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# Female Presence in Algerian Television Drama: A Critical Analysis

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## La présence féminine dans la dramatique télévisée algérienne : une analyse critique

HADJER BOUAMOUCHE ET MOURAD CHETOUANE

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### Introduction

Undeniably, the media plays a significant role in continually shaping new patterns of thinking, interpersonal dynamics, and social structures. It holds considerable influence in establishing values for both individuals and societies. This notion is emphasized by Tony Schwartz in his book *The Media, the Second God*, where he asserts that the media has the power to profoundly impact our lives and mold our beliefs, comparable to the influence exerted by religious doctrines (Schwartz 1998:118).

Television, as a form of mass media and communication, holds a prominent position. Numerous empirical studies have consistently demonstrated that a significant portion of the media audience gravitates towards television, primarily due to its compelling attributes such as visually engaging imagery, auditory elements, and dynamic motion. These qualities have propelled television to the forefront of influential media platforms, playing a pivotal role in shaping values, opinions, beliefs, and ideas.

With the advent of satellite channels, television drama has expanded its presence within the realm of television programming. It has transcended its traditional role as a mere source of entertainment, assuming a significant role in shaping the fundamental aspects of ethics, values, and behavior. This transformation arises from television drama's unique capacity to impact the viewer's conscience, captivating their attention through elements such as suspense, skilled acting, and adept directing that simulate the complexities of human existence and authentically portray various facets of reality.

Algerian women, akin to their counterparts worldwide, have emerged as active contributors to societal progress and development. Benefiting from a series of reforms and legislation, they have successfully permeated various professional domains that were traditionally dominated by men. This paradigm shift began in the early twenty-first century. However, while these tireless efforts and the pressing need to rehabilitate women's societal roles

have materialized, the media discourse has not progressed at an equivalent pace. A significant portion of the media continues to transmit narratives that perpetuate an inferior view of women, confining them to stereotypical, negative, or rigid roles. These depictions fail to acknowledge the esteemed position women hold within society and neglect to reflect their pivotal roles as essential actors and partners in social life.

In recent years, the production landscape of Algerian dramas has expanded significantly, characterized by visually captivating and boldly presented narratives that were previously unprecedented for Algerian viewers. These works have notably emphasized the substantial presence of female characters, shedding light on their diverse social roles as mothers, sisters, wives, and homemakers. An example of such representation can be observed in the popular Algerian series *Al-Khawa*, which has garnered both support and criticism for its portrayal of Algerian society. This series has been chosen as a sample for the present study due to its widespread popularity and its ability to simulate the realities of Algerian society.

In this regard, the primary objective of this study is to explain the following key query: How was the female presence manifested in the drama series *Al-Khawa 2*?

## **1. Methodological Framework**

### **1.1. Questions of the study**

Undeniably, the media plays a significant role in continually shaping new patterns of thinking, interpersonal dynamics, and social structures. It holds considerable influence in establishing values for both individuals and societies. This notion is emphasized by Tony Schwartz in his book *The Media, the Second God*, where he asserts that the media has the power to profoundly impact our lives and mold our beliefs, comparable to the influence exerted by religious doctrines (Schwartz 1998:118).

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In this regard, the primary objective of this study is to explain the following key queries:

- What is the linguistic level at which females appeared in the series *Al-Khawa* ?
- What is the nature of the roles played by females in the study sample?
- What is the nature of the dress in which the females appeared in the series *Al-Khawa* ?
- What are the places where females are located in the study sample?
- What is the nature of the decoration in which females appeared in the series *Al-Khawa* ?

- What is the educational level of the females in the study sample?
- What are the social values that females carry through the series *Al-Khawa 2*?

### **1.2. The Significance of the Study**

The significance of this study derives from the inherent importance of the topic itself, which examines the portrayal of women in the media, specifically through television dramas. Recognizing women as the fundamental nucleus of society and one of its most crucial pillars, it becomes imperative to scrutinize how they are represented in the media. Understanding the extent to which these portrayals align with women's actual social roles is essential, as it can either enhance or hinder their participation and influence within society, consequently determining their appropriate positioning. In this realm, a substantial portion of responsibility lies with the media, particularly television, and the content it offers, including television dramas. Given the widespread prevalence of television among various segments and groups of society, analyzing its impact becomes crucial in comprehending the implications it has on societal perceptions and expectations regarding women.

### **1.3. Objectives of the study**

The main objective of the research is to highlight how women have manifested themselves in Algerian TV drama through the lens of *Al-Khawa 2*, and the following secondary goals stem from this primary goal:

1. Knowing the linguistic level in which females appeared in the series *Al-Khawa 2*.
2. Do you know the decoration in which females appeared in the series *Al-Khawa 2*.
3. Know the dress in which the females appeared in the series *Al-Khawa 2*.
4. Identify the nature of the roles played by females in the study sample.
5. Determine the places where females are located in the study sample.
6. Determine the educational level at which women appeared in the dramatic work of the study sample.
7. Identifying the social values held by females through the series *Al-Khawa 2*.

