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Unveiling Hidden Ideologies in Korean Series and their Impacts on the Algerian Youth

A Dissertation Submitted in a fulfillment of the Requirement for Master Degree in English (Linguistics)

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Declaration

We hereby declare that this dissertation entitled ¨Unveiling Hidden Ideologies in Korean Series and Their Impact on the Algerian Youth has been undertaken by us for the requirements for a Master's Degree in English (Linguistics) under the supervision of Dr. Souad Miroud. We also declare that the materials of this research are the pure outcome of our investigation and do not incorporate any substances previously written or published by other researchers except those indicated in quotations, citations, or in the reference list.

We are duly informed that any person practicing plagiarism will be subject to disciplinary sections issued by the university authorities under the rules and regulations in force. Date:

Signed:

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2- Yasmine MOULOUDI
3- Hanane MENNANE

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Last but not least, we sincerely hope that the work would pave the way for those whom are willing for further studies on the topic conducted.

We wish this study would help them and guide them through.

Dedication

In the name of ALLAH, most Gracious and Merciful

I address praise to Almighty ALLAH who gave me the strength and patience to finish this humble study.

This dissertation is the fruit of five years of burnout, sleeplessness, and blank papers. I would like to dedicate it to my loving family members:

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Abstract

The Korean wave, also known as *Hallyu*, has become a globally recognized phenomenon due to the exportation of Korean culture. The Korean wave encompasses *music, K-drama, fashion, and cosmetics*. However, this dissertation will focus solely on Korean drama or series. The overwhelming growth of the Korean television series had a significant impact on people around the world. Hence, this research aims to uncover the underlying ideologies as well as to determine their effect on the Algerian youth.

The current research adopted Norman Fairclough's three-dimensional models of CDA to analyze some clips from the two series "The One and Only" and "The Glory". In addition, the study used Roland Barthes' semiotic theory for the analysis of the posters.

The research followed the qualitative approach with a little focus on the quantitative approach. The data was collected from various sources including books, e-books, articles, series posters, previous dissertations, and a questionnaire given to both genders aged between (18 and 30). The findings were illustrated in the form of pie charts and paragraphs to spot out ideologies, alongside their influence on the Algerian youngsters. The analysis of the data confirmed the hypothesis of the dissertation which states that the Korean series contain hidden ideologies and young Algerians are highly influenced by them.

Keywords: Ideologies, Critical discourse analysis, Korean series, semiotics, Algerian youth.

ملخص

الموجة الكورية أو كما يعرف باسم "*الهاليو*"، أضحت ظاهرة منتشرة عالميا، نتيجة لتصدير الثقافة الكورية . الموجة الكورية تشمل الموسيقى، الدراما الكورية، الموضة، الأكل، ومواد التجميل. هذه المذكرة تطرقت لجانب واحد وهو الدراما الكورية أو المسلسلات الكورية. التطور الهائل للمسلسلات الكورية أثر على العديد من الاشخاص في جميع أنحاء العالم. بالتالي يهدف هذا البحث الى تسليط الضوء على الإديولوجيات الخفية التي تنضوي خلف هذه المسلسلات، بالإضافة الى تحديد تأثيرها على الشباب الجزائري. أُجريت الدراسة الحالية باستخدام نظرية تحليل الخطاب النقدي لنورمان فيركلوف بهدف تحليل عبارات من المسلسلين " شخص واحد فقط" و" مجد الانتقام" إلى جانب النظرية السيميائية لرولاند بارث بغرض تحليل ملصق المسلسلين. اتبع هذا البحث المنهج النوعي مع الاعتماد على المنهج الكمي بصورة قليلة. تم جمع البيانات من مصادر مختلفة مثل الكتب، الكتب الالكترونية، المقالات، الملصق الرسمي للمسلسلين، الدراسات السابقة، والاستبيان الموجه لكلا الجنسين الذين تتراوح أعمارهم بين 18و 3 سنوات. تم توضيح النتائج في شكل رسوم بيانية و فقرات بهدف استخراج الإديولوجيات, بالإضافة الى تأثيرهم على الشباب الجزائري. تحليل البيانات أكد أن فرضية المذكرة التي تنص على أن المسلسلات الكورية تحتوي على إديولوجيات خفية و تؤثر في الشباب الجزائري.

الكلمات المفتاحية: الإديولوجيات، نقد الخطاب، الدراما الكورية، السيميائية، الشباب الجزائري.

List of figures

Figure01: Norman Fairclough's three dimensional model of CDA……....12
Figure02: The Glory series season one poster…….....29
Figure03: The Glory series season two poster…….……30
Figure04: The one and only series poster……..…….….31
Figure05: Episode 01 season 01 (ideology of Violence)…….…….…..32
Figure06: Episode 01 season 01 (ideology of Violence)…….…..…..32
Figure07: episode08 (ideology of Atheism)……...….33
Figure08: episode01 (ideology of Atheism)……..……..33
Figure 09: episode01 (ideology of Atheism)……..……34
Figure10: episode01 (ideology of Atheism)……...….……34
Figure11: episode01 (ideology of Atheism)……..…..…….35
Figure12: episode09 (ideology of LGBT)……..……..35
Figure13: episode09 (ideology of LGBT)……..…...…..……36
Figure 14: Sara's scene…….…….……42
Figure 15: Go game in the glory series picture…….…….47
Figure 16: gender distribution…….....…54
Figure 17: Informants' age……..……..55
Figure 18: participants who watch the Korean series…….…….....56
Figure 19: respondents' time spent watching K-drama……...….56
Figure 20: the type of K-series Algerian youth watch ……..57
Figure 21: k-series preferable genre for Algerian youth…….……..58
Figure22: Implements in k-series Algerian youth are attracted to……..57
Figure 23: Korean behaviors Algerians youth influenced by …….……..60
Figure 24: ¨The Glory¨ and ¨The One and Only¨ series viewers.....61

List of abbreviations

CDA: critical discourse analysis

LGBT: Lesbian, Gay, Bisexual, Transgender

K-Wave: Korean wave

K-Drama: Korean drama

Table of contents

DECLARATION……..……...……...I
ACKNOWELEDGEMENTS……..…….....…II
DEDECATION…….…….....…III
ABSTRACT…….…..……VI
ملخص…….…….…….…..…VII
LIST OF FIGURES…….…...…….……VIII
LIST OF ABBREVIATIONS……..……...IX
TABLE OF CONTENTS…….……..…..…X

GENERAL INTRODUCTION

1. Background of the study……...01
2. Nature of the problem…….....…..04
3. Purpose of the study…….…..……..04
4. Research questions …….……..……...04
5. Research hypothesis…….……05
6. Approaches used in the study……..……...05
7. Dissertation's layout……..……..05
8. Definition of keywords……...……..……..…06
    - 8.1. critical discourse analysis…….…….....…07
    - 8.2. Ideology……..……..…….…...07
    - 8.3. Atheism……..…….....07
    - 8.4. LGBT…….....07
    - 8.5. Semiotics…….…….……07
    - 8.6. Hallyu…….……..…….…...07

CHAPTER ONE: Theoretical framework and literature review

Introduction……...……..……10
1.1 Theoretical framework……..…….……...10
1.1.1. Critical discourse analysis…….…..…..10
1.2. Norman Fairclough's three dimensional model of CDA…...……11

1.2.1. Text analysis (description)……..…...…13
1.2.2. Discursive analysis (processing analysis)……..…...…….13
1.2.3. Social analysis (explanation) ……..…..14
1.3. Semiotics ……..…..…..14
1.3.1 Roland Barthes' semiotics theory……..……15
1.3.1.1. Denotation …….…….15
1.3.1.2. Connotation……..……15
1.3.1.3. Myth……..…….....15
1.4. Ideology, language, and power ……..…..…..……15
1.4.1. Ideology……...……..……...15
1.4.2. Language……..……....……..……...…17
1.4.3. Power…….....……..…17
1.4.4. Ideology and power relations…….……...…….17
1.4.5. Ideology and language relations…….…….....…….18
1.5. Characterization……...…….....…..18
1.5.1. Characters……..…18
1.5.2. Characterization……....…...….19
1.5.3. Social representation…….……..….20
1.6. Previous studies……..……...…22
Conclusion……..…….…….25
CHAPTER TWO: Methods and Procedures
Introduction ……....….27
2.1. Research approach……..……..…..…....…27
2.2. Setting……..……..……..……..28
2.3. Sampling……..……..…28
2.4. Research tools……..…..…….36
2.5. Collection……....…….……36
2.6. Data analysis…….…….……...37
2.7. Research instruments: questionnaire……..……..…37

2.7.1. Questionnaire……..……..…….……..37
2.7.2. Statistical Tools……..……...…….……..37
2.7.3. Questionnaire structure …….……37
2.7.4. Questionnaire objectives……..…….…….38
Conclusion…….…….…..38

Chapter three: Data analysis and research findings

Introduction….…….……..…40
3.1. Data analysis……..…….……..…40
3.1.1. The Glory series……..……..…....….40
3.1.1.1. Excerpts from the script analysis…….…….....…40
3.1.1.1.1. Textual analysis…….…….....41
3.1.1.1.2. Discursive analysis……..……42
3.1.1.1.3. Social analysis……..…….....44
3.1.1.2. The glory poster analysis……...…….....….44
3.1.1.3. Analysis of Go game in ¨The Glory ¨ series …….……..…..48
3.1.1.4. Analysis of the signs of flowers in ¨The Glory¨ series…..……48
3.1.2. The one and only series …….…….....….50
3.1.2.1. Excerpts from the script analysis…….…….....50
3.1.2.1.1. Textual analysis…….....…..50
3.1.2.1.2. Discursive analysis……..……..51
3.1.2.1.3. Social analysis…….……..51
3.1.2.2. The one and only poster analysis …….……..51
3.2. Research findings ……..…….……...53
3.2.1. Questionnaire findings…….…….…….53
3.2.2 Discussion……..……...…….....66
Conclusion……..……...……68

CHAPTER FOUR: LIMITATIONS AND FURTHER SUGGESTIONS

Introduction ……...…...….70
4.1. Implications……..……..…70

4.2. Limitations……..…….……..71
4.3. Further suggestions ……..……...……...…71
Conclusion…….…..……..…72
GENERAL CONCLUSION…….……74
REFERENCE LIST ……...……..…….....77
APPENDICES……..…….……..……..…81
Appendix : Questionnaire ……..….. 81

GENERAL INTRODUCTION

General introduction

The introduction of this study establishes the basis for the research by providing information on the research background. It also states the research problem and determines the study objectives. In addition, it includes the research questions and hypothesis, along with the layout of the dissertation. Finally, the introduction concludes by defining certain keywords used throughout the study.

1. Background of the study

Recently, a cultural phenomenon has sailed across the sphere, enthralling hearts and diverting viewers, that is the Korean wave or Hallyu. It originated as a Chinese term that stands for the phenomenal prosperity of Korean culture, covering music, TV dramas, food, games (Martinroll, 2016, p. 1) The Korean wave can also be defined as a comprehensive term used to describe the increasing spread of various South Korea (hereafter Korean) cultural products, including television programs, pop music, films, online games, fashions, and smartphones (Jeon, 2012; Jin,2016; Ju,2012; Madrid-morals & Lovric,2015; Ryoo, 2009; Shim, 2006; Sung, 2013), as well as the broader phenomenon of transnational consumption. An alternative term, Hallyu was originally coined by the Chinese press to denote the unexpected popularity and success of Korean TV dramas (K-dramas) in 1998-1999 (Ju, 2018, pp. 1-2).

The so-called Hallyu or Korean Wave has been a blessing for Korea's business, economy, culture, and country's image (Martinroll, 2016, p. 1).Thanks to President Kim Dae Jung who was the first Korean leader to direct his gaze toward enhancing the country's culture by giving birth to what is now the Korean Wave; it was a historical turning point after the Korean crisis in 1977 (P.02) . The Korean wave emergence goes back to a couple of movies and TV dramas released in 1999 (p.01) defined as Mini Series with a standard of 16- 20

episodes, they are mainly devided into romance, comedy, melodrama, *makjang* (extreme soap opera melodrama), and *sagauk* (historical drama), *fusion sagauk* (historical drama containing modern scenes, elements or fantasy). There are also medical and crime dramas in addition to workplace dramas, and *misaeng*. In South Korea the word ¨Drama¨ refers to any genre of series (Touhami & Al-abed al-haq, 2017). China was one of the first countries contributing to the international data export of Korean drama, alongside Japan and Taiwan (Ju, 2018, p. 2) .For instance, TV dramas like "My Sassy Girl" in 2001 and "Winter Sonata" in 2004 became hugely popular and realized a tremendous buzz not only in Korea but also in Singapore, Japan, Hong Kong, Taiwan, Vietnam, and China (PP.1-2). The Korean wave took an international boost through the historical drama of *Dae Jung Geum* namely ¨Jewel in the Palace ¨ which witnessed a booming success not only in Asian countries, but it reached America, Europe, and the Middle Eastern countries (Muslim world), counting Africa (P.05).

Dae Jung Guem series has gained an enormous number of fans in the Middle East, performing the Korean culture expansion; it has been exported to 87 different countries and generated nearly 11 million *USD* overseas for a total gain of 94 million *USD (Jungmin)* since it was released in 2004 in Korea (kim, 2017, pp. 3-4) .Apart from the huge popularity Korean TV attained in Middle East countries, the series ¨Jewel in The Palace ¨helped in expanding the Korean culture to Africa (P.03).

According to Moussa Abd Ebrahim (2019), Korean Drama has witnessed an increasing prevalence in South Africa where they pointed out: in 2019, the web searches for Korean dramas in South Africa are at the highest they have ever been. Western cope has searched the term ¨Korean Dramas ¨the most, followed by Kwazulu Natal and Gauteng. Interestingly, the fourth and fifth most

searched terms are ¨Healer¨, and ¨Pinocchio¨ which are both names of popular Korean dramas (As cited in, Nora samosir& Lionel Wee, 2024, p. 2).

Korean dramas just sailed on the shores of Egypt in 2015, where the Egyptian government made a promise to spread Korean dramas all over (service, 2015, p. 38)In addition to Egypt, Algeria was also one of the African countries affected by the Korean wave through the prevalence of Korean dramas in Algerian TV channels. To cite an instance, the famous Korean series entitled ¨Sad Love Story¨ is the one which gained huge popularity in Algeria and was the first depart of Korean series on Algerian television (Echourouk, 2013, p. 1). This was reinforced by easy access to free online streaming platforms such as 'my cima', 'egy best', and YouTube channels. Additionally, free applications such as Telegram, Drama Slayer, Hi TV, and Go TV have made it easier for people to watch Korean series without any purchase restrictions. This paved the way to attaining global tremendous fanatics; the fact that built the bridge to normalize such ideologies.

Critical discourse analysis (CDA), in this case, in addition to Barthes's semiotic theory are the suitable methods to be utilized in this study to extract these ideologies. CDA is defined according to Ruth Wodak (1980) as A problem-oriented interdisciplinary research program, subsuming a variety of approaches, each with different theoretical methods, research methods, and agendas¨ (Wodak, 2014, p. 2). Norman Fairclough's method consists of three-dimensional models, they are interrelated processes used to analyze discourse, they are appropriate to be taken in this research as an essential procedure to extract the ideologies implied in Korean series. Furthermore, Barth's semiotic theory is planned to be taken as another method to spot the various hidden ideologies in the Korean series. Barth's theory of semiotics consists of denotation, connotation, and ¨Myth¨ which is a second level of sign". This means that after sign- signifier-signified has been formed, the sign will become

a new sign. The new sign in the first level is called denotation or terminology system; meanwhile, the sign in the second level is called connotation. When a sign has a denotation develops into a connotation meaning, the connotation will be a myth (Nadira, 2018, p. 10).

