fatmagül and Kara Sevda however, promoted modern life styles. Minimalist styles and simple domestic interiors enhanced plain aesthetics that teenagers interpret as pure and truthful. Hybridity here occurs at deeper affective levels. Besides, the open display of romantic and even sexual scenes. This can be viewed as a break of moral rules and religious teachings. Teenagers’ perceptions and conceptions of love radically changed. Turkish serials thus play a role in displaying and spreading immorality. The hybrid here is aspirational-but-halal: and within local respectability.

3.2.2. Social Impact

Unlike Harem Al-Sultan and Diriliş: Ertuğrul which revolved around political and historical debates in ancient Turkey, Fatmagül'ün Suçu Ne? and Kara Sevda discussed more social issues related to modern life. As such, they had a social influence on Algerian teens that can be reflected in the following.

Fatmagül was presented to the audience as a critique of sexual violence. It aimed to denounce patriarchy and the stigmatization of the victims of sexual abuse. Algerian girls deeply sympathized with Fatmagül, seeing her as a symbol of courage and moral force. Yet, teens were aware that the social realities in Turkey are different. The narrative for most of them was dramatized. Conservative voices even criticized it for the open treatment of taboo subjects. The overall social impact of the series was its ability to stimulate debate and open discussions between teens on social media platforms about rape, gender-based violence and social justice.

Kara Sevda however, was presented as a romance that transcends the barriers of social classes. Many Algerian teens embrace the ideal of eternal love, imitating the romantic gestures of Kemal and Nihan. Yet, the series was criticized for promoting disobedience to family rules, incest, and unrealistic love views. The series thus unrealistically shapes the imagination of teens about love, marriage, and family relations. Criticism also extended to the moral stands of characters. The excessive use of violence and the wide presence of violent scenes representing beating, fights, sexual aggression, murder and suicide had a “normalizing” effects of the use of violence for personal ends.

3.2.3. Cultural Impact

Bhabha (1994) discusses the concept of linguistic hybridity, stating that the colonizer-colonized relationship cannot go without leaving linguistic traces on the local tongue of the colonized subjects. Bhabha further claims that this may develop to the creation of creoles; where the colonized reinterprets the colonizer's language to adapt it to its native language. In Algeria, the linguistic influence of the use of “soft colonizing power” through social media did not go up to the creation of creoles. Yet, it can be claimed that it is at its very first beginnings. This influence can be reflected in Algerian teenagers' attraction to learn the Turkish language. The Turkish language remained unpopular for decades. Its use was limited only to the Turkish ethnicity.

However, nowadays, it is becoming a very popular and “trendy” language. Boukhatem (2019) states that “there are many words borrowed from the Turkish language used in the Algerian dialect”. The use of Turkish is associated with modernity and luxurious lifestyles. The use of words like Yok, Evet, Lütfen, Teşekkürler and Nasılsın, and salutation expressions like Günaydın, İyi günler, İyi

Geceler, and İyi Akşamlar are used by teens in their daily conversations. Private schools witnessed an increasing number of teenagers interested to learn the language.

Stuart Hall also has another perspective on this. According to Hall, when producers “encode” certain themes in their serials, there is no guarantee that Algerian teenagers “decode” them as intended. The process of decoding is always depends on different factors such as the religious, social and educational background of the audience and their exposure to global culture and media. This resulted in different cultural interpretations of the serials under study.

Harem Al-Sultan encodes the glorification of Ottoman history, revealing pride of its leaders. Algerian teenagers through their social media posts demonstrated feelings of pride in the Ottoman past, as it connects them to the Islamic heritage. Yet, the political intrigue, power rivalries and gender struggles in the imperial court made them question the morality of the Ottoman leaders and the legitimacy of their actions. The image of Ottoman history was accordingly distorted by the narrative.

CONCLUSION

Negotiating between traditions and modernity, Algerian teenagers nowadays exhibit clear manifestations of the influence of Turkish drama on their culture and identity. The high cinematic quality, familiar cultural and social codes, and emotionally-charged narratives of Turkish drama made it a powerful tool of cultural influence.

Across genres, these Turkish dramas did not only influence Algerian teenagers. They rather became cultural texts which were reinterpreted within the Algerian context. The serials on the one hand braided honor, justice, love and class aspiration and stimulated admiration for the Islamic Ottoman heritage. They also refined the aesthetic tastes of teenagers, driving them more towards admiring refinement and minimalism in their lifestyles.

But, on the other hand, the series presented unrealistic images of love and family life. They shaped teenagers’ views about gender roles, encouraging rebellion and rejecting patriarchal authority. Their open treatment of taboo subjects and the pervasive presence of romantic and sexual scenes had very negative implications on teenagers’ identity.

To conclude, the stories that did not just entertain, they shaped attitudes, ideologies and world views. They influenced moral feeling, transformed lifestyle taste, and rehearsed identities that many North African viewers, including Algerians, selectively adopt and adapt.

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