### **1.4. Objectives of the Study**

1. The main objective of the research is to highlight how women have been portrayed in Algerian TV drama through the lens of *Al-Khawa 2*. The following secondary goals stem from this primary objective:

2. Determine the linguistic level at which females appear in the series *Al-Khawa 2*.
3. Analyze the decoration associated with female characters in the series *Al-Khawa 2*.
4. Examine the dress in which females appear in the series *Al-Khawa 2*.
5. Identify the nature of the roles played by females in the study sample.
6. Determine the locations where females are situated in the study sample.
7. Assess the educational level of women depicted in the dramatic work of the study sample.
8. Identify the social values conveyed by females in the series *Al-Khawa 2*.

## **2. The Procedural Definitions of the Study**

### **2.1. Female Presence**

This study seeks to critically examine the representation of females in the Algerian series *Al-Khawa 2* through an in-depth analysis of its form and content. The analysis aims to deconstruct the dramatic work into various indicators and dimensions, encompassing, but not limited to, the following aspects: the sartorial choices of female characters, the visual aesthetics and set design, the linguistic aspects of dialogue, and the types of roles portrayed by women. By meticulously examining these elements, this study aims to offer a nuanced understanding of the portrayal of women in the Algerian series *Al-Khawa 2*.

### **2.2. TV Drama**

Television drama refers to scripted works created specifically for television, distinct from live theatrical productions that are broadcast on the small screen. Its purpose is to communicate ideas to viewers by employing various visual techniques and condensing the narrative to present a coherent depiction of events. "Television drama expands and magnifies the significance of the original content, employing a realistic approach to explore ideas and evoke emotions. It utilizes visuals, music, and sound effects to enhance the intensity and emotional resonance of the visual representation." (Al-Awada 2013:21)

In procedural terms, television drama can be understood as the artistic and dramatic means of engaging with audiences by depicting life and society through a visual narrative. It involves presenting a structured and logically sequenced portrayal of multifaceted conflicts, culminating in the creation of a social story. This concept is particularly evident in the Algerian series *Al-Khawa 2*.

### **2.3. Al-Khawa 2**

*Al-Khawa 2* is an Algerian television series, scripted by Sarah Bertima and directed by Madih Belaid. The series originally aired during Ramadan in May 2018 on Al Jazairia One. Comprising 28 episodes, it revolves around a tale of revenge involving two brothers entangled in familial and financial predicaments. As a continuation of the first season, the series garnered significant attention and viewership from Algerian audiences as well as viewers in other Arabic-speaking countries. It's remarkable success was acknowledged through various national and international accolades, including the prestigious Golden Murex award for the best drama in North Africa during the 2017 season and the inaugural Golden Generic award in 2018.

## **3. Theoretical Framework**

### **3.1. The Series “Al-Hariq” as a Prominent Step in the History of Algerian Television Drama**

While the country was still in the grip of the revolution, Algerian drama established close connections with history and society. For the first time, it contributed to the documentation and chronicle of a glorious past of struggle. This is the essence of Algerian revolutionary drama: it was born from the larger event of revolution, whether cinematic or television. It represents a struggle no less significant and immortal than the armed struggle, a struggle with pen and image, a historical artistic component that embodies visual scenes of realistic evidence like no other. “The post-independence generation learned about the liberation revolution and experienced its temporal and spatial details through this visual media archive, which reached us full of yesterday’s news, historical memoirs overflowing with national values.” (Berhile 2018:205)

The first notable foray into television dramas in Algeria can be traced back to the series *Al-Hariq*, written by Algerian author Mohamed Dib and directed by Mustafa Badie in 1974. This series marked a significant milestone in Algerian television, serving as the true inception of Algerian drama. Prior to this, Algerian cinema had already gained prominence and witnessed a remarkable expansion following the country’s independence and liberation from colonial constraints. Filmmakers of that era continuously advanced their cinematic and television productions, both in terms of technical proficiency and content development, to cater to the aspirations and hopes of Algerian audiences during the period of newfound independence and freedom.



Director Mustafa Badie sought inspiration from the renowned novelist Mohamed Dib, known for his literary works that vividly depicted the colonial period. Dib's famous trilogy, *Dar El Kbira*, *Al Hariq*, and *Al Noul*, particularly caught Badie's attention. Captivated by the trilogy's narrative, Badie embarked on adapting the first and second novels into a television series titled *Al Hariq*. While cinematic films often cannot delve into the intricacies of daily life, "the television series provided the opportunity to explore the detailed experiences of individuals during the colonial era. The series, set in 1939 as indicated by the novel, is centered around *Dar Al-Sbeitar*, a confined space encompassing impoverished Algerian families. These families endured the hardships of living under a colonial regime that paid little regard to their welfare. However, *Dar Al-Sbeitar* became a unifying force, uniting souls and hearts. Amid the events unfolding in Algeria and the world at large during this period, the series offered insights into the social and political realities that permeated the lives of its characters. The child character, 'Omar,' served as the embodiment of a living conscience, raising poignant questions through his silent observations and inquisitive nature. Despite the imposed silence on the people, Omar's quest for truth and understanding symbolized the resilience of a people determined to uncover their own destinies." (Belia 2021 :68)