Korean series have had a significant influence on Algerian youngster's behaviors, beliefs, and morals. South Korea is tempting to impose its culture on them through inferring such ideologies and attracting youth toward normalizing them, the fact that would lead to ethics, beliefs, and morals' decadence.

2. Research problem

The overwhelming spread of the Korean series as a means of entertainment throughout the globe impacted the values, ideas, behaviors, and beliefs of people as it is the case in Algeria, where youngsters are unconsciously dominated by the ideologies implied in the Korean series. Young Algerians were and still negatively influenced by Korean series. In light of this fact, it is important to extract these hidden ideologies and their negative impacts on the Algerian youth.

3. Objectives of the study

Korean series succeeded in gaining popularity in Algeria and its influence is unavoidable, particularly among Young Algerians who are addicted. Even though Korean series are diverting, they involve encrypted messages. There have been numerous studies conducted around the world concerning this topic. Hence, the main purpose of this study is to dig out the hidden ideologies and critically analyze their negative impact on Young Algerians.

4. Research questions

This research aims to answer the following questions:

1-What are the hidden ideologies transmitted through Korean series?

-What are the impacts of the Korean series on the Algerian Youth?

5. Research hypotheses

The emergence of the Korean series played a significant role in the change of the world's insight toward South Korea, which indeed applies to Algerian society, particularly Youngsters. Besides, Korea is attempting to impose its culture through the series it is producing. Korean series implies several ideologies through which domination and mind manipulation take place in terms of the international side precisely the third world countries including Algeria. There are diverse ideologies delivered through Korean series .We start from the hypothesis that the Algerian youth is influenced by Korean series-inferenced ideologies.

6. Approaches used in the study

This research is conducted following the qualitative approach, alongside with less use of the quantitative approach. These methods open up new aspects for exploring, yet extracting diverse hidden ideologies involved in the Korean series and their negative impact adopted by Algerian Youth. The aim behind adopting the qualitative method is to figure out encrypted desires implied in the Korean series and extracting deep intentions. However, the quantitative method elucidates the numbers and statistics to demonstrate how young Algerians are affected by the Korean series not forgetting its support in examining the hypothesis.

7. Dissertation's layout

The present study is divided into three parts: A general introduction, four chapters, and a general conclusion. The introduction begins with a general overview of the background of the study, which includes the study's problem,

objectives, questions, and hypothesis of the research. In addition to the approaches and the definition of some keywords. The first chapter is entitled ¨ Theoretical framework and literature review¨, it deals with the theoretical framework based on critical discourse analysis (CDA) and Roland Barthes's semiotic theory. Besides the literature review. The second chapter entitled Methods and Procedures includes the approaches used in gathering information as well as data collection procedures and instruments. The third chapter named ¨Data Analysis and Findings ¨deals with the analysis of the chosen series using Barthes's semiotic theory of denotation, connotation, and myth, and Fairclough's three-dimensional model of CDA, indeed the discussion of findings. The last chapter covers the implications, limitations of the study, and further suggestions, it is named under the title of implications, limitations, and further suggestions. Ending with a general conclusion, which summarizes the whole data tackled in the study.

8. Definition of keywords

8.1. Critical Discourse Analysis: According to Van Dijk (1998) critical discourse analysis (CDA) is a field that is concerned with studying and analyzing written and spoken texts to reveal the discursive sources of power, dominance, inequality, and bias. It examines how these discursive sources are maintained and reproduced within specific social, political, and historical contexts. In a similar vein, Fairclough (1993) defines CDA as:

> discourse analysis which aims to systematically explore often opaque relationships of causality and determination between(a) discursive practices, events, and texts, and (b) wider social and cultural structures, relations and processes ; to investigate how such practice, events, and texts arise out of and are ideologically shaped by relations of power and struggles over power; and to explore how the opacity of these relationships between discourse and society is

itself a factor securing power and hegemony¨(As cited in, Sheyholislami, n.d, p. 01).

8.2. Ideology: Norman Fairclough stated that: ¨I shall understand ideologies to be significations/ constructions of reality (the physical world, social relations, social identities) which are built into various dimensions of the forms(meanings of discourse practices, and which contribute to the production, reproduction, or transformation of relations of domination (Fairclough, 1992, p. 87)

8.3 Atheism: According to Julian Paggini: ¨Atheism is extremely simple to define because it is the belief that there is no God or Gods¨. Robin le Poidivin wrote:¨An atheist denies the existence of a personal, transcendent creator of the universe rather than one who simply lives life without reference to such a being ¨. An atheist asserts the existence of such a creator. Any discussion of atheism, then, is necessarily a discussion of atheism and theism¨. (Cliteur, 2009, p. 2)

8.4. LGBT: An acronym stands for (lesbian, gay, bisexual, and transgender). It is a form of social deviation in gender or sex. It is done through someone who changes himself into someone different from his personality. For instance, lesbians are a social deviation of a woman who likes a woman; meanwhile, a gay is a social deviation of a man who likes his fellow man (Fatgehipon & Azizah & Bin-tahir, 2019, p. 1)

8.5. Semiotics: The term semiotics is traced back to the Greek word ¨Semiotikos¨ the study of signs. Semiotics according to Hartman and Stork (1972) is ¨the systematic study of linguistic and non-linguistic signs ¨. Saussure (As cited in Sebeok,2001) defined signs as entities that consist of physical objects such as gestures, letters, posters,…etc (Hatem & Muwafaq Muslim Muwafaq Al-ghabra, 2021, p. 5).

8.6 Hallyu: the term *Hallyu* does not only refer to the Korean culture as a trend, but it also denotes a great movement from simplistic political-economic

ideologies into more different cultural paradigms in post-Cold War. Hallyu stands for the phenomenon of Korean popular culture that became as a trend in Southeast Asia and mainland China in the late 1990s. Hallyu is widely known among youngsters especially the music (K-pop), drama(K-drama), movies, fashion, food, and beauty (past present and future of Hallyu) (Bok-rae, 2015,pp.1-2).

CHAPTER ONE: THEORETICAL FRAMEWORK AND LITERATURE REVIEW

Introduction

This chapter lays out the theoretical framework for the study incorporating, critical discourse analysis (CDA) and Norman Fairclough's three-dimensional model of CDA, which is the main procedure used in this study. It also incorporates Roland Barthes' semiotic theory, in addition to the study of characterization and social representation which are worthy to be dealt with. The literature review will include the Korean series and their relation to ideologies, linking ideology, language, and power. This chapter will end with a review of previous studies in the same subject area.

1.1. Theoretical framework

1.1.1. Critical discourse analysis

Critical discourse analysis (henceforth CDA) was first and foremost presented by Norman Fairclough as critical language study (CLS), the term critical was used to refer to encrypted relations that are not noticed by people. Fairclaugh (1989) notes that:

> CLS analyzes social interactions in a way that focuses upon their linguistic elements which set out to show their generally hidden determinants in the system of social relationships as well as hidden effects they may have upon the system (As cited in, Suryani & Madjdi, 2015, p. 20)

The quote scrutinizes the linguistic components of social interactions, aiming at unveiling hidden influences on relationships and society. Critical language study emerged as ¨an alternative orientation to language study " (Fairclough 1989). Later on, he prefers using the term critical discourse analysis (p. 21).

Critical discourse analysis is rooted in the works of Saussure who analyzed language in terms of its ¨parole¨ or instance of language use and ¨langue¨ which is the language used as a sign system (ebid.p.01) Fairclough and Wodak (1997) as cited in Fairclough and wodak (2002) explain critical discourse analysis as ¨language practice" (Brions, 2017, p. 01).

Janks (n.d) stated:

> Critical discourse analysis (CDA) stems from a critical theory of language which sees the use of language as a form of social practice. All social practices are tied to specific historical contexts and are the means by which existing social relations are reproduced or contested and different interests are served. It is the questions pertaining to interests- How is the text positioned or positioning? Whose interests are served by this positioning? Whose interests are negated? What are the consequences of this positioning? – that relate discourse to relations of power. Where analysis seeks to understand how discourse is implicated in relations of power, it is called critical discourse analysis (p.01).

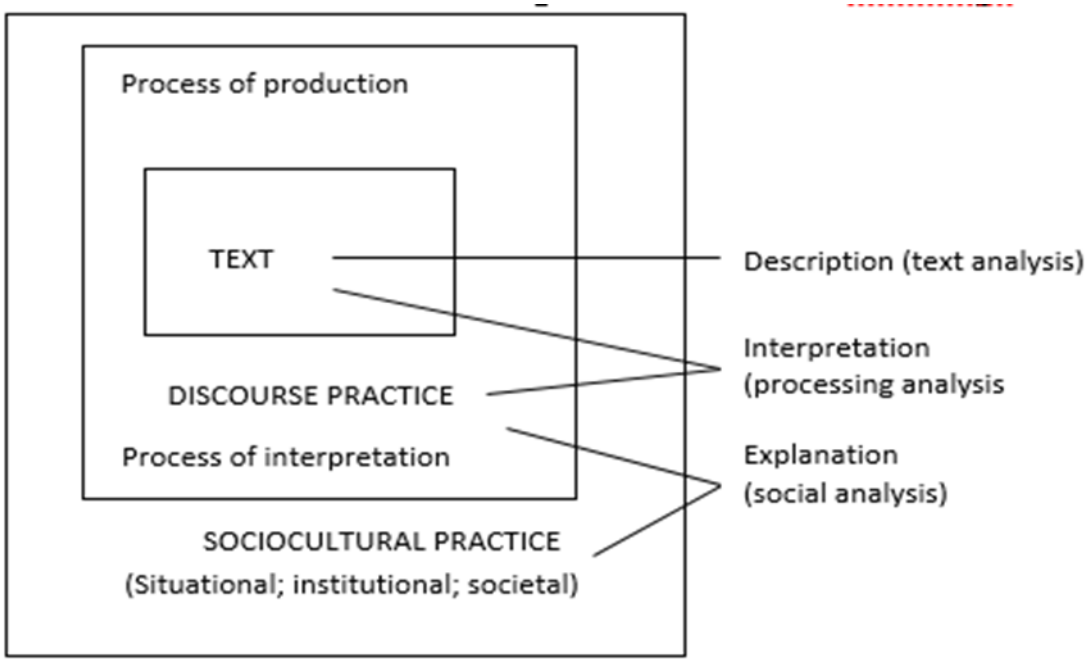
This quote reinforces the notion that critical discourse analysis (CDA) looks at how language is used in society and how it reflects power in it, taking into consideration the connection between language, social context, and the interests served by different ways of speaking. In brief, critical discourse analysis (CDA) delves into prevailing social inequalities. Certainly, this research will be conducted on one of the diverse theories of CDA; that is Norman Fairclough's three-dimensional model.

1.2. Norman Fairclough's three-dimensional model of CDA

Norman Fairclough is one of the leading founders of critical discourse analysis (CDA), his three-dimensional model is an analytical framework for

empirical research on communication and society. All three dimensions should be covered in a specific discourse analysis of a communicative event .The analysis should focus, then, on (01) the linguistic features of the text (text). (02) the process relating to the production and consumption of the text (discursive practice) and (03) the wider social practice to which the communication event belongs (social practice) (Jorgensen & Philips, 2002, p. 68).

The language ideology relation should be conceptualized within the framework of research on discourse and sociocultural change. Following Gramsci (Forgacs 1988), the conception of ideology here focuses upon the effects of ideologies rather than questions of truth, and features of the text are seen as ideological in so far as they affect (Sustain, Undermine) power relations (Norman, 1995, p. 25).



(Norman, 1995, p. 98)

Figure 1: Norman Fairclough three-dimensional model of CDA

Janks (n.d) claimed that according to Fairclough (1989, 1995) model for critical discourse analysis (CDA) consists of three interrelated processes of

analysis tied to the three inter-related dimensions of discourse. These dimensions are:

1. The object of analysis :(including verbal, visual, or verbal and visual texts).

2. The process through which the object is produced and received (writing /speaking /designing and reading/ listening /viewing) by human subjects.

3. The socio-historical conditions which govern these processes.

According to Fairclough each of these dimensions requires a different kind of analysis.

1. Text analysis (description)

2. Processing analysis (interpretation)

3. Social analysis (explanation) (Janks, n.d, p. 1).

1.2.1. Text analysis (description)

The first dimension is text analysis; it involves testing the text's dimensions by shedding light on the formal textual choices aiming at revealing its lexical and structural trends. Taking into account the three sections, which are vocabulary, grammar, and textual structures.

1.2.2. Processing analysis (interpretation)

It studies the connection between text and its social context, social structures, and context surrounding the production and interpretation of the text are to be analyzed. In other words, interpretation involves the analysis of situational and intertextual contexts (Fairclough N. , Language and power, 1989, pp. 144 , 145) . The situational context includes the aspects of the physical setting and features of contributers. Intertextual context involves demonstrating

the text's series and what they belong to, thereby what can be considered as shared knowledge for participants (Fairclough, 1992, p.155).

1.2.3. Social analysis (explanation)

This procedure depicts discourse as a social practice, through maintaining or changing social structures (Fairclough, 1992, P.163). Hence, the main focus of this procedure is to uncover how people's prior knowledge and resources are utilized in their production of discourse and how they influence power and ideologies in society. In other words, critical discourse analysis studies how language mirrors social powers (As cited in, Suryani & Madjdi, 2015, pp. 24, 25, 26).

Critical discourse analysis is considered the core of this research since it critically analyzes discourse for extracting the hidden ideologies. CDA determines how language is used as a tool to impose dominance, power, and ideologies. Besides, semiotics will be taken as a pathway for the analysis of the signs included in this study.

1.3. Semiotics

Semiotics arose from the scientific study of physiological symptoms by Hippocrates (460- 377 BC) . The one who established semiotics as a branch of medicine and refers to the word ¨*Semeion* as a mark that stands to something rather than itself (a synonym). Furthermore, some philosophers started out being interested in the study of signs as Augustine, and John Lock; however, the Swiss linguist Ferdinand de Saussure and the American philosopher Charles Pierce (1939-1914) became the basis of the autonomous field of investigation that aimed at understanding the structure under with both producing and interpreting signs. (As cited in, Sebeok, 2001, pp. 4,5)Semiotics is the suitable theory for this research precisely Roland Barthes' semiotic theory.

1.3.1.Roland Barthes's Semiotic Theory

The French literary critic and semiologist Roland Barthes defined semiology or (semiotics) in ¨anything that can stand for something else¨. He also sees it as ¨The discipline studying everything which can be used in order to tell a lie. because if something cannot be used to tell a lie , conversely , it can not be used to tell the truth ; it cannot , in fact , be used to tell at all (Hatem & Muwafaq Muslim Muwafaq Al-ghabra, 2021, p. 4).

1.3.1.1.Denotation: According to Chandler (2002), denotative meaning, which is the dictionary definition of a linguistic sign, is often described as the literal, obvious, or common-sense meaning of a sign (pp.137-138).

1.3.1.2. Connotation: the term connotation is used to refer to the socio-cultural and ¨personal¨ associations (ideological, emotional, ……etc) of the sign. These are typically related to the interpreter's class, age, gender, ethnicity, and so on, connotation is thus context-dependant (p.138).