The series *Al-Hariq* marked a significant milestone in Algerian television, serving as the first comprehensive endeavor in the genre of Algerian drama series. "It presented a truly distinctive experience in Algerian television. The series consisted of 12 episodes, each lasting 52 minutes, and featured notable actors such as Mohammed Stambouli, Ali Fadi, and Bayouna. It made a significant contribution to the development of Algerian drama. Additionally, credit is due to the esteemed director Jamal Fazaz, who played a pivotal role in advancing Algerian art. Fazaz emerged during the era of French colonialism and presented the groundbreaking social series *Al-Masir*. This series represented a remarkable leap forward in the history of Algerian art, liberating Algerian audiences from their dependence on foreign productions, particularly the prevalent influence of Egyptian and Syrian series at that time, as well as the dominance of Mexican soap operas. Algerian viewers longed for works that authentically depicted their reality instead of relying on imported narratives and stories." (Sayyad, 2010)

Jamal Fazaz presented several dramatic works, the first of which was *The Kaid of Time* and *The Will*. As for the director Masoud Al-Ayeb, he was able to carve out a place for himself in the memory of the Algerian viewer through the series *Al-Mishwar*.

However, the progress of Algerian drama did not halt there. Numerous series aimed to advance the Algerian dramatic landscape, including *Mawaed maa Al Qadar*, *Al Dhikra Al Akhira*, *Al Bedhera*, and *Quloub Fi Siraa*. Despite their efforts, these series remained largely confined within the national framework and did not surpass the boundaries of Algeria. It was not until the emergence of the series *Al-Khawa*, directed by Tunisian director Madih Belaid, that Algerian drama garnered significant attention both domestically and internationally. Belaid's skillful direction propelled the series to widespread acclaim, establishing Algerian drama as a force that could adapt to the demands of contemporary times.

The social drama *Al-Khawa* garnered significant attention from Algerian viewers due to its innovative filming techniques and narrative style. This serves as a conclusive indication that relying solely on traditional storytelling approaches for the production of numerous dramas is no longer viable. Oriental dramas, with their long-standing history in television production, have increasingly focused on the formal aspects of filmmaking, as seen in modern works and Turkish dramas. Consequently, it becomes imperative for directors and cinematographers to explore contemporary methods that align with the demands of the twenty-first century. The artistic landscape should prioritize employing the technical capabilities of its creators to elevate Algerian drama to its rightful position, moving beyond merely filling a cultural void and instead embracing the true potential of the art form.

Official Algerian television has played a significant role in enriching the Algerian art scene over several decades. In recent years, some private TV channels have also stepped forward and undertaken the production of dramas. However, a major challenge persists, as serious Algerian dramas primarily find their broadcast platforms on Arab channels. This limits the reach and exposure of Algerian drama. Fortunately, platforms like YouTube have emerged as a crucial means for the Algerian viewer to access and follow the most noteworthy Algerian dramas. Without the advent of YouTube, it would have been considerably more difficult for the Algerian audience to engage with and enjoy these significant productions.

## **3.2. Criticism of Algerian Drama**

### **3.2.1. At the Scenario Level**

Many individuals involved in the Algerian film and television industry have assessed the state of screenwriting in the country.

“The revival of the film industry during the 1970s and 1980s was marked by notable recognition for Algerian films, including the prestigious Palme d’Or at the Cannes Film Festival for *Chronicle of the Years of Fire (Waqae Sinin Al Djamer)* in 1975. Directed by Mohamed Lakhdar-Hamina and written by novelist Rachid Boudjedra, this achievement stands as a significant milestone in Algerian cinema. However, Algerian drama, in contrast, has experienced fluctuating levels of quality over more than fifty years. While there have been notable works, the output of Algerian drama has remained limited in comparison, with only a few noteworthy productions emerging over time.” (Djellab, 2014)

The majority of critics and observers of drama production in Algeria agree that the deficiency lies in scriptwriting, which constitutes a significant challenge in the realm of the performing arts. The script serves as the foundation for any dramatic or cinematic work, enabling the director to influence and captivate the audience. Consequently, viewers appreciate works that exhibit strong scriptwriting, along with other elements that contribute to the overall dramatic composition. Novelists express concern about the absence of narrative professionals in the field of scriptwriting within the audiovisual production industry. This crisis results in the involvement of individuals with no background or expertise in dramatic writing or the craft itself. Novelist Mohammad Mufflah asserts that contemporary TV and cinematic works often lack a strong foundation rooted in creative narrative works such as novels, stories, or compelling ideas. He cites examples from renowned Algerian series like *Al-Hariq* and films like *Wind of the South (Rih Al Djanoub)* by Algerian novelist Abdel-Hamid Ben Hadouka, which were adapted from novels and stories and garnered international acclaim and awards. Mufflah further argues that the quality of scriptwriting today falls short compared to that of the seventies, when highly skilled and cultured writers collaborated with a wave of proficient directors who recognized the value of narrative professionals. Notably, Algeria lacks an institute or school dedicated to teaching the art of scriptwriting.