1.3.1.3. **Myth:** Roland Barthes (1997) identified the word ¨Myth¨ as a system of communication bearing a message; it has a form of signification. According to him, everything can be a myth if it comes from a discourse; it is defined by its message (Hatem & Muwafaq Muslim Muwafaq Al-ghabra, 2021, p. 6) In addition, he considers myth a communication system and a way to convey the message. Further explained that the myth is not a concept or an idea, but it is a way to make sense of something or a said message (Hasyim, 2015, p.3)

1.4. Ideology, language and power

1.4.1. Ideology

The term ideology was coined by Antoine Destutte De Tracy in his mèmoire sur la facultè de penses (vol .1, 1796- 1798) and Elements d'

ideologies (1805), he conceived it as a science of ideas (Kopytowska, 2012, p. 3)

Moreover, Van Dijk (2000) defined ideology as:

> Ideologies have something to do with systems of ideas, and especially with the social, political, or religious ideas shared by a social group or movement, communism as well as anticommunism, socialism, and liberalism feminism and sexism, racism and anti-racism, pacifism, and militarism, are examples of widespread ideologies which may be more or less positive or negative depending on our point of view, or group membership. Group members who share such ideologies stand for several very general ideas that are at the basis of their interpretation of events and monitor their social practices (Dijk, 2012, p. 5)

The above-mentioned quotation denotes that ideologies are mainly a set of ideas, which encompass many fields. Besides Van Dijk claimed that ideologies depend on people's perspectives; hence, they can be positive or negative. He also argued that these ideologies guide and shape people's beliefs on how to see the world.

Besides the definition of Van Dijk, Stoddart (2007) stated: ¨Ideology refers to the ways in which society as a whole adapts the ideas and interests of the dominant economic class¨ (Stoddart, 2007, p. 5).

Eagleton (1991) claimed that ideologies have to do with legitimating the power of a dominant social class. ¨To study ideologies, writes John, B. Thompson,…is to study how meaning (or signification) serves to sustain relations of domination¨ (Eagleton, 1991, p. 05).

1.4.2. Language

Blosh and Trager defined language as¨ a language is a system of arbitrary vocal symbols through which a social group cooperates (Blosh & Trager, 1942, p. 30). This statement means that language is a means of communication that is used to transfer information, ideas, and feelings from one person to another. In addition to this definition, Noam Chomsky assumed: ¨ A language is not just words, it is a culture, a tradition, a unification of a community, a whole history that creates what a community is , it is all embodied ¨(As cited in, Dash, 2023, p. 1).

1.4. 3. Power

Foucault's (1980) view, power is intertwined with knowledge, located in the networks of social relationships, and omnipresent in human interactions power is exercised rather than possessed. The exercise of power is not so much domination and control as strategic influences exercised through thoughts, attitudes, and relationships. Individuals are both the subject and the object of power as they exercise and accept or resist power simultaneously (As cited in, Chiang, 2015, p. 2).

1.4.4. Ideology and power relations

Van Dijk (2000) sees that ideology is intertwined with power, he stated: ¨

> Ideologies are most commonly described in terms of group relations, such as those of power and dominance. Indeed, ideologies were traditionally often defined in terms of the legitimization of dominance, namely by the ruling class, or by various elite groups or organizations ¨ (Dijk T. A., 2012, p. 27).

He also added ¨ In other words, ideologies are the beginning and end, the source and the goal of group practices, and thus geared towards the reproduction

of the group and its power (or the challenge towards the power of other groups) (p.27).

This quote suggests that ideologies serve as the cornerstone of a group action; they are linked to the power of a certain group as well as a tool for challenging other group's power.

Norman Fairclough (1989) claimed that there is a crucial link between ideology and power, he stated:

> Ideologies are closely linked to power, because the nature of the ideological assumptions embedded in particular conventions, and so the nature of those conventions themselves, depends on the power relations underlie the conventions; and because they are a means of legitimizing existing social relations and differences of power, simply through the recurrence of ordinary familiar ways of behaving which take these relations and power differences for granted (Fairclough N, 1989, p. 02).

1.4.5. Ideology and Language relation

Fairclough argued that ideology and language are intertwined because the use of language is the widespread form of social interaction, wherein depends on shared beliefs of common sense (p. 2).

1.5. Characterization

Before dealing with the notion of characterization, it is important to shed light on the definition of characters.

1.5.1. Characters

Jens Eder (2008) claimed that the word characters does not provide us with a clue. ¨Character¨ is derived from the word ¨Stamp¨ in old Greek. The

words ¨Figure¨, ¨Figura¨ in Portuguese or figure in German refer to any form that stands out from some background: not only characters but also pieces of the game. figures of speech or optical patterns. Most frequently, characters are defined as imaginary human beings. He added ¨Characters are identifiable represented beings with an inner life that exists as communicatively constructed artifacts. (p.73). A character is defined as an entity, human or animal, that is created by the author (Mulyawan, 2015, p. 02).Besides, a character (Diyanni, 2001:55) is defined as the imaginary person that the writer creates. Characters are divided into two types, namely major characters and minor characters. The major character is the prominent figure of the play and the minor character is the supporting figure of the play. (As cited in, p03) .

From the above-mentioned quotations, it is understood that a character is a human being who performs a fictional role that is created by a writer for the sake of conveying a certain message.

1.5.2. Characterization

Characterization is concerned with the idea of creating and developing characters or personas in certain series, it deals with the analysis of characters and how they perform such actions. According to Jones (2013): "characterization is the depiction of a clear picture of someone featured in a story". In addition, Abrams and Baldic (2013) claimed that:" characterization is the presence of a character in a fictional story or drama through direct or indirect presentation and invite the readers to interpret the character's qualities through their word and action" (As cited in, Wardani, 2018, p. 8)It is to say that characterization is mainly a process through which characters in drama are chosen to perform actions or precisely scenes; the characters are analyzed in two ways either directly or indirectly. The direct method is when explicitly presenting the character of the story by the writer, where he shows his nature, appearance, qualities, and behavior. The indirect method is when the writer lets

the character show himself to the viewers through his way of performing the actions and scenes provided to him (P. 9). Characterization is essential in series, analyzing characters in series or films will make society more precise, in which humans affect and get affected psychologically (Ifiani & Rahman, 2020). Analyzing characters or namely characterization is a pathway through which it would be easy to understand how ideas are established, performed, and delivered to the viewers in series. Characters are preserved, loved, or even hated; the fact indicates that the character's importance is determined by the viewer. When people show interest in a certain character, his way of acting in a certain drama, he would become an idol to them. Besides, characters influence viewers psychologically; they are mentally represented as complexes of signs, or patterns of neuronal activations. Further, characters exist in people's minds in the form of mental models, they are present in their working memory during the actual experience, and they may move to the long-term memory as preservation (Eder, 2010, p. 4)Simply put, characterization is an important method for the analysis of characters in series, it is necessary to shed light on how characters influence viewers through their way of acting to understand how ideas are conveyed to people through series, and how these ideas subconsciously preserved in the human mind, then produced as a daily attitude or even a social belief.

1.5.3. Social Representation

Representation is the process of mounting messages for conveyance to the public. These messages are usually packaged in the form of images, sound, color, and movement in the film as warranted according to the interests and the intention of the effort (As cited in, Wijaya, n.d, p. 2).

Moscovici (1984) defined representations as:

> Social representations [...] concern the contents of everyday thinking and the stock of ideas that give coherence to our religious beliefs, political ideas, and the connections we create as spontaneously as we breathe. They make it possible for us to clarify persons and objects to compare and explain behaviors and to objectify them as part of our social setting. While representations are often to be located in the minds of men and women, they can just as often be found in the world, and as such examined separately (As cited in, Hoijer, 2011, pp. 2,3).

The quote indicates that social representations are beliefs that help understand religious, and political ideas and their connections, as well as providing the ability to clarify people and objects for the sake of comparing their behaviors. Representations are often situated in both gender's minds, they can be found and examined separately in the world.

Moreover, societies are known by their name, the case that shows the way they see themselves, as well as their way of communication using common meanings. The latter shapes and draws their entire actual world. Cultural items, historical processes, and traditions are part of the shared meanings (As cited in, Wagner, 2012, p. 1)The sociologist Émile Durkheim explained it as collective representations, in which communities shared meanings (history, culture, and traditions) are stable and they reflect the world ideas (As cited in, P.1). As for social representation, it is similar to collective representation, where in it noticed in individual actions, behaviors, and societal discourse. For instance, during 1950s, Freudian psychoanalysis by Sigmund Freud witnessed popularity in some European countries such as France. People there had varied responses toward the new sciences of feelings, unconscious, sexuality, and neuroticism. Some of them rejected these ideas, while some others enjoyed them, which is dependent on people’s ideological background (P. 1). Based on that, social

representation indicates that depending on pre-existing beliefs, each part of people in a certain society communicates and react differently this agrees with a certain special form of shared representation in a certain social group (P.1). Caroline Pukhardt (1993) in her book of transforming social representations, social psychology of common sense and sciences sees social representations as:

> Social representations describe a social reality that is constructed through our interactions with and communications about the social and physical world. At the same time, social representation forms an "environment of thought " that determines our perceptions or conceptions of reality and directs our actions. Social representations at once determine the way we see the world and how we act but are simultaneously determined by our interactions and communications (Pukhardt, 2015, p. 4).

Furthermore, social representation is a system that reflects people's way of thinking, their behaviors, communication, and interactions what makes them gain the capacity to understand the environment they are surrounded by; indeed, the world as a whole relying on their different perspectives about certain ideologies. So, from the data gathered it is understood that the world is represented through series differently; people who watch series notice some ideologies included such as sexuality, LGBT, or violence. Part of these people are aware of where they would remain to reject them based on their own cultural, political, and religious aspects in the society they are living in. Meanwhile, some other parts of people would entertain them, yet they are being dominated unconsciously.

1.6. Previous studies

The current subject has drawn a lot of attention from researchers globally due to the prevalence and the impact it reached. During the past few years, there

have been numerous studies and articles conducted on the impact of Korean dramas.

First, Ciara Lynn A. Semillia and Precious R. Soriano have a study entitled ''The impact of Korean dramas among senior high school students of the Marinduque Midwest College''. It was conducted in 2017 and aimed to find out how Korean dramas affect the students' lifestyle and behaviors, as well as their academic performance, and determined the factors why most Filipino youngsters specifically students are attracted to watch Korean dramas. Based on the study findings, senior high school students sacrifice their time for sleeping, food, and their family bonding for the sake of watching Korean dramas which is slightly close to our research in terms of dealing with the negative impact of the korean series.

Second, an article was conducted in 2022 entitled '' the influence of Korean culture that craps İslamic Values in Students'' by Situ Zulaeha and Nurhikmah Paddiyatu who intended to figure out how Korean dramas can influence youth's characters, how much influence it had on the social life of students. The results of this study indicated that there was a significant negative impact of Korean drama fans and changes in characters such as delaying worship activities, ignoring assignments from lectures, watching Korean dramas late at night, and obsessions that affected changes in daily life. From the results above, it can be understood that the Korean series influenced students' personalities negatively to the extent of forgetting about their daily life activities as Muslims. This article is linked to the subject matter being discussed regarding the outcomes of watching Korean series, unconsciously imposed negative habits on youngsters.

Another study which is an Arabic master thesis entitled '' The Influence of Korean Drama on the Behaviors of Adolescents ''. A case study of high school students in Mustapha Hafian Ourgela by Bourekaa Zaineb and Kaila

Saliha in 2022. The study aimed to identify how adolescents' behaviors are affected by Korean drama, in addition to figuring out their habits and motives behind watching the Koran series and its effect on their social values. This study reached the result that the majority of respondents prefer watching Korean dramas at night without getting bored. Besides, the respondents confirmed that Korean dramas do not provide them with any benefits.

Selfitrida. Ya I and Silvina Mutia Adrianda(2023) wrote an article at the University of North Sumatra about the Korean drama effect entitled '' The impact of Korean dramas on teenagers ''. The article attempted to determine whether watching Korean dramas has a negative or a positive impact. The

researchers concluded that watching Korean dramas has a direct influence on the economic, sociocultural, psychological, and health fields of adolescents; they spend the whole night watching Korean series and spending money buying Korean products. Adolescents rely most on their imagination where they see themselves close to their idol, however, once they do not get what they want, they commit destructive acts that unconsciously affect their mental stability.

Additionally, another Arabic master thesis conducted at the University of Saleh Boubneider, Constantine 3 (2022) by Maaoui Rahil and Lamaadi Khaoula entitled '' the Embedded Values in Korean Series: A Case Study of Squid Game Series ''. The study intended to analyze episodes from the Squis game series, and also reveal the embedded values in it. The results showed that watching Korean series leads to the disappearance of modesty among people since they contain sexual scenes. The series leads to immorality since the embedded values are purely negative.

According to the previous studies discussed above, the researchers attempt to explore how Korean series are influencing the youths negatively. The present study entitled ‘’Unveiling Hidden Ideologies in Korean series and their

Impacts on the Algerian Youth‘’ aims to extract the encrypted messages and their impact using CDA hand in hand with Roland Barthes's semiotic theory and DA. None of the previous studies shed light on the hidden ideologies nor did they used these theories. Henceforth, the current study’s purpose is to demonstrate these ideologies including LGBT, violence, sexuality, and atheism implied in «The Glory» and «The One and Only Series».

Conclusion

This chapter dealt with the theoretical framework of the research, the main theories are Norman Fairclough’s three-dimensional model of CDA Roland Barthes's semiotics theory, and discourse analysis. Besides, it highlighted some previous studies related to the subject matter being argued.

CHAPTER TWO: METHODS AND PROCEDURES

Introduction

This chapter outlines the research methodology, including the study design, participant selection, data collection methods, and analysis. It also includes a discussion of research instruments and the questionnaire

2.1. Research approaches

The research was conducted using the qualitative approach with little implication of the quantitative one. The two approaches are suitable for spotting the ideologies in the Korean series and their impact on young Algerians.

First, according to Cresswell (2009), the qualitative approach is defined as:

> Qualitative research is a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. The process of research involves emerging questions and procedures, data typically collected in the participant's setting, data analysis inductively building from particulars to general themes, and the researcher making interpretations of the meaning of the data (Cresswell, 2009, p. 22).

The qualitative approach is a tool that helps understand people's perception of social issues, through open-ended questions gathering real situation data, testing them, finding related patterns, and finally giving an overall view of the gathered information.

Moreover, the quantitative approach's focus is on measuring numerical data, Cresswell Sees it as:

> a means for testing objective theories by examining the relationship among variables. These variables, in turn, can be measured, typically on instruments, so that numbered data can be analyzed using statistical procedures. The final written report has a set structure consisting of an introduction, literature and theory, methods, results, and discussion (p.22).

From the taken quote, it Can be understood that the quantitative approach involves testing the relationship among variables by measuring them using instruments and providing data that can be analyzed with statistical methods.

2.2. Setting

This research took about four months, starting from January 2024 to May 2024, the data was collected in two different ways; the first one was from books, articles, dissertations, and internet sources. The second way was from the questionnaire.

2.3. Sampling

The researchers analyzed two Korean series "The Glory" and "The One and Only", regarding the posters and the plots. The two series were selected in terms of the ideologies they involve.