### **3.2.2. At the Level of Configuration and Professionalism**

In addition to the issue of scriptwriting,

“Algerian drama faces various other challenges, including a lack of training and professionalism. Numerous critics have highlighted this concern, as it contributes to the absence of a distinguished television and cinema production industry

that can reach a professional standard. This absence hinders the potential for Algerian drama to compete with Arab and international counterparts on a broader scale. As a result, there is often an overreliance on directors who take on multiple roles, serving as both the writer and director, due to the scarcity of dedicated and experienced screenwriters. This duplication of responsibilities further highlights the need to develop a robust professional infrastructure within the Algerian drama industry.” (Djellab, 2014)

## **4. Procedures and Tools**

### **4.1. Methodology of the Study**

Considering the focus of our study on examining the female presence in Algerian TV drama through the analysis of selected episodes from the series *Al-Khawa 2*, the most suitable approach to investigate our subject is the descriptive approach. This approach involves the researcher providing a comprehensive description of the various aspects and components of the phenomenon related to TV drama. Descriptive studies aim not only to understand the phenomenon’s characteristics but also to delve deeper into identifying the variables and factors that contribute to its existence. In other words, the study’s objective is not solely descriptive but also diagnostic, aiming to uncover the underlying causes and influences of the phenomenon under investigation.

### **4.2. Data Collection Tools**

#### **4.2.1. Content Analysis Form**

The data for this study was collected using a content analysis form specific to the drama series *Al-Khawa 2*. Content analysis forms are widely recognized as essential tools in content analysis studies, enabling researchers to obtain accurate quantitative results to address their research questions. In line with the study’s problem and objectives, the researcher designed a form consisting of three axes. The first axis contained preliminary data about the drama series to be analyzed, while the second axis encompassed the categories of the content to be analyzed. The final axis included content categories, with additional space allocated for general observations that may not fit within the predetermined categories. Once the content analysis form was created, it was subjected to evaluation by a committee of professors specializing in the social and human sciences field. Following the arbitration stage, ten forms were printed corresponding to the sample size selected from the series *Al-*

*Khawa 2*. The data was then extracted based on the scene unit, facilitating the identification of positive and negative values portrayed in the series and providing insight into the nature of each value reflected in the analyzed series. Additionally, the content analysis aimed to explore the social issues addressed within the series. Regarding the scene, it is stated that

“the sum of the shots that take place in one location at one time, even if the camera skips to another nearby location, as long as the event is connected in space and time, and it does not move from one to the other, and whether its duration is short or long, it is considered an integrated unit subject to measurement.”  
(Al-Mohya 1994:156)

## 4.2.2. Analysis Categories

### 4.2.2.1. Form Category (How was it said?)

The following are included in this category:

1. The linguistic levels in which the drama series *Al-Khawa 2* was presented, namely: Algerian dialect, Algerian dialect, foreign language, and other dialects.
2. The category of artistic and aesthetic templates that accompanied social values in the dramatic work, includes:
  - Decoration Category: This category is divided into traditional decoration and modern decoration.
  - Music Category: Dangerous Music, Sad Music, Relaxing Music.
  - The category of the dress in which women appeared in the drama series, is : modern dress and traditional dress.

### 4.2.2.2. Content Category (What was it said?)

The following are included in this category:

1. Social topics category: These are questions related to the answer about what “the media content is about and are used to reveal the centers of interest in the media content.” (Abdel-Fattah and Mahmoud Mansour 2009:217) Thus, this category was used to identify the category of social topics presented in the series: drugs, arms trade, and family conflict.
2. Social values category: This category includes:
  - Positive social values are family bonding, family support, and solidarity.
  - Negative social values are liberation, betrayal, treachery, and bribery.

### **4.2.3. Validity and Reliability**

#### **4.2.3.1. Validity of the Content Analysis Form**

The validity of a tool refers to its ability to accurately measure the intended purpose for which it was designed. In this study, the researcher created a content analysis form and an accompanying guide. To ensure its construct validity, the form was presented to a committee of professors specialized in media and communication sciences. The committee provided valuable feedback, suggesting amendments and corrections, which were subsequently incorporated into the final version of the form. Following this validation process, the data were collected and tabulated into concise tables, categorizing the form and content for analysis. This enabled the quantitative data obtained from the analysis to be transformed into qualitative information, allowing for an analytical and explanatory interpretation within the social context of the study.

#### **4.2.3.2. Reliability of the Content Analysis Form**

In this study, the reliability of the content analysis form was assessed by calculating the stability coefficient over time. “The stability coefficient measures the consistency of results when the analysis is repeated under the same conditions, indicating the reliability and stability of the tool” (Al-Assaf, 2010). To determine the reliability of the content analysis form used in analyzing the data on the female presence in Algerian TV drama, specifically the series *Al-Khawa 2*, the researcher initially conducted the analysis. After a fifteen-day interval, the analysis was repeated to assess the consistency of the obtained results.

By applying holsti’s equation, the coefficient of agreement is as follows: holsti’s formula = (number of categories agreed upon x 2)/(total number of categories x 2)  
Stability coefficient over time =  $(30 \times 2)/(33 \times 2) = 0.90$

The stability coefficient over time was calculated to be 0.90, falling within the range of stability indicated by Cooper, which typically ranges between 0.78 and 0.99. This stability coefficient, determined using Holsti’s equation, reached 0.90, equivalent to 90%. A stability coefficient of 0.90 is considered very good in media studies, affirming the reliability and stability of the content analysis form. This positive result confirms the validity of the form and ensures its readiness for the data collection process from the selected analysis sample.