Posters of “The Glory” series

Season 1

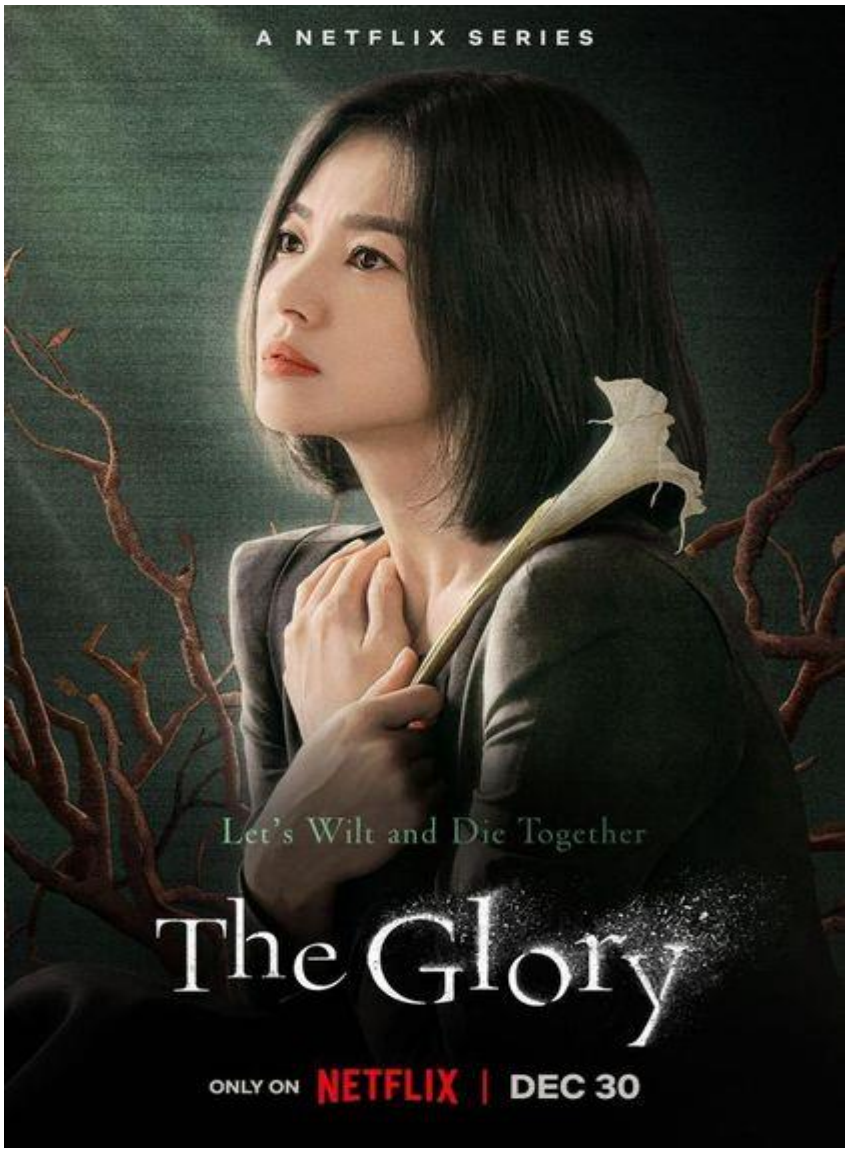


Figure 02:” The Glory “Series, season one poster

This is the official poster of the series " The Glory " season one, promoting Song Hye-Kyo, Lim Ji-Yeon, Kim Hieora, Park Sung-Hoon, Cha Joo-Young, Kim Gun-Woo, and Lee Do-Hyun.

The story of the series is about Moon Dong-Eun who was a victim of brutal school violence. Years after, she came back seeking revenge, becoming an elementary school teacher of the perpetrator's kid. Moon Dong-Eun began

her violent revenge plan from all the ones who participated in bullying her. The series contains a lot of sexual scenes, and violence; the fact that Korean series promotes these ideologies.

Season 2



Figure 03:" The Glory" Series season two poster

This is the poster of "The Glory" series season two, which is a continuation of season one. The plot of this season reaches its peak; Moon Dong-Eun's willingness of taking revenge led her to become closer to a plastic surgeon Joo Yeo Jeong, who is considered as her dark knight in her revenge pathway. Events become more suspicious, when the devastating game between

Moon Dong-Eun and Park Yeon - Jin is fired up. The series supports violent commitment and contains a lot of sexual scenes.

Poster of "The One and Only" series

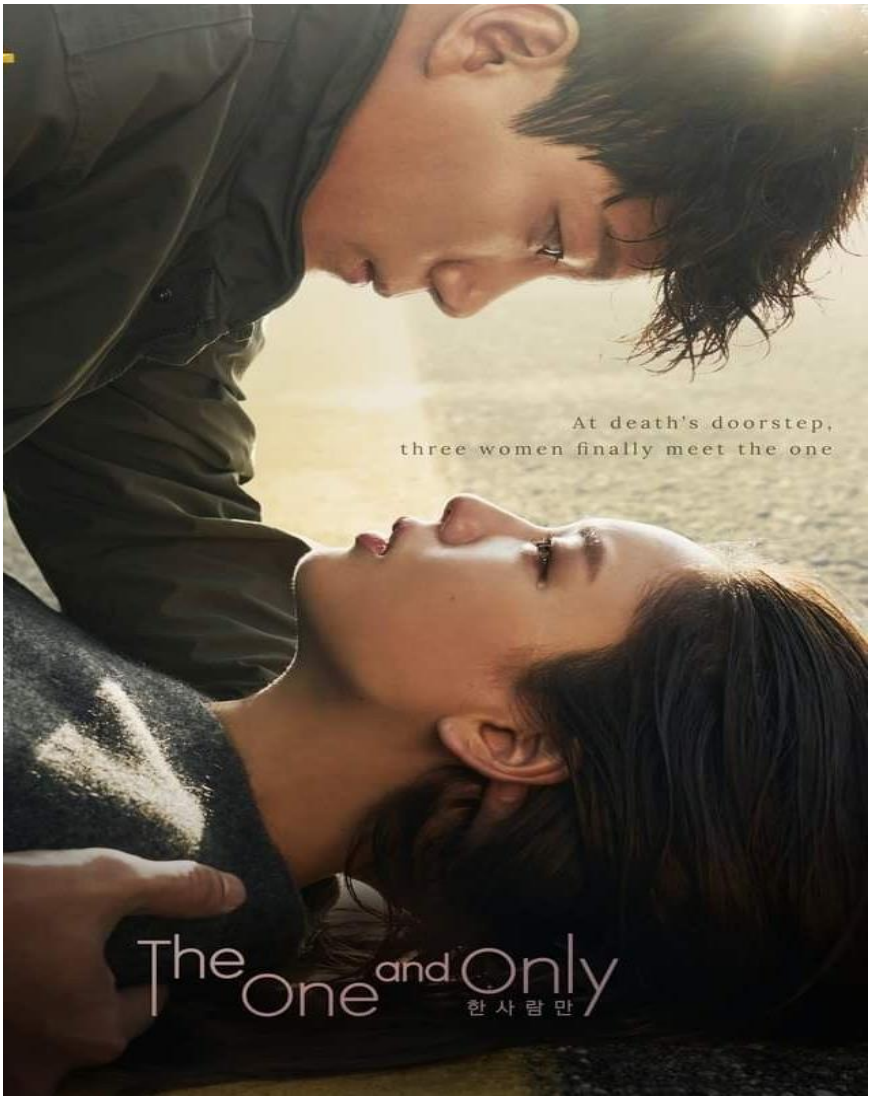


Figure 04: "The One and Only" series poster

This is the official poster of " The One and Only" series featuring Ahn Eun Jin, Kim Kyung Nom, Kang Ye won, and Joy. The series is based upon 16 episodes, produced by South Korea from 2021 to 2022. The series tells the story of three women Pyo In Sook, Kang Se Yeon, and Seong Mido; who have met in a hospice. Each one of them held a different background story, and through unpredicted events, they became entangled in an assassination; thereby, they got

to meet the serial killer Min Woo Cheon. The series supports violence as well as Lesbianism.

***Pictures from "The Glory" series**



Figure05: Episode 01 season 01

(Ideology of Violence)



Figure 06: Episode 01 season 01

(Ideology of Violence)



Figure 07: Episode 01

(Ideology of Atheism)



Figure 08: Episode 01

(Ideology of Atheism)



Figure 09: Episode 01

(Ideology of Atheism)



Figure 10 : Episode 01

(Ideology of Atheism)



Figure 11: Episode 01

(Ideology of Atheism)

***Pictures of "The One and only" series**



Figure 12: Episode 09

(Ideology of LGBT)



Figure 13: Episode 09

(Ideology of LGBT)

2.4. Research tools

The data was collected from different sources including (series, posters, digital images, books, e-books, dissertations, and articles). The two series and posters were downloaded from telegram and Hi TV applications. Books were obtained from the library and online sources like Academia and Research Gate. A questionnaire was also administered to male and female youths.

2.5. Collection

The study selected two series that were downloaded (as mentioned before) from popular applications such as Hi TV, go TV, and Telegram. These applications offer a wide range of series for free, with multiple subtitles. The posters of the series were taken from Telegram and Google Images, while the plots were selected from various websites. To extract the different ideologies, it was important to critically analyze both series using the previously stated theories.

2.6. Data analysis

This section is divided into three steps: (1) analysis of the series, (2) analysis of the posters, and (3) analysis of the questionnaire. The analysis follows Norman Fairclaugh’s three-dimensional models of CDA and Roland Barthes's semiotic theory. The findings were in the form of paragraphs and charts.

2.7. Research instruments

2.7.1. Questionnaire

Since the quantitative approach is used in this research as a subordinate procedure, the questionnaire was used as an instrument.

> A questionnaire as the heart of the survey, is based on a set of questions to gather data from respondents. Questions are the translated form of what researchers need for their study which can be addressed using the answers of the respondents (Taherdoost, 2022, p. 2).

Thus, an online questionnaire was generated through Google Forms which was available from February to April for the sake of gathering data and accomplishing a prominent amount of respondents.

2.7.2. Statistical tools

The results of this study were demonstrated in the form of pie charts; in addition to the qualitative analysis of the answers to the questions.

2.7.3. Questionnaire structure

The questionnaire consisted of three sections:

- Personal data: this section involves questions concerning the age and gender of the respondents.
- Close-ended questions: it is constructed upon multiple choice questions.
- Open-ended questions: the last section consists of 13 questions, where the respondents are given freedom to answer and spell out their thoughts.

2.7.4. Questionnaire objectives

- Gathering data on a given topic
- Answering the research questions to validate the hypothesis.
- Provide accurate data
- Helps organize data in a demographic manner
- Useful in understanding people's thoughts and opinions about a discussed issue.

Conclusion

This chapter dealt with the research approaches and data procedures used in this study. The qualitative approach was the primary method for the series analysis, supplemented by the quantitative approach to a lesser degree. The chapter covers the setting, sampling, research tools, data collection, and analysis, followed by the research instruments. Finally, the chapter ends with the importance of the questionnaire as a tool for providing accurate results for the study.

CHAPTER THREE: DATA ANALYSIS AND RESEARCH FINDINGS

Introduction

This chapter focuses on data analysis and research findings, and it is divided into two parts. The first part, which is data analysis, aims to provide a comprehensive description and analysis of the data collected from websites and questionnaires. To analyze some clips from the selected series, Norman Fairclough's Three Dimensional Model is used. In addition, Roland Barthes's semiotic theory is utilized to analyze the series' posters and extract hidden ideologies. The second part of this chapter discusses the research findings.

3.1. Data analysis

This section emphasizes on the discussion and the analysis of the two chosen series: “The Glory’’ and “The One and Only”.

3.1.1. “The Glory” series

3.1.1.1. Excerpts from the script analysis

To analyze how Korean series affect the Algerian youth and convey their ideologies, Norman Fairclough’s Three Dimensional Model of CDA is called for. This theory is important for the analysis of some series’ scripts; these clips were selected based on the ideologies they contain.

9. This flower is known as the devil’s trumpet because it looks like a horn playing into the sky.
10. The white flower is called the Angel’s trumpet because it looks like a horn facing the ground.
11. Do you … you honestly believe in God?
    -Repent or you will suffer God’s wrath
12. I just happened to pray and made a pact with God, he is okay with it, your God is supper pissed right now, he says you are going to hell
13. God? [laughter] So we are in the scripture, not a fairy tale?

14. If God is on your side, it is what you owe, if not you will know God's fury.
15. What God? I only know Rap
16. I did not know I would get in trouble
    -That is why I am disappointed
    -You could not handle someone so low
17. I finally realized that God does not exist, it is just a pretending, so you should pray to me Yeon-jin, I am your only chance for salvation.
18. Go f**k yourself, I really don't have time for your s**t.
19. Wow, you really are a little b**ch.
20. Do you think they are ready to kill for me?
21. If I would not kill them for real, at least I want it to be a violent revenge.

3.1.1.1.1. Text analysis (description)

The first dimension is text analysis; it involves the examination of the text at the level of grammar and vocabulary to detect the main ideologies implied. Based on the data gathered, it is apparent that the series includes numerous rude language such as "f**k, s**t, b**ch", in addition to the use of expressions that represent atheism as "do you honestly believe in God? , your God is super pissed right now, I made a pact with God, what God? I only know Rap, I finally realized that God does not exist''. Furthermore, there are plenty of expressions that identify the idea of sexuality as "go f**k yourself, show me your b**bs". Violence is also present in the series, to illustrate "Do you think they are ready to kill for me?, if I would not kill them for real, at least I want it to be a violent revenge". As far as the language is concerned, the subtitles used are quietly easy to understand and grasp.

Moreover, as far as the questions are concerned, the series producers used specific questions to convey hidden ideologies and gain the viewers' attention. In the excerpts selected to be analyzed, we find such questions as "do you

….you honestly believe in God?”. This was followed by its response “Repent or you will suffer God’s wrath”, then she replied, “ I just happened to pray and made a pact with God, he is okay with it, your God is supper pissed right now, he says you are going to hell”. Another question “ God ? [Laughter] ……what God ? I only know Rap”. This indicates that there is a clear denial of God’s existence, encouraging the notion of atheism. Another noticeable question is “Do you think they are ready for me ?”, which clearly promotes violence. The question was followed by another response that confirmed their intention to naturalize violence.

3.1.1.1.2. Processing analysis

The Korean wave has witnessed international growth in the last few years through series production and media support providing access to these series. Where everyone can watch them without restrictions; this leads to the prevalence of Korean culture. Korea as a country has its own culture, beliefs, and religion, and its series are a reflection of them.

On the other hand, Algeria is one of the Muslim Arab countries that has its own perspectives, traditions, and beliefs, which differ from the Korean ones, that is why Korean series are not accepted in Algeria since the ideologies implied in them contradict the Algerian society principles. To illustrate “ I finally realized that God does not exist”, is just pretending “ so you should pray to me Yoeun-Jin, I’m your only chance for salvation”, the statement directly elucidates the assertive refutation that there is no creator (God) in this world; through the expression used, they are tempting to set a way through which the ideology of atheism becomes as a natural concept, indeed an authorized, approved, and accepted idea among young Korean series fans in Algeria. To cite an instance the scene where Lee Sara was performing in church with a snake, an apple tree, a man, and a woman standing beside the tree resembling Adam and Eve. Sara was laying down on the floor after consuming drugs, she started

hallucinating and imagining the snake coming towards her. Sara is imagining herself in heaven thinking that she has been forgiven by God. The scene clearly depicts the prophet Adam (peace be upon him) and our mother Eve and their expulsion from heaven. By involving this belief in the series there is a temptation of distorting the Islamic principles and beliefs.

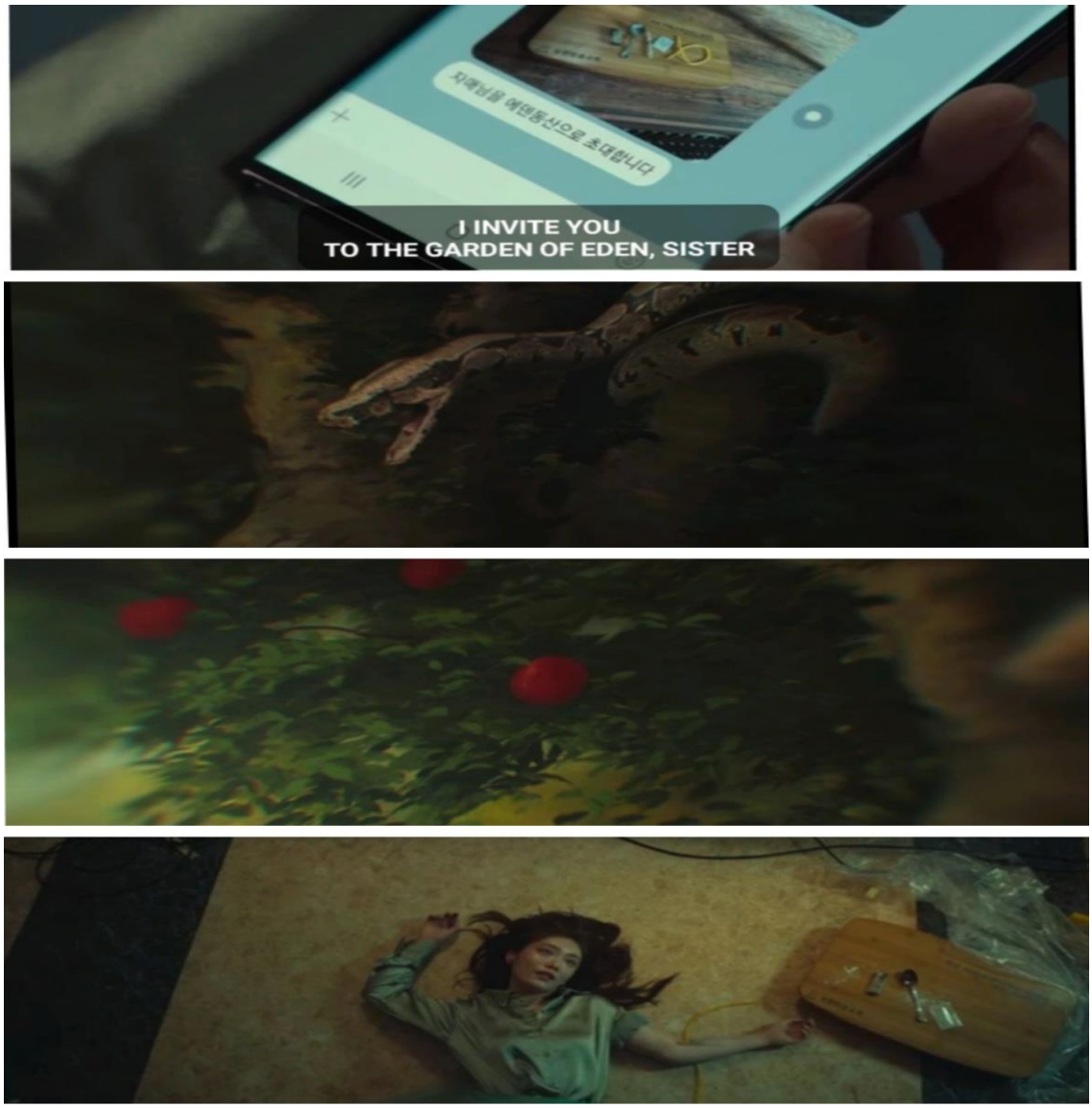


Figure 14: Sara's scene

3.1.1.1.3. Social analysis

The purpose behind producing such a series is not only for the sake of entertainment, but it also seeks another invisible message; which is the real intention they are willing to spread. As was already discussed, the main ideologies that the Glory series contains are violence, atheism, and sexuality.

Since the cast's religion is not Islam, it is acceptable for them to infer their ideologies, which are normalized in the Korean culture. However, this is not the case in the Algerian culture. Additionally, language is used to transmit these ideologies and control people through various visual forms, such as scenes, to interpret thoughts, beliefs, and intentions; this is on the one hand. On the other, characters play a crucial role in this process since they are the ones charged for delivering the ideologies through their way of performing language in a certain context. This is illustrated when the protagonist says "Do you ….you honestly believe in God?", using precise facial expressions that match the questions and sarcastically presenting the ideology of atheism. Besides, the protagonist's way of taking revenge made the audience convinced that she has the authority to such acts and feel pity for her due to her personality, innocent look, and her intelligent way of playing the role of the victim. She is implicitly naturalizing violence under the name of taking revenge.

3.1.1.2. "The Glory" poster analysis

Barthes' semiotics theory will be taken as a tool to analyze the story poster, since it is suitable for interpreting images. The poster will be studied in terms of its denotation, connotation, and myth.

A) Season 1

THE GLORY

LET'S WILT AND DIE TOGETHER

ONLY ON NETFLIX

DECEMBER 30



"The Glory" poster, season 01

The above picture is the official poster of The Glory series season one. The picture represents a woman in black and a short haircut holding a white flower called The Devil's Trumpet, alongside a black background, and tree branches with no leaves. The picture also contains a release date of December 30 on Netflix. At last, a phrase that says, "Let's wilt and die together. These signs are classified into verbal and non-verbal; the verbal signs are the title, the producing company, the release date, and the saying, the non-verbal signs are the woman, the flower, and the branches.

The Glory series represents the victim as the protagonist since the story turns around her revenge. The actress Song Hye-Kyo gained huge popularity due to the series. She appears in the poster as a sad, lonely, defeated, and innocent woman with a soft-eye look. Besides, the black outfit and the short haircut that suits the series character.

In light of the main signs that the series poster and many other images representing scenes in the series (already presented in the second chapter) contain, it can be understood that the ideologies conveyed through the series are sexuality, violence, and atheism. These ideologies were chosen by the Korean film industry for the purpose of transmitting a certain message to convince the audience of the ideology.

According to the analysis of the posters, it can be declared that the myth of this series is naturalizing the idea that rich people can violate poor ones, and it also can be a way to take revenge. As for the idea of sexuality, it is more likely to be included in a series in order to gain more viewers and make it broadly accepted as a concept. The ideology of atheism is explicitly involved in the Glory series, where Moon Dong-eun asks her perpetrator about the reason behind her aggressive acts against her, she claimed “nothing is going to happen to me, nothing is going to change’’; the sentence denotes the pure denial of the existence of the creator. Sexuality, violence, and atheism ideologies became approved by the Korean entertainment industry seeking to change people's beliefs and perspectives through the heavy use of them.

B) Season 2

THE GLORY PART TWO

SHE IS MY SALVATION

ONLY ON NETFLIX

MAR 10



“The Glory” Poster Season 02

The above image pictures the official poster of The Glory series part two. The picture involves the two personas the protagonists of this season. The man and the woman are wearing black. Joo Yeo-Jeong caressed her cheek in a way that showed his love and support to Moon Dong-Eun the one who was leaning her face softly; besides, their tender gazes toward each other’s eyes.

Taking into consideration the signs shown in the poster, it is reasoned that violence is supported as a means to gain human rights, it does not matter the way, the more important is getting the right desired. As well as spreading the idea of “an eye for an eye” among the audience.

Moreover, much emphasis is put on the idea of the denial of God's existence, namely atheism without forgetting the ideology of sexuality that is highly implied in the series. They are willing to internationally widen these ideas and convince people to normalize them.

Based on the analysis of the poster, it can be concluded that the mythical meaning of the series is normalizing the notion that wealthy people are allowed to abuse weaker ones; and it is also a means of taking revenge. Regarding sexuality, it is a commonly discussed topic in television shows seeking to increase viewers and establish it as a widely accepted notion. The Glory series captures a clear example of atheism; where there is no God or an authority in their world.

3.1.1.3. Analyzing Go game in "The Glory" series

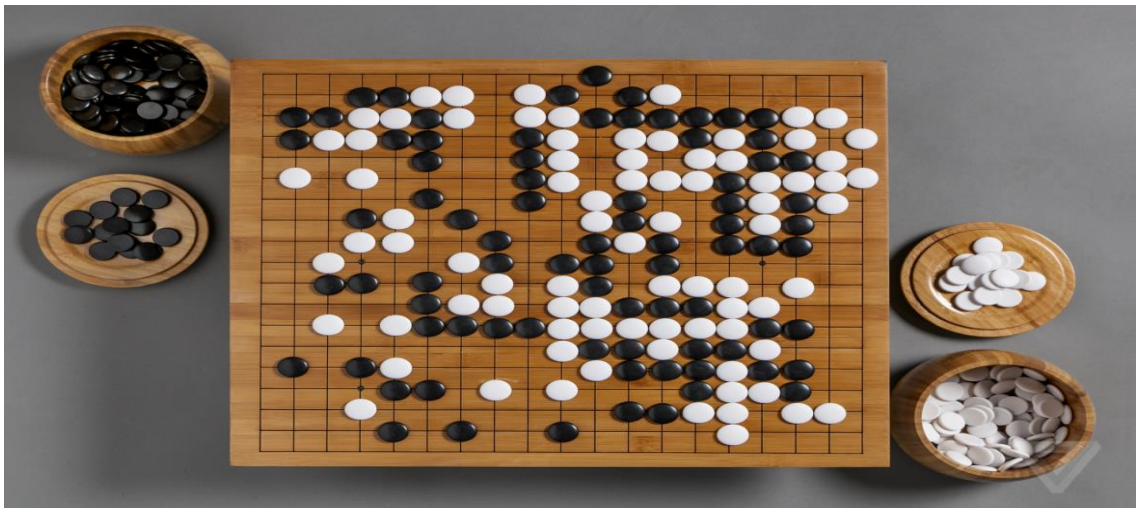


Figure 15: Go game in "The Glory" series

Go is an ancient Chinese game, that is well-known in Asian countries; however, it recently spread through some other parts of the world. It is quite similar to a Chess game in terms of playing it on a board for two players, yet it is more complex.

Go game involves placing black and white stones on a board with nineteen vertical lines and nineteen horizontal lines. The two players attempt to capture more territory than the opponent.

Going back to the series, Dong-eun's revenge is established upon the Go game rules; where she constructs walls between the bullies and watches them destroy each other without getting her hands dirty with blood.

Dong-Eun liked the Go Game and became attached to it, because she lived as a homeless teen, even though her mother abandoned her, she suffered from bullying at school, so when she came back seeking revenge, Go Game paved the way for her to conquer her bullies' territory.

3.1.1.4. Analyzing the signs of the flowers in "The Glory" series

There were two important signs in the series, which are a white flower named the devil's trumpet and a yellow one called the Angel's trumpet. Each of the two flowers conveys a certain ambiguous meaning.

First, the white flower that is the devil's trumpet is directed to the sky (because it looks like a horn facing the sky) from the name it carries, it is concluded that it is challenging God. The second flower the yellow one called the angel's trumpet that leans toward the earth (because it looks like a trumpet facing the ground) the name of the flower itself denotes God's obedience. This was the first scene of the first episode of season one where the audience may tempted to assume that the protagonist is the devil's trumpet challenging God. However, as the story events rise, the viewers realize that it is a mistaken assumption because there is no existence of God in their world.

3.1.2. “The One and Only” series

3.1.2.1. Clips from the script analysis

To extract the ideologies in “The One and Only” series and their effect on the audience, it is essential to emphasize the procedure of Norman Fairclough’s three-dimensional model of CDA. The excerpts were chosen in terms of the ideologies they contain.

-Look, those two women are looking after the baby, right?

I think the women are a couple and are raising the kid together, don’t you think so?

I want to live like that.

-kiss.

3.1.2.1.1. Text analysis (description)

To identify the ideologies of the LGBT more precisely Lesbianism, it is important to shed light on Fairclough’s first dimension known as textual analysis by analyzing some selected clips of the series.

As far as the language used in “The One and Only” series is concerned, it is quite necessary to focus on the lexis used. Expressions such as “Look those two women are looking after the baby, right?”, “I think the women are a couple and are raising the kid together”, “Don’t you think so? I want to live like that” “Kiss”, is an evident support to the notion of lesbianism, where the scene was played by two women, who were in love with each other, yet they did not end up together. Years after they get to meet again, they directly express their regret for not living together. Besides, the subtitles are easy to comprehend.

3.1.2.1.2. The processing analysis

The Korean wave is a devastating phenomenon that has crossed boundaries. It is not limited to Asia only, yet it has made a fast move throughout the entire globe reaching Algeria. The Korean wave is targeting a sensitive part of Algerian society, which is the youth. The majority of them are interested in a different culture than theirs because they are solely attracted to the bright side of it; however, their vision remains unable to see the truth. Korean series carry within them hidden ideologies including LGBT. The selected series entitled "The one and only" promotes the notion of lesbianism in an explicit way that makes the audience naturalize, accept, and enjoy it. For instance, the story of the two women who were in love with each other is evidence that K-series industry intends to spread the ideology of LGBT.

3.1.2.1.3. Social analysis

The third dimension is social analysis, which is concerned with analyzing the way actors and actresses convey ideologies, in addition to their manipulative use of language in a visual form to persuade the viewers about the acceptance of the ideology. As far as the producers, actors, and stressed beliefs contradict the Islamic teachings, the ideas involved in the series are likely to have a negative influence on the Algerian youth.

3.1.2.2. "The One and Only" poster analysis

The One and Only series will be analyzed using Barthes' semiotics theory in terms of its connotation, denotation and myth.

THE ONE AND ONLY

AT DEATH'S DOOR STOP, THREE WOMEN FINALLY MEET THE ONE.



The One and Only poster

In the above picture, you can see the official poster of "The One and Only" series. The image features two characters, a man and a woman, who are the main protagonists of the story. The man is holding the woman's shoulders tightly, and they are exchanging a sad but innocent look. The woman, Pyo In Sook, is wearing a gray winter shirt, has long hair, and tears in her eyes. The man, Min Woo Cheon, is wearing a dark green jacket and looks charming. The picture involves a linguistic sign that is "at death's door stop, three women finally meet the one".

Besides, Pyo In Sook clarifies that she is a woman who is empty of emotions, sad, and lonely. Woo Cheon is a strong bodily man but with a dark life story since he was living as a serial killer. The sentence written in the poster indicates that the protagonist will meet two other women in a hospice since they

are all sick with cancer disease; the three are searching for the one who brings happiness to the last days of their lives. Here where one of them who is named Kang Ye Won meets her beloved who is another woman like her; this indicates the idea that the series supports the notion of Homosexuality.

Additionally, based on a poster analysis, this series portrays LGBT as a concept that should be accepted by the audience, as long as it is normalized by the Korean entertainment industry through their shows.

3.2. Research findings

3.2.1. Questionnaire findings

This part of the study aims to analyze and assess 52 participants' responses that were answered by young Algerians. The questionnaire is composed of 20 questions divided into three sections: personal data, close-ended, and open-ended questions.