## 5. The Study Population and Sample



The selection of the study population is significant, as “the researcher for this study holds significance due to her gender, which is expected to contribute to a deeper understanding and interest in women’s issues” (Manzel Gharaba, Qawas, 2017:9). Furthermore, the availability of episodes of the series on various websites facilitated the acquisition of the complete sample for analysis. The drama series chosen for analysis consisted of 10 episodes, selected through a simple random sampling method. Simple random sampling involves randomly selecting units or items from a sample frame list, ensuring equal opportunities for all items in the selection process.

“This approach enables the researcher to estimate the error resulting from randomness using the principles of probability while considering the increase in sample size for greater societal representation. Additionally, random sampling helps reduce random errors, which are chance-based errors” (Hamdi 2017:103).

## 6. Study results and interpretation

### 6.1. The first axis: preliminary data

**Table 1.** Preliminary data on the series Al-Khawa 2

Serial name	Type	The channel	Producer	Number of scenes	Loops sample	Show date
Khawa 2	Social TV drama	 Algerian one	 Wellcom Advertising	80	Episode 1 Episode 2 Episode 4 Episode 5 Episode 7 Episode 11 Episode 12 Episode 20 Episode 21 Episode 23	May 18, 2018 May 19, 2018 May 21, 2018 May 22, 2018 May 24, 2018 May 28, 2018 May 29, 2018 June 5, 2018 June 7, 2018 June 8, 2018

**Source:** Designed by the two researchers

**6.2. The second axis: categories of the form (how was it said?)**

**Table 2.** The nature of the linguistic level in which he presented the dramatic work in which the females appeared

Categories and variables	Frequency	Percentage
Algerian dialect	54	67.5 %
The Algerian dialect and a foreign language	21	26.25 %
Algerian dialect and classical Arabic	5	6.25 %
The overall	80	100%

**Source:** Designed by the two researchers

Table (2) illustrates the linguistic diversity observed in the portrayal of women in the series *Al-Khawa 2*. It is evident that the Algerian dialect holds the highest percentage at 67.5%. The combination of the Algerian dialect with a foreign language occupies the second position with a rate of 26.25%, while the Algerian dialect combined with Classical Arabic accounts for 6.25%. A quantitative analysis of this data reveals that the series incorporates three linguistic levels. The dominant use of the Algerian dialect, specifically the dialects of “Algiers,” “Oran,” and “Tougourt,” reflects a deliberate effort to align the series’ setting with the linguistic heritage of each region. This choice fosters cohesion and resonance between the series’ environment and the linguistic background of the depicted locations. Moreover, the employment of this linguistic level aligns with the series’ target audience, which primarily comprises various groups and segments of Algerian society.

Another linguistic level that emerged in the series is the combination of the Algerian dialect with a foreign language, particularly French. This inclusion can be attributed to the fact that the Algerian dialect is influenced by a blend of French, Spanish, and Arabic due to the historical succession of civilizations and colonialism. The Algerian dialect, including its French elements, is commonly used in daily communication among Algerians. Additionally, the use of this language level can be justified by the influence of the affluent class on the dramatic work. This social class tends to associate the French language with a prestigious social status and a higher level of education. It is also considered an indicator of progress and urbanization within Algerian society.

In the series, the combination of the Algerian dialect and Classical Arabic was utilized in scenes involving the interventions and operations conducted by security authorities such as the police and national gendarmerie in the performance of their official duties. This choice reflects the fact that Arabic



is the official language of Algeria, as established since the enactment of the 1963 constitution. Although appearing in a relatively small percentage, the Syrian dialect was also present through the character of “Samara,” the wife of the main protagonist, “Azzeddine.”

Table (3). The Nature of the Decoration Used in the Dramatic Work in Which Women Appeared

Categories and Variables	Frequency	Percentage
Traditional	39	48.75 %
Modern	41	51.25 %
Total	80	100%

Source: Designed by the two researchers

Table (3) presents the data on the decoration used in the series *Al-Khawa 2*. The percentages indicate a close distribution, with modern decoration accounting for 51.25% and traditional decoration representing 48.75%. These findings suggest that the series predominantly relies on modern decoration. This choice aligns with the affluent economic status of the “Mostafawi” family, who play a central role in the drama. Their portrayal is characterized by luxury villas and houses in a Western style. The decision to incorporate modern decoration may also be influenced by the popularity and success of Turkish dramas, which have garnered significant attention and admiration from the Algerian audience. Decoration plays a crucial role in the dramatic work, as it contributes to creating a sense of time and transforming the visuals to closely resemble reality. Therefore, it is essential for the environment in which the drama is presented to serve as a genuine backdrop for the storyline.

The traditional decoration was prominent in the depiction of the “Guetaa” family, residing in the Algerian desert, specifically in the city of “Tougourt.” This style of decoration was characterized by earthy houses featuring spacious internal courtyards adorned with mosaics and architectural arches. The furniture and textiles used showcased Arabic and Bedouin inscriptions, drawing inspiration from the desert and its culture. Additionally, scenes depicted tanning sessions on sand dunes and in tents furnished with comfortable floor cushions. By incorporating this type of decoration, which emphasizes the ancient customs and traditions of the inhabitants of the Algerian Sahara region, the series aimed to strengthen the values of belonging and reinforce the authentic Algerian national identity.

Table 4. The Nature of the Dress in Which Women Appeared in the Series *Al-Khawa 2*

Percentage	Frequency	Variables and Categories
21.25 %	17	Traditional Clothes
78.75 %	63	Fashionable Wear
100%	80	Total

Source: Designed by the two researchers

The data presented in the table above reveals the nature of the dress worn by women in the series *Al-Khawa 2*, distinguishing between traditional and modern attire. The majority of female characters, accounting for 78.75%, were depicted wearing modern clothing. This dominance of modern dress reflects the recent transformations in the external appearance of women and their evolving social roles. Women’s attire has shifted from traditional modest clothing associated with being a housewife to more contemporary styles influenced by fashion trends. However, it is worth noting that the series did include the portrayal of authentic Algerian modest dress through the character of “Lala,” the mother of the two brothers “Azzedine” and “Hassan.” She appeared in traditional attire specific to the “Oued Souf” region, representing the culture and traditions of the Algerian Sahara region. This depiction serves as a means of promoting and showcasing this type of dress to viewers both within and outside the country. Furthermore, traditional dress was also featured during family occasions such as weddings and engagement parties, providing a comprehensive representation of these customs to the audience. It is important to mention that the category of veiled women was entirely absent in the series, despite constituting a significant proportion of Algerian society, “accounting for about 50% and exceeding 97% in desert regions” (Al-Arabia, 2007).

Table 5. The Quality of Music Used in *Al-Khawa 2*

Variables and Categories	Frequency	Percentage
Dangerous Music	25	56.25 %
Sad Music	45	31.25 %
Background Music	10	12.5 %
Total	80	100%

Source: Designed by the two researchers

The results of the table indicate that the music used in the series *Al-Khawa 2* was primarily dominated by dangerous music, accounting for 56.25% of the instances. This choice can be attributed to the prevalence of

scenes containing elements of danger and risk within the series, such as the depiction of drug abuse by the youngest daughter of the Mostafawi family and her subsequent death from an overdose. The use of dangerous music enhances the intensity and impact of these scenes. Additionally, sad music accounted for 31.25% of the instances and was employed in scenes associated with the death of characters. “Its purpose is to evoke a sense of genuine sadness and effectively convey the emotional weight of such moments” (Al-Halawani, Nasr 1999).

### 6.3. The Third Axis: Content Categories (What Was Said?)

Table 6. The Type of Roles Played by Women in the Series *Al-Khawa 2*

Variables and Categories	Frequency	Percentage
Main Role	08	72.72 %
Secondary Role	03	27.27 %
Total	11	100%

Source: Designed by the two researchers

The results from the table indicate that a significant majority of women in the series *Al-Khawa 2* were assigned major roles, accounting for 72.72% of the instances. This high percentage reflects a deliberate effort by the creators of the series to provide equitable representation for women, ensuring they share the spotlight equally with only two male characters who are central to the storyline. By granting women ample freedom to exercise their social roles and actively engage with the plot, the series aims to portray a more balanced and inclusive narrative. This approach ultimately influences the overall portrayal of women in the series and highlights their significant contributions to the dramatic construction.

Table 7. The Places Where Women Were in the Series *Al-Khawa 2*

Percentage	Frequency	Variables and Categories
70%	35	Upscale Neighborhoods
30%	15	Popular Neighborhoods
Total	50	100%

Source: Designed by the two researchers

The results of the table indicate the distribution of women in different locations within the study sample, specifically in upscale and popular neighborhoods. The portrayal of women in the series reflects the nature of the drama, depicting the life of a wealthy family accustomed to a luxurious lifestyle. Women are shown residing in lavish villas, both in Algiers

and the Algerian desert. They are depicted as owning luxury cars and frequenting upscale restaurants, highlighting the lifestyle of the bourgeois class influenced by Western values and civilization. Conversely, women in popular neighborhoods are predominantly depicted in roles such as cleaners or maids, representing a limited and biased view that does not accurately reflect the social class dynamics of Algerian society.

Table 8. The Educational Level of the Women in the Study Sample

Percentage	Frequency	Variables and Categories
72.72 %	08	Collegiate
18.18 %	02	Undefined
9.09 %	01	Uneducated
Total	11	100%

Source: Designed by the two researchers

The results of the analytical study indicate that the majority of women in the series *Al-Khawa 2* possess a university-level education, comprising approximately 72.72% of the sample. This finding reflects a positive trend and highlights the high level of education among women in Algerian society. It signifies their right to shape their own future, demonstrating a model of self-reliance and independence that allows them to make decisions without dependence on family members or spouses. Education plays a crucial role in granting women significant social status, empowering them to achieve their goals and aspirations. Furthermore, the study reveals that women’s roles extend beyond domestic responsibilities, as they actively pursue professional careers and achieve financial independence. The series portrays women in various professions previously dominated by men, such as Amina, a pharmacist and director of a drug laboratory; Lydia, a doctor; Yasmin, the owner of a tourism agency; and Amira, a lawyer. Consequently, the series presents a positive depiction of women’s societal roles, highlighting their contributions and participation across different fields and professional specializations.