1- Personal data

Question One: Gender

Both genders males and females were asked this question to get more accurate, credible, and reliable data. The questionnaire template was distributed among Algerian online groups; however, 52 participants only shared their answers due to unrecognizable reasons.

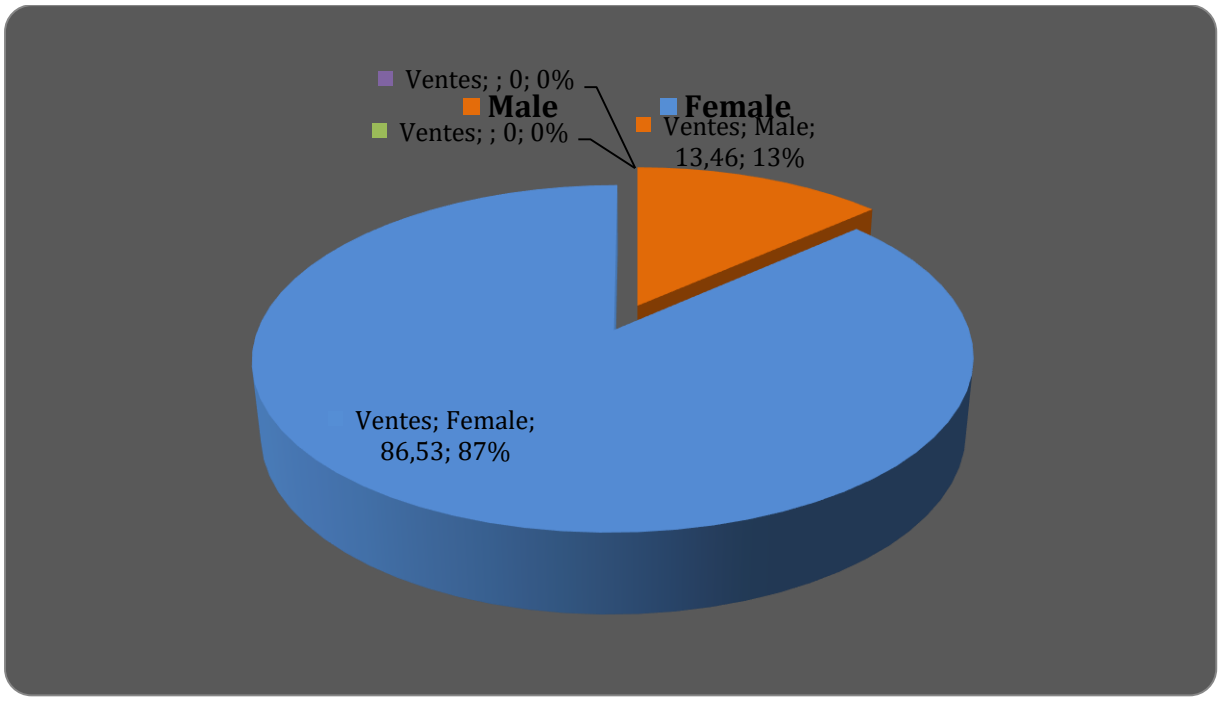


Figure 16: Gender Distribution

It is noticeable in the figure mentioned above that most of respondents were females (87%) ,whereas only (13%) of males answered. This indicates that K-drama has witnessed a large popularity in Algeria, more precisely females over males.

Question Two: Age

The age question asked is important to be included in the questionnaire, because it allows us to determine the social category targeted.

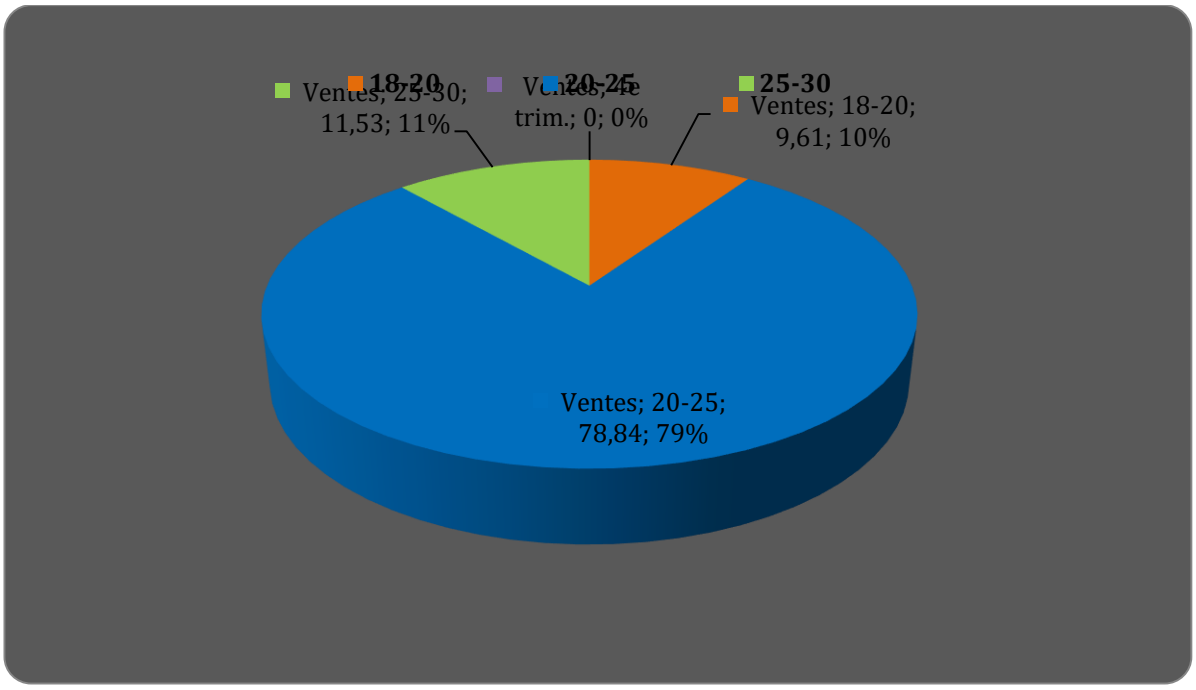


Figure 17: Informants' Age

According to the results found, (10%) of participants were between the ages of 18-20, while (79%) of respondents belong to the age of 20-25, and (11%) others were under the age of 25-30. This clarifies that the majority of people who watch k-series fall between the age of 20-25.

2- Close-ended questions

Question Three: Have you ever watched a Korean series?

The aim of this question is to see whether the Algerian youngsters watch Korean series or they do not.

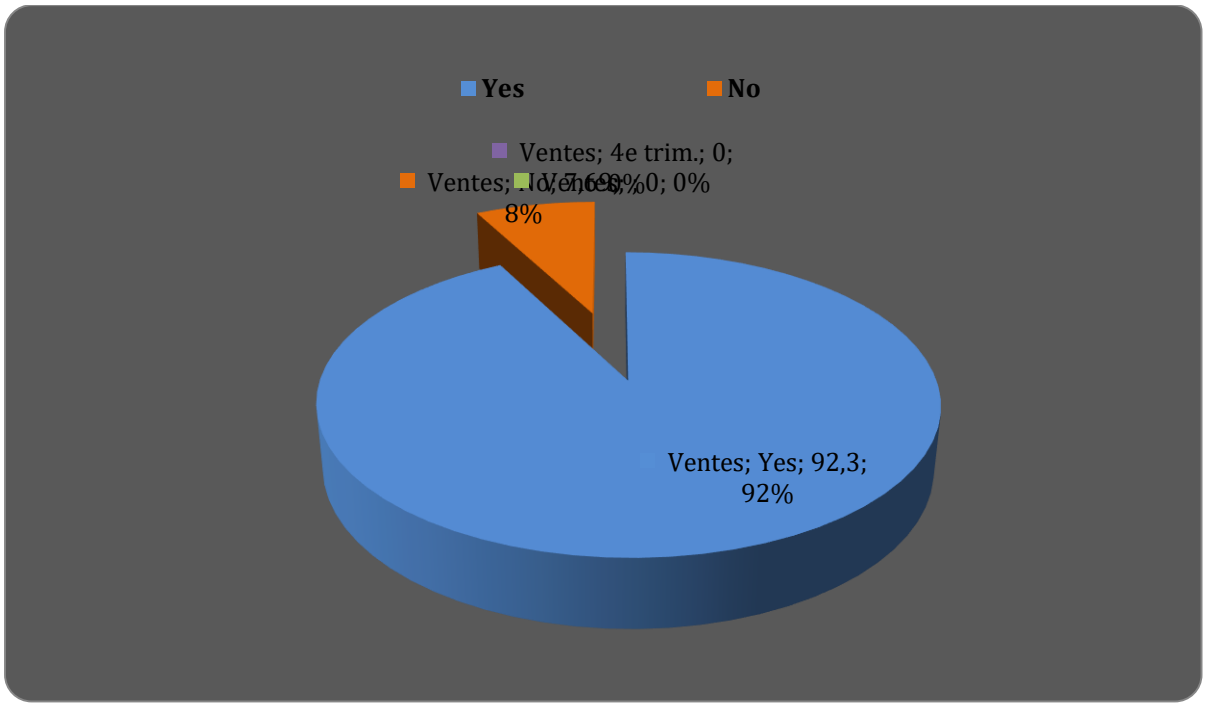


Figure 18: Participants who watch the Korean series

The results explain how much Algerian youth are interested in watching K-dramas where (92%) of participants answered yes, while (08%) answered no.

Question Four: How many times do you watch a Korean series in a week?

This question is an essential one since it is helpful in terms of finding out how often Algerian youth watch K-series per week.

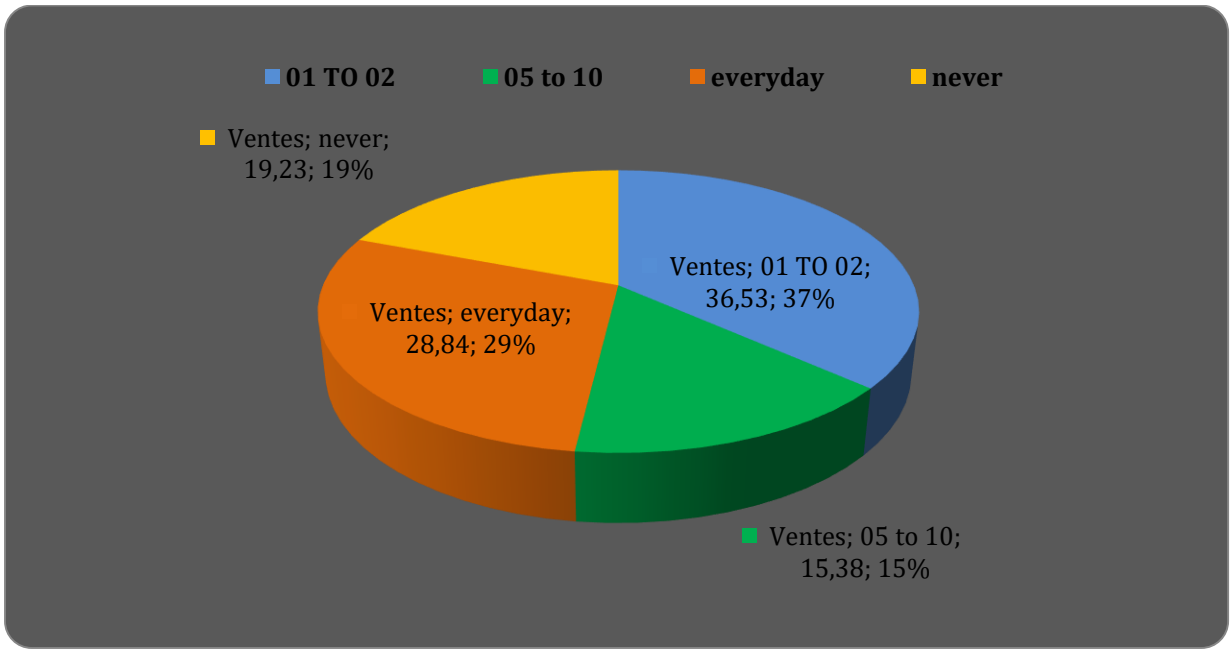


Figure 19: Respondents' time spent watching K-drama

Based on the results, it is understood that (37%) of participants watch K-dramas from 1-2 times a week. (15%) watch K-series 5-10 times, while 29% watch them every day; however, only 19% do not watch Korean series.

Question Five: What kind of Korean series are you watching?

The objective of asking this question is to demonstrate the kind of k-series young Algerians do watch.

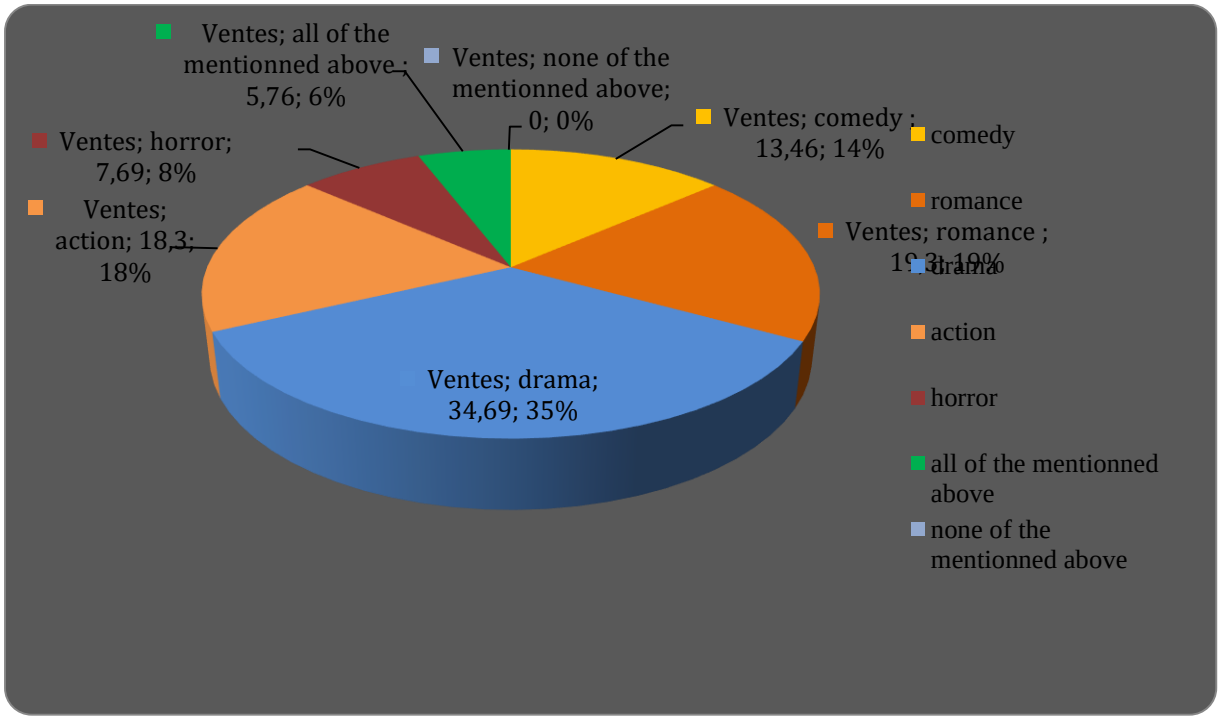


Figure 20: The type of k-series Algerian youth watch

From the chart above, it is demonstrated that (35%) of answers were for the kind of drama series (tragedy), (19%) for romantic ones, (18%) chose action series,(14%) for comedy, only (8%) of youths chose horror type of series, and (6%) watch all kinds of Korean series.

Question Six: Actually, if you had a favorite genre in Korean series what would it be?

The question asked is necessary to add more credibility about which kind of K-series Algerian youngsters prefer to watch, as well as to get more precise data.

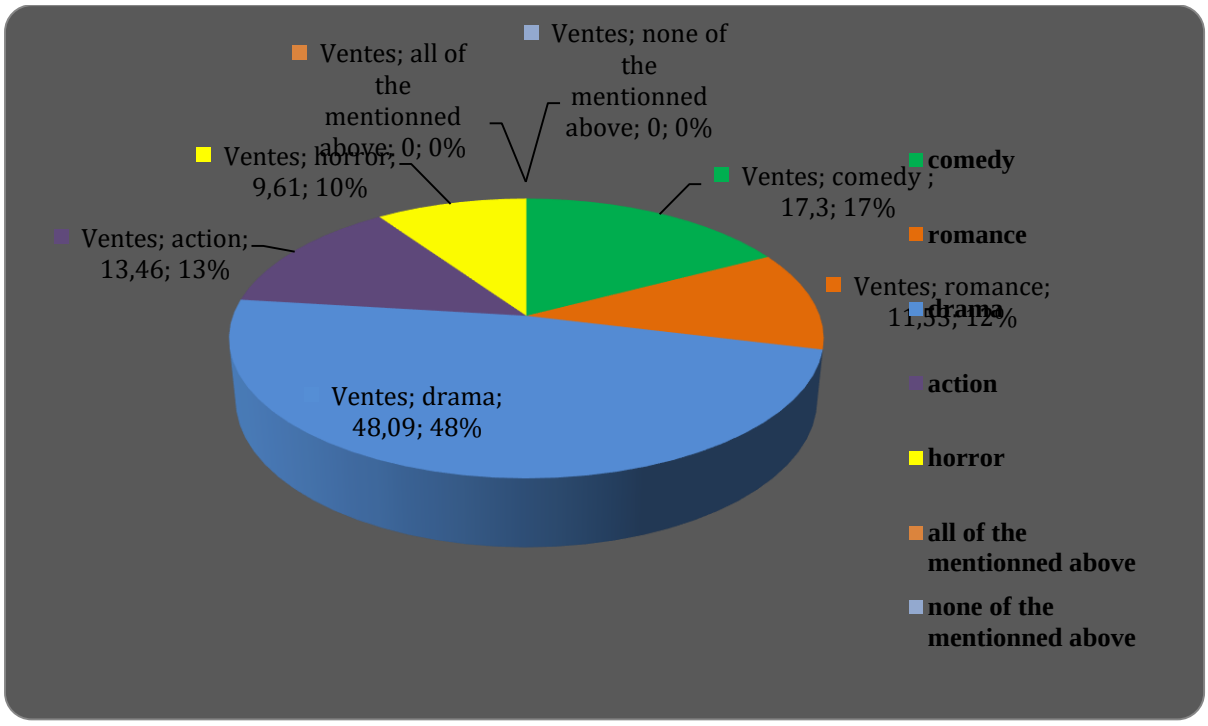


Figure 21: Korean series preferable genre for Algerian youth

The findings reveal that (48%) of young Algerians prefer the type of drama (tragedy) in k- series, (17%) prefer comedy, (13%) prefer action type of Korean series, (12%) are in favor of romantic ones, and (10%) only go for the horror genre.

Question Seven: what attracts you most to watch K-series?

This question helps figure out the implements that attract Algerian youngsters' attention toward watching such K-series.

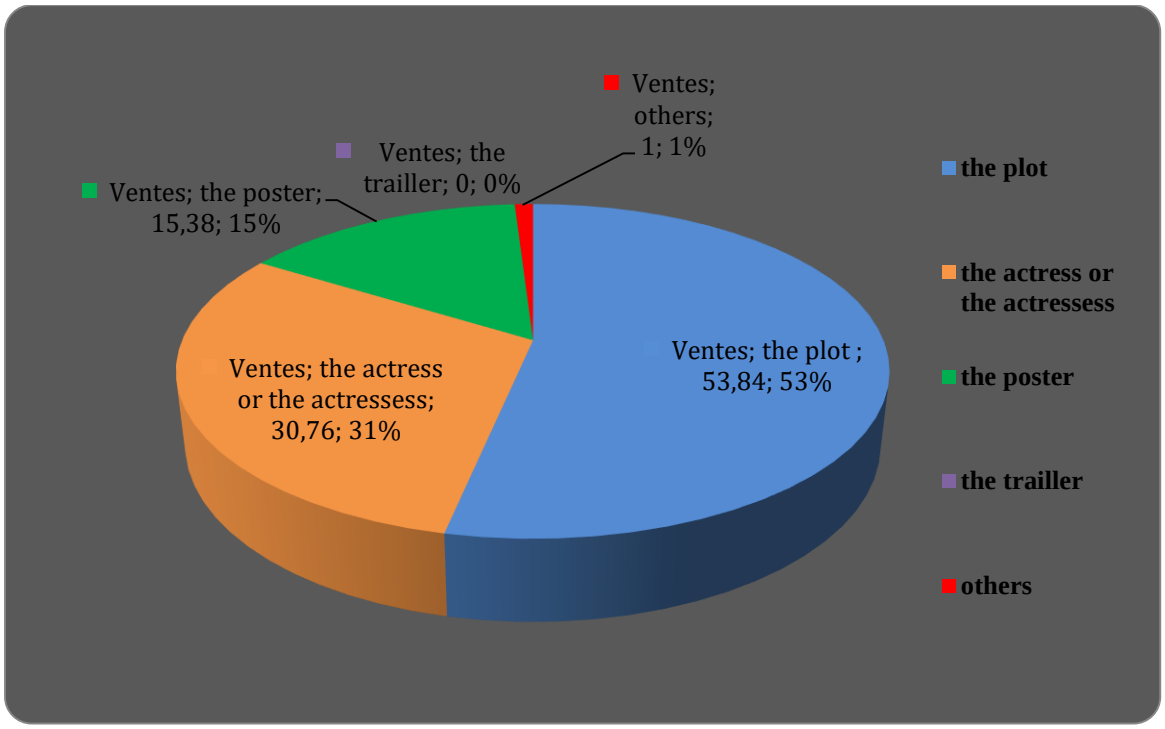


Figure 22: Implements in k-series Algerian youth are attracted to

The data presented in the chart above indicate that most Algerians (53%) are attracted through the plot to watch K-series. (31%) of respondents watch Korean series, because they are attracted to Korean actors and actresses, and (15%) are interested in the poster; however, only (1%) of participants watch K-series due to their attraction toward other implements.

Question Eight: which behavior influenced you when watching a Korean series?

The question's purpose is to identify which Korean behaviors affect Algerian youth.

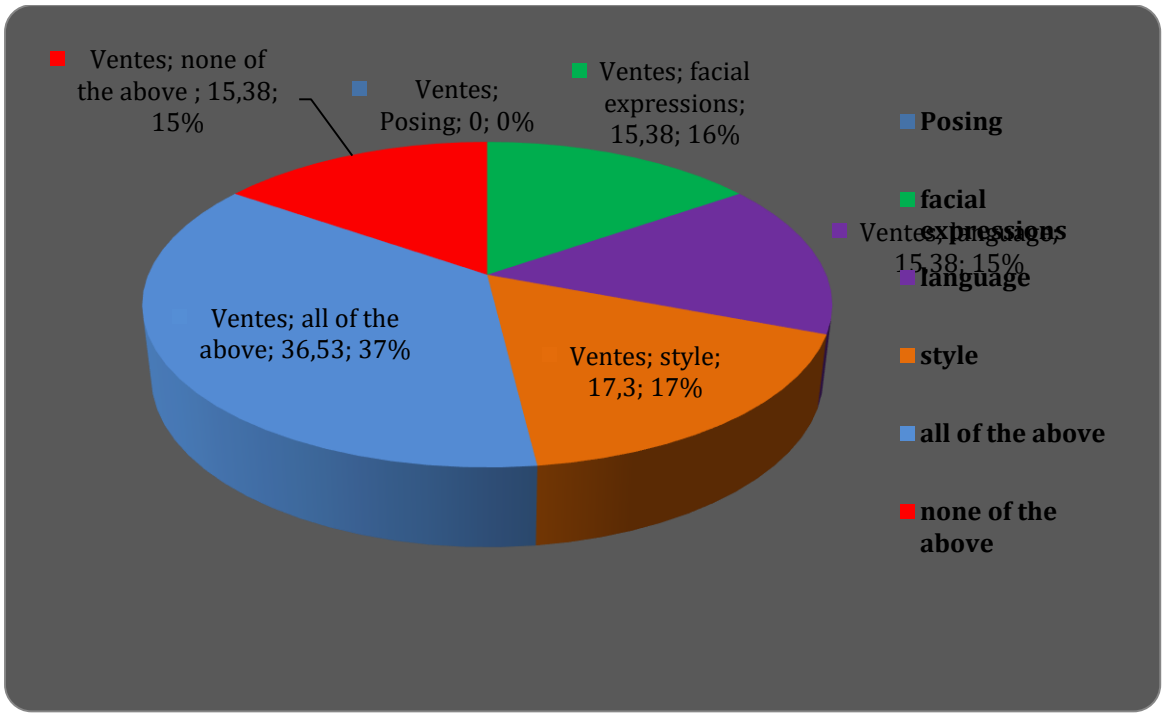


Figure 23: Korean behaviors Algerians youth are influenced by

The statistics show that (16%) of young Algerians are influenced by facial expressions, (15%) of them by language, (17%) are affected by the style of actors and actresses, while most of the participants (37%) are influenced by all of the mentioned choices.

Question Nine: Have you ever watched" The Glory" and" The One and Only series"?

It is crucial to include this question since it is important to know if Algerians did actually watched the two series chosen in this study {The Glory/ The One And Only}.

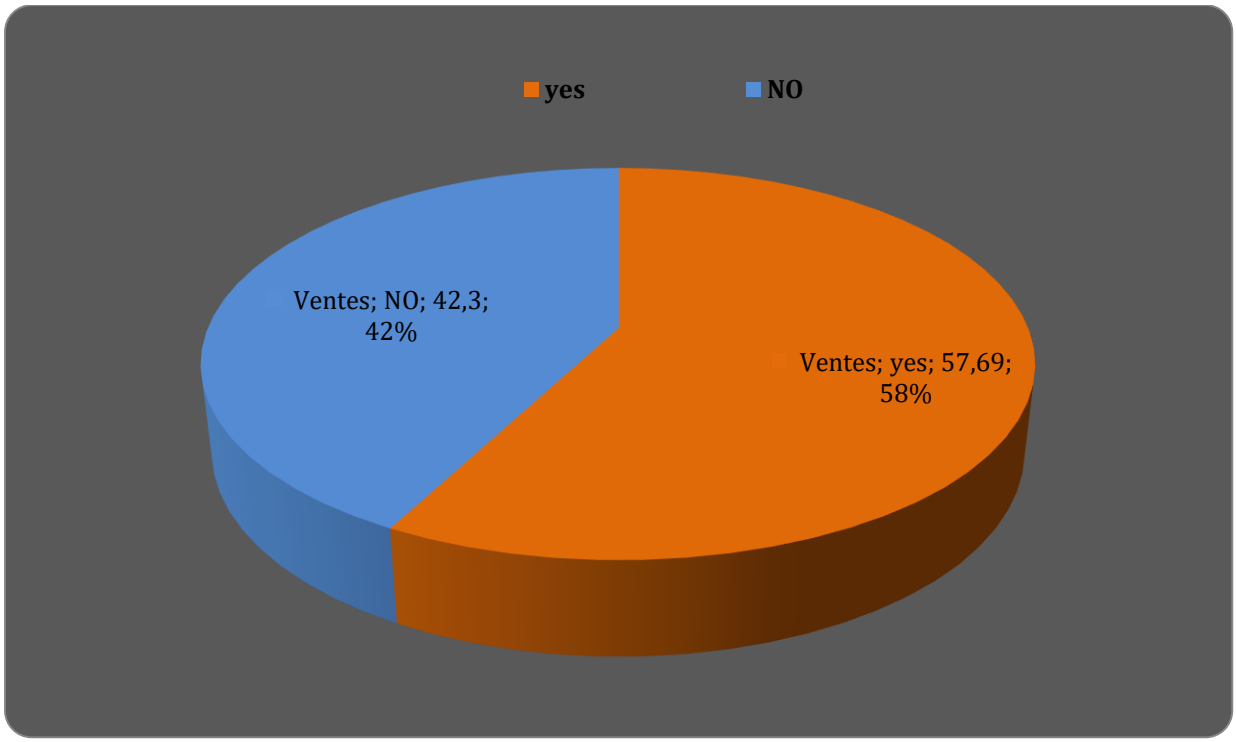


Figure 24: 'The Glory' and 'The one and only' series viewers

Most participants answered with yes to this question (58%) indicating that the two k-series have got a huge Algerian fanatics, yet (48%) others answered with no.

3- Open-ended questions

Question Ten: Does the poster of "The Glory" and "The One and only" series attract you to watch them?

The purpose of asking this question was to discover the audience's perspective on the content of the poster, as it contains a variety of ideological signs. The majority of respondents answered "yes" and recognized the reason behind it. They found the posters to be beautiful and colorful and believed that they reflected whether the series was good or not. Others also found the posters of "Glory" and "The One and Only" interesting and attractive because they seemed vague and hinted at a dark story. Some respondents simply liked this type of series, and one even called "Glory" a masterpiece. Overall, it seems that

the respondents were drawn to the series posters, which grabbed their attention and convinced them to watch the series.

Question Eleven: Have you observed any scenes in The Glory and The One and Only series, which are different from your perspectives? What were they?

This question is necessary because it helps understand the audience's knowledge of the series' events and extract the implied ideologies. The answers vary in this question; some of the respondents claimed that there are no different perspectives, to cite an instance “No”, “ no, I don’t think so”, “ no idea”, I don’t know”, indicating that they are unconsciously watching the series for the sake of entertaining. While others mentioned that there are different beliefs in the two series “yes, there were scenes different from my perspectives like violence, sensitive content, and bullying”, “ yes so many of them like sexual acts , feminism, and a lot of those who love each other from the same gender, and so much of violence and revenge too not forgetting nude pics”; “ yes, I have observed many… the glory contains many sensitive content and it encourages people to be violent and the scenes are not good, and the one and the only supports lesbians; “ yes, actually there were so many of them which are against my own belief, one of them is when that girl has been bullied by her classmates, and when they were burning her skin with a hair dryer…, violent scenes, serpents at the beginning concerning The One and the Only when the father was beating his wife and his child (the girl). These answers indicate that the two series contain diverse ideologies and perspectives different from ours.

Question Twelve: Have you watched any violent or sensitive scenes in “The Glory” and “The one and Only” series, what were these scenes?

The question aims at putting more emphasis on the ideologies of violence and sexuality, and see if the audience noticed them. Most of the respondents

agreed that there were so many scenes about the two ideologies " the violent scenes were too much to see", "yes I did, there are sexual, bullying, and violent scenes too","…when they bullied her using a hair dryer and in The One and Only series when that person killed people", " in The Glory series there were some sexual scenes included and some nudes …and The One and Only when both girls were loving each other (lesbians) …". These answers indicate that Korean series involve so many ideologies.