Table 9. The Social Topics Addressed by the Dramatic Work *Al-Khawa 2*

Variables and Categories	Frequency	Percentage
Drugs	36	45%
Arms Trade	27	33.75 %
Family Conflict	17	21.25 %
Total	80	100%

Source: Designed by the two researchers

It is evident from Table 9 that the rate of social issues involving drugs was among the highest in the series, estimated at 45%, with the rate of issues involving arms trade coming in second at 33.75%. Family conflict was another topic covered by the series, with a rating of 21.25%. These data indicate that the series dealt with a range of interrelated social issues, such as drug abuse and trafficking, given that the events revolve around the drug market, money laundering mafia, and arms trade. This focus reflects a positive effort by the creators of the series to deepen cultural understanding and educate viewers about these phenomena. However, it is important to note that excessive portrayal of addiction could potentially glamorize it, especially if it is shown as improving the mood of addicts. The series also explored family conflict, particularly the rivalry and violence between brothers over money, power, and influence, culminating in a dramatic conflict where “Azzedine” kills his nephew who obstructed his access to weapons stores.

Table 10. The Positive Social Values Depicted in the Dramatic Work Where Women Appeared

<b>Percentage</b>	<b>Frequency</b>	<b>Variables and Categories</b>
36.25 %	41	Family Bonding
21.25 %	29	Family Support
12.5 %	10	Solidarity
Total	80	100%

Source: Designed by the two researchers

Values are defined as the attitudes or behaviors that individuals and societies uphold, reflecting their relationships with one another, their environment, and their culture. The significance of values in the context of the study can be understood by examining the data presented in the previous table. Family bonding emerged as the most prominent value, with a percentage of 36.25%, followed by family support at 21.25%, and solidarity at 12.5%. These findings indicate the portrayal of family bonding as a central value in the series, showcasing enduring commitment and connections between family members, whether in times of hardship or prosperity. The character Manal exemplifies this commitment, particularly after the loss of her husband, financial challenges, her daughter Yasmine’s illness, and her own struggle with addiction. Similarly, Lala, the mother of the two brothers Azzedine and Hassan, strives to mend their strained relationship despite existing animosities. These scenes underscore the innate maternal instinct to reunite and preserve the family unit. Family support is also depicted, such as when “Yasmine” receives unwavering support from her family during her battle

with breast cancer. These instances highlight the creators’ commitment to promoting and reinforcing important social values deeply rooted in Algerian society. As influential figures within the community, the characters serve as role models for viewers who may emulate their behavior and be influenced by their attitudes and actions in addressing everyday challenges.

Table 11. Negative Social Values Depicted in the Drama Where Women Appeared

<b>Percentage</b>	<b>Frequency</b>	<b>Variables and Categories</b>
68.75 %	55	Emancipation
12.5 %	10	Treason
10%	08	Treachery
8.75 %	07	Bribery
<b>Total</b>	<b>80</b>	<b>100%</b>

Source: Designed by the two researchers

The results presented in Table 11 indicate the prevalence of the value of emancipation, accounting for 68.75% of the occurrences, followed by betrayal at 12.5%, treachery at 10%, and bribery at 8.75%. These values were portrayed by female characters in the series. The influence of foreign drama on Algerian productions, within the context of increasing global openness to different cultures, can explain these findings. Collaborative projects with other countries, whose cultural values may differ from those of Algerian society, pose a threat to the local community’s value system and cultural integrity.

As women play a vital role in shaping future generations and represent a significant portion of society, it is crucial to consider the impact of their portrayal in dramas. For instance, the depiction of women casually visiting nightclubs, presented as a normal aspect of life, challenges cultural norms and religious principles that discourage such behavior. These scenes, conveying negative values, can have a profound impact on society, particularly among less educated and culturally aware groups who may lack the ability to critically evaluate what they observe. Conversely, individuals with higher levels of education and awareness can engage in discussions and discern the messages being presented. The widespread use of social networking platforms has facilitated greater exposure to foreign cultures, leading to imitation of customs and practices that may not align with Algerian societal norms.

Additionally, the study identified other negative values such as betrayal, treachery, and bribery, albeit in varying proportions. These values, promoted by the series, can contribute to the disintegration of families and undermine

stability and balance within Algerian society. It is essential to critically examine the portrayal of such negative values and their potential repercussions on social cohesion and moral standards within the community.

## Conclusion

Drama plays a crucial role in shaping values and disseminating ideas, especially considering that values are social outcomes influenced by various inputs, with media being one of the primary sources. Therefore, media practitioners have a responsibility to ensure that the content they broadcast aligns with societal values and culture. Additionally, they should explore ways to portray women in a manner that enhances their social roles, ultimately contributing to societal stability and well-being.

This analytical study aimed to examine the representation of women in Algerian TV drama, specifically through the series *Al-Khawa 2*. The study's findings suggest a shift from the stereotypical portrayal of women solely as wives or housewives, revealing their increasing engagement in various professional domains. This evolving representation allows women to actively participate in society, contributing to its development while still upholding their traditional roles.