Question Thirteen: When you have noticed sensible or violent scenes what was your reaction toward it?

It is essential to add this question seeking to know whether the Algerian youngsters would accept such ideas. Part of the answers was as follows" Honestly, I saw that the actors are good at performing such scenes, I kept watching", "normal reaction", "I skipped them", "they were good", "I kept watching", "enthusiasm". Based on that, it is understood that there are people in Algeria who do accept and entertain with such ideas and this denotes that they are highly influenced.

Question Fourteen: Do you think that violence is a way to respond to certain arguments in a certain discussion? Why?

The question aims to find out whether the Algerian youth are dominated by the idea of violence or not. Almost, the majority of respondents agreed that violence is a useful method in such conversations, to illustrate " yes, if it needs to it is okay"; " no, unless a person underestimates you"; " yes, self-defense"; " yes, in some cases"; "maybe", " sometimes yes it's beneficial". From the responses provided, it can be clarified that the majority of Algerian youngsters are for violence as a means to respond to such an argument.

Question Fifteen: do you see there is much focus on including sexual or LGBT scenes in " The One and Only series"?

This question is concerned with The One and Only series, which is crucial for the objective of determining the Algerian audience's level of awareness when watching such a Korean series. The answers were as follows "Yes, there are a lot"; "Yes, Korean series include a lot of such scenes nowadays", " No, there are no scenes like these"; "Hmm a little bit"; " I don't know". The answers were mixed between yes and no. This suggests that the cultural awareness within the Algerian youth is inconstant.

Question Sixteen: Do you believe it is acceptable to include this kind of scene and why?

This question's goal is to figure out if the Algerian youth would normalize such ideologies or not. Some participants agreed that it is a normal act to include them. To elucidate " yes to attract more audience"; " may be, to make a variety and satisfy all tastes", " perhaps", "maybe, it depends on the quality of the audience"; " well, they include them for gaining more popularity, because there are so many people enjoy watching them…". According to the responses, some young Algerians would accept to include such scenes that show that they are influenced by K-series' ideologies.

Question Seventeen: Do you see that this kind of series is against our beliefs as a Muslim person? Why?

The objective of this question is to demonstrate that this kind of series is against Muslim beliefs and would lead to ethical decadence. Nearly, all the respondents agreed that Korean series and the scenes included in them (LGBT, sexuality, violence, atheism) are against our religion. To provide an example "Yes, they are against my beliefs because it is Haram, and favorite violence"; "yes, Allah has forbidden this act for a reason, and as I follow my religion, this act is not acceptable"; " of course, it is against our din, values and ethics"; " of course, because the Korean society is not Muslim, so formally the type of scenes

and culture will not be approved from a Muslim point of view"; " As a Muslim, it is important to uphold our values and beliefs, it is also important to remember that not all series or scenes are against our beliefs, it is up to us to choose what we watch and support content that aligns with our values. It is evident from the answers provided, that the Korean series contradicts our principles as being a Muslim community.

Question Eighteen: As a youngster interested in watching K-series, do you recommend watching them for those who are underage? Why?

The aim behind asking this question is to exhibit that the Korean series are risky to minors, and the Algerian youth agreed on it since the greater part of the answers were " no, I do not recommend it, because it might affect their perspectives and such scenes might become normal to them to apply in real life; " No, I do not advice them"; " No, I do not recommend it for young people because at that age teenagers are so sensitive toward everything "; " No, I do not, the reason is that people underage do not understand that some acts are not acceptable, this may lead them to try it because the series favored them, another reason is that they may find sensitive scenes that are not appropriate for them, that is why I do not recommend them". This confirms the idea that K-series are dangerous to people who are underage since they would affect them negatively.

Question Nineteen: do you think that Korea is producing series only for entertainment or there are other objectives behind it?

From the question asked, we tend to make the audience recognize that Korean producers are willing to deliver hidden messages through their series and impose their culture under the name of entertainment, the replies were provided subsequently "Surely, there are hidden messages behind these series", "yes, sure, there are other objectives like sharing their culture", " No, there are other objectives like sharing violence, sexual scenes, and atheism", " absolutely,

it is not for entertainment, every series has its plot and moral behind it sharing bad acts and sometimes convince them to follow certain beliefs". This demonstrates that the K-series involve intentionally hidden ideologies that would negatively influence Young Algerians.

Question Twenty: Are you aware of the different hidden ideologies included in the K-series?

This question allows us to extract the ideologies implied in the K-series and find out whether the Young Algerians are aware of them. Some answers are as follows, " yes, there are ideologies like widening the ideology of lesbianism, violence and sexuality"'; "Yes, there are some series that claim atheism", "I do not know", "Yes, spreading K-culture"; " I do not think so"; "No, I do not think there are hidden ideologies in K-series", "I do not think that they are dangerous because I like watching them. After all, they are therapeutic". From the answers, it is clear that most of Algerian youngsters are influenced by K-series since almost the majority of them do not know about these ideologies.

3.2.2. Discussion

The method used to collect data is the questionnaire, which includes twenty questions. The participants were asked to fill in the pre-formed questionnaire to retrieve valuable information to enrich the analysis of the two series chosen in this study.

This part of the study will discuss the results gathered from the questionnaire, which was released online in English and Arabic among 52 Young Algerians; aged between 18 and 30 years old from different states in Algeria.

First, the part named personal data involves answers about the age and gender of the participants. Both genders males and females were targeted to

answer this questionnaire; the majority of them were between the age of 20 to 25, and the age span of some others was between 15 to 20 and 25 to 30 years old.

Second, close-ended questions are included in this part of the questionnaire where respondents are restricted to given choices, based on the answers, the vast majority of Algerian youngsters mainly female watch K-series. The main part of participants specified time for watching their favorite genre of K-series which is “drama”; most of the respondents were highly attracted by the plot of the series in addition to the actors and actresses which appeared in question seven. Moreover, Algerian Youth are influenced by all Korean behaviors encompassing “Facial expressions, language, posing and style” and the fact that are becoming highly dominant.

Finally, the last part included open-ended questions; here the contributors had the freedom to answer the questions because we were willing to elicit their thoughts. From the replies, it is understandable that the prevalent majority watches K-series, and are influenced by them, since they do not know about the ideologies implied in K-dramas, they may skip watching sexual scenes, or violent ones, they may commit no reaction to them, they may choose a special genre to watch, yet they still can be unconsciously affected by the ideas involved in K-series since the producers use beneficial hidden strategies in transmitting such beliefs.

Conclusion

The chapter involves two parts, first, it seeks to study the data gathered about the two Korean series chosen in this research paper which are “The Glory” and “The One and Only”. Both series posters were analyzed based on Roland Barthes semiotic theory; some excerpts were taken from the two series to be studied using Norman Fairclough’s three-dimensional model of CDA. To extract the different hidden ideologies in Korean series including sexuality, violence, LGBT, and atheism. The chapter’s second part studied the questionnaire findings and tended to respond to the questionnaire’s twenty questions, to evaluate the level of awareness and the impact of the Korean series on Algerian Youth. The questionnaire template analysis exposed that young Algerians are affected by the K-series.

CHAPTER FOUR: IMPLICATIONS, LIMITATIONS, AND FURTHER SUGGESTIONS

Introduction

The final chapter is divided into three sections: Implications, Limitations, and Further Suggestions. The Implications section emphasizes the significance of the present study and its applicability in the real world. In the Limitations section, the researchers state the challenges they encountered when conducting the research. The last section provides further suggestions for future researchers, recommending other aspects to focus on.

4.1. Implications of the study

The research is important because it can be applied to real-life situations and raise people's awareness. This is particularly relevant in Algeria, where there has been no prior study on this topic. The recent nature of the research provides Algerian researchers with the opportunity to contribute to academic investigations. Additionally, it offers a comprehensive understanding of the ideological dimensions present in the Korean series, providing a clear methodology for them to follow.

The findings of the study validate that Korean film producers' intentions behind producing series are not only entertainment, but the real aim behind it is to transmit ideologies as in the matter of the two selected series "The One and Only", and " The Glory" where the producer is promoting for inappropriate notions as Violence, LGBT, Atheism, and Sexuality. Consequently, this research helps in enlightening people's minds so that they do not accept all that is exhibited, besides it increases awareness towards foreign cultures.

Another implication for the coming researchers who are interested in Semiotics analysis and Critical Discourse Analysis this study sets out as an example for them.

4.2. Limitations of the study

The researchers of this dissertation confronted many hurdles and obstacles during their study endeavors.

To begin with, in the first chapter entitled theoretical framework and literature review, there were so many challenges due to the lack of sources; mainly books, articles, and dissertations related to the topic being discussed. Thus, so much time has been wasted in searching for data, as well as facing a time limitation to fulfill the practical chapter.

Moreover, since the topic has not been tackled previously by Algerian academic researchers, it was quietly difficult for participants to fill out the questionnaire template, because they were deeply impacted to the point where they became inadequately equipped to realize the ideological underpinnings associated with the Korean series. Besides, they found it uncomfortable answering inquiries regarding sexuality and LGBT due to its taboo nature.

The questionnaire was not solely addressed to English language learners, it served Algerian youths, in general, incorporating individuals who do not speak English, which made it mandatory to translate it into Arabic to facilitate it for them so that they could understand and cooperate.

4.3. Further suggestions

This dissertation primarily focuses on the negative influence of Korean series on Algerian youngsters by examining their underlying ideologies. Hence, it is recommended that other researchers select popular Korean series among Algerian youths, or even movies, and analyze them to uncover hidden intentions and underlying ideologies.

Another suggestion, Korean series do not have only negative effects; indeed, one can benefit from them such as; learning the Korean language,

getting to know more about Korean culture, or learning some storytelling techniques from watching Korean series.

Conclusion

The fourth chapter represents the concluding section, it is divided into three main segments; implications, limitations, and further suggestions. The first one is implications where the researchers identified their topic' validity and its capability of being applied in real-life situations. The second section is limitations where they mentioned the obstacles, hardships, and challenges encountered when undertaking the investigation. The last one is a section dedicated to further suggestions proposed for future researchers to guide them through their studies' execution.

GENERAL CONCLUSION

General conclusion

This dissertation’s main emphasis was the impact of the Korean series on the Algerian youths. The research was established upon the hypothesis that there are hidden ideologies delivered through Korean series that have a negative influence on Algerian youngsters. The major purpose of this study was to unveil the hidden messages in the Korean series and critically analyze their negative impact. Two series were selected for this purpose “The Glory” and “The One and Only”.

The current dissertation was divided into a general introduction and four major chapters. The general introduction consisted of a background and an overview of the topic, in addition to the research problem, the objectives of the study, the research questions, and the hypothesis. Besides it contained the research approach, the dissertation layout, and the definition of the keywords.

The first chapter was devoted to the theoretical framework and the literature review, including the main theories of Norman Fairclough’s three-dimensional model of CDA and Roland Barthes's semiotic theory. It also explained some concepts related to the topic argued. It ended up with a summary of some previous studies made within the realm of the research.

The second chapter was entitled "Methods and Procedures." It included a description of the data analysis methods, settings, sampling, research tools, data collection, analysis, and research instruments, notably the questionnaire.

The third chapter was entitled "Data Analysis and Research Findings." It was divided into two parts. The first part focused on data analysis, which included the description and analysis of the series' scripts and posters. The second part discussed the findings.

The final chapter was titled "Implications, Limitations, and Further Suggestions." The implications of the study focused on emphasizing the significance of the subject matter, while the limitations addressed the obstacles and hardships encountered during the research. It ended with proposing some future studies for the coming researchers to build up their research based on the current topic. The dissertation utilized a qualitative approach to explore and analyze the underlying intentions behind the production of Korean series. Additionally, a quantitative approach was employed to a lesser extent, specifically through the use of a questionnaire administered to Algerian informants. The findings of the research showed the Korean series contain hidden ideologies which are Violence, LGBT, Sexuality, and Atheism that have a negative effect on Algerian youths. It can be concluded that the Korean entertainment industry's willingness to produce series was promoting ideologies and implying them on people through the process of naturalization in a way that makes them approve and accept these ideas. Henceforth, the hypothesis which claimed that Algerian youth are influenced by Korean series' inferred ideologies was examined and confirmed to be true.

To conclude, Korea has succeeded in transmitting its ideologies through the production of series, such as "The Glory" and "The One and Only", where both of which involved implicit beliefs that contradict Algerian society and Islamic principles in general. Korea is looking to achieve global popularity and spread its culture not only in Algeria, but worldwide. The current widespread presence of Korean series on social media, internet websites, and free download applications have contributed to this goal. The concepts, notions, and ideas inferred in Korean drama are influencing today's generation, people in Algeria mainly youngsters should not underestimate the embedded risks within it due to their potential impact on their personality, cognition, thoughts, and principles, for they would negatively affect them and lead to morals' degradation.

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APPENDICIES

Appendix: Questionnaire

Dear participants

You are kindly asked to answer the given survey , that is planned to be conducted as a part of master thesis in applied linguistics major. The following template is made to measure your propensity toward Korean series.

As for the data gathered from this survey, it is going to be included in the research paper about the current subject, which is fully academic, that is to ensure your privacy and the anonymity of your answers.

Thanks in advance of your contribution to this study. your help is sincerely appreciated.

Section one : personal data

1- Specify your gender :
   - Male
   - Female

2- Choose your age category :
   - 18-20
   - 20-25
   - 25-30

Section two: close-ended questions

3- Have you ever watched a Korean series
   - Yes
   - No

4- How many times do you watch Korean series in a week ?
   - 1-2 times
   - 5-10 times

- Everyday
- Never

5- Which kind of series are you watching ?

- Comedy
- Romance
- Drama
- Action
- Horror
- Others

6- Actually, if you had a favorite genre in Korean series what would it be ?

- Comedy
- Romance
- Drama
- Horror
- Action
- Others

7- What attracts you most to watch such series ?

- The plot
- The actors and actresses
- The poster
- The trailer
- Others

8- Which behaviors influenced you when watching Korean series ?

- Posing
- Facial expressions
- Language: specific words like (*oppa*, *anneyoung*,…)
- Style
- All of the above
- None of the above

9- Have you ever watched “The Glory” and” The One and Only” series ?

- Yes
- No

Section three: open-ended questions

10- Does the poster of “The Glory” and “The One and Only” series attract you to watch them ?

……

……..

11- Have you observed any scenes in “The Glory” and “The One and Only” series ? What were these scenes ?

……

……..…….

12- If you watched any violent or sensitive scenes in “The Glory” and” The One and Only” series, what were they ?

……

…….

13- When you have noticed any sensitive or a violent scenes? what was your reaction toward it ?

……

……..

14- Do you think that violence is a way to respond to certain arguments ?

……

……..……..…

15- Do you see there is much focus on including sexual or LGBT (lesbian, gay, bisexual, transgender) scenes ?

……

……

16- Do you believe that it is acceptable to include this kind of scenes ? why ?

……

……

17- Do you see that this kind of series are against your beliefs as being a Muslim person ?

……

……

18- As youngsters who are interested in watching Korean series, do you recommend watching them for those whom are under age ? And why ?

……

……..

19- Do you think that Korea is producing series for the sake of entertainment only or there are other objectives behind ?

……

……..…….

20- Are you aware of the different hidden ideologies included in these two series ?

……

……..…….