The study yielded several key findings, summarized as follows:

1. **Emphasis on Language:** The series *Al-Khawa 2* prominently features the Algerian dialect.
2. **Decoration:** There is a convergence of modern and traditional decoration in the series.
3. **Themes:** The issue of drugs is a primary theme, followed by the issue of arms trade.
4. **Education:** Women with a university-level education are represented, highlighting their right to education and their active participation in the labor market and society.
5. **Roles:** Women occupy major roles in the series, underscoring their significant presence and contribution.
6. **Setting:** Women are portrayed in high-end neighborhoods, which may not fully represent the diversity of Algerian society.
7. **Family Bonding:** The value of family bonding is a prominent positive social value depicted in the series.
1. **Emancipation:** The predominance of the value of emancipation as a negative social value is identified through both quantitative and qualitative analysis.

These findings provide insight into various aspects of the representation of women and social values in the Algerian TV drama *Al-Khawa 2*, highlighting both positive and negative elements. They contribute to a better understanding of the portrayal of women in Algerian media and offer insights into the values promoted through the series.

## Recommendations

Based on the study's findings, several recommendations can be made to enhance the portrayal of women in the media:

1. **Challenging Stereotypes:** Efforts should be made to move beyond narrow portrayals of women as mere objects of beauty and focus on showcasing their diverse roles and capabilities.
2. **Promoting Women's Agency:** Encourage the creation of television content that portrays women as active and influential members of society, highlighting their contributions in various domains.
3. **Cultural Sensitivity:** Ensure that the depiction of women aligns with religious and cultural values while still allowing for their empowerment and representation in accordance with societal norms.
4. **Further Research:** Promote additional studies and scientific research that explore the topic of female presence in the media, providing more comprehensive insights and analysis.

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## Abstract

This study examines the representation of women in Algerian TV drama through a comprehensive analysis combining both qualitative and quantitative methods. A sample of ten episodes from the Algerian drama series Al-Khawa 2 was randomly selected and subjected to content analysis. The study focused on the portrayal of women, their settings, the nature of their attire, and the social values conveyed by their presence in the narrative, with particular attention to their alignment with Algerian cultural norms and references. The findings reveal a predominant emphasis on the positive social value of familial bonds, alongside the emergence of the negative social value of emancipation. These results offer valuable insights for Algerian TV drama creators, suggesting ways to produce artistically impactful content that challenges stereotypical representations of women, raises awareness, promotes human values, and contributes to societal cohesion and stability in Algeria.

## Keywords

Female presence, TV, drama, Algerian TV drama, Al-Khawa 2 TV series

## مستخلص

تهدف هذه الدراسة إلى بحث تجليات الحضور النسوي في الدراما التلفزيونية الجزائرية من خلال إجراء تحليل كمي وكيفي لعينة من عشر حلقات من المسلسل الدرامي الجزائري "الخواة 2". تم اختيار الحلقات بشكل عشوائي وتحليلها باستخدام أداة تحليل المحتوى. ركزت الدراسة على تمثيل النساء، البيئات التي يتواجدن فيها، طبيعة ملابسهن، والقيم الاجتماعية التي تعكسها وجودهن في السرد، مع التركيز بشكل خاص على توافق هذه التمثيلات مع المعايير الثقافية الجزائرية.

تشير النتائج إلى هيمنة القيمة الاجتماعية الإيجابية للترابط الأسري، مع بروز القيمة الاجتماعية السلبية للتحرر. توفر هذه النتائج رؤى قيمة لصناع الدراما التلفزيونية الجزائرية، مقترحة طرقاً لإنتاج محتوى درامي مؤثر يتحدى التصورات النمطية للنساء، ويعزز الوعي، ويشجع على القيم الإنسانية، ويساهم في تعزيز التماسك والاستقرار في المجتمع الجزائري.

## كلمات مفتاحية

حضور نسوي، تلفزيون، دراما، دراما تلفزيونية جزائرية، "الخواة 2"

## **Résumé**

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Cette étude vise à analyser la représentation de la présence féminine dans les séries télévisées algériennes à travers une analyse qualitative et quantitative d'un échantillon de dix épisodes de la série dramatique algérienne «El Khawa 2». Les épisodes ont été sélectionnés au hasard et soumis à une analyse de contenu. L'étude s'est concentrée sur la représentation des femmes, leurs contextes, la nature de leurs vêtements, et les valeurs sociales véhiculées par leur présence dans la narration, en mettant particulièrement l'accent sur leur conformité aux normes et références culturelles algériennes. Les résultats indiquent une prédominance de la valeur sociale positive de la solidarité familiale, ainsi que l'émergence de la valeur sociale négative de l'émancipation. Ces résultats fournissent des perspectives utiles pour les créateurs de drames télévisés algériens, en suggérant des moyens de produire des contenus artistiques percutants qui remettent en question les représentations stéréotypées des femmes, favorisent la prise de conscience, promeuvent les valeurs humaines, et contribuent à la cohésion et à la stabilité de la société algérienne.

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## **Mots-clés**

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Présence féminine, télévision, drame, série télévisée algérienne, « El Khawa 2 »