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Arab Drama Series Content Analysis from a Transnational Arab Identity Perspective

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“Comme l’imagination a créé le monde, elle le gouverne.” (Charles Baudelaire)

ABSTRACT

The scientific contribution in deciphering drama series falls under the discipline of understanding the narratology of distinctive cultures and traditions within specific contexts of certain societies. This article spells out the interferences deployed by the provocations that are induced through the functions of values in modeling societies which are projected through the transmission of media. The proposed operational model consists of providing an à priori design of common Arab values assimilated into an innovative grid analysis code book that has enabled the execution of a systematic and reliable approach to the quantitative content analysis performance. Additionally, a more thorough qualitative content analysis has been implemented in terms of narratology where actions have been evaluated based on the grid analysis code book for a clearer perception of Arab values depicted in terms of their context within the Arab drama milieu. This approach has been deployed on four Arab drama series covering the transnational/national and non-divisive/divisive media aspects in the intention of extracting the transmitted values from a common identity perspective for cause of divulging Arab people’s expectancies.

Keywords: Arab fictions, drama series, national/transnational identity, popular culture, qualitative and quantitative content analysis.

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1.0 Setting the stage

The basic element of this study is composed of a complex concept, which is, identifying the true significance of a nation. It is by assessing Anderson's (2006) reasoning of the term 'nation' that a clearer interpretation is, somehow, represented. According to Anderson, the nation is an imagined community where "... even the members of the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion (Anderson, 2006: 6)." Based on this concept, Anderson proposes an anthropological definition of a nation through the following characteristics: limited, sovereign and imagined: Limited, because even the largest nations need a boundary circumference; Sovereign, due to the enlightenment and revolutionary spirit that was reinforced for the search of freedom that is only guaranteed through the opinion of community members; and finally Imagined, due to a horizontal bond of comradeship that transverses the actual inequality and exploitation that are present in every community (Anderson, 2006: 7). Anderson's (2006) concept of a nation corresponds to the period of enlightenment in Europe that was characterized by the introduction of print capitalism, which produced new communication forms – from newspapers to novels. This media revolution has served as a vehicle reinforcing the idea of imagined communities that are regarded as the basic configuration of the European nations' construction that was created all along the last two centuries (Anderson, 2006: 44).

In this study we will abide by Anderson's theory in analyzing the effect of Arab TV drama series on the Arab nation in terms of verifying whether an imagined Arab community is plausible through our identification of common Arab values deciphered through our use of quantitative and qualitative content analysis on our four chosen Arab TV drama series – that are positioned as such: local divisive/non-divisive and transnational divisive/non-divisive. The rationale that is applied in this research paper is the outcome of various studies in the media and identity field that have identified the effects of media tools and genres on the formation of national and transnational identity structures (Nisbet and Myers, 2010; Smith and Phillips, 2006; Strelitz, 2002; Mihelj et al, 2008; Anastasio et al., 2005; Bruter, 2009; Erjavec, 2003; Madianou, 2005; Gardikiotis, 2008). Consequently, these studies have indicated that transnational identity is plausible when societies are exposed to highbrow media genres and to transnational media tools (i.e. satellite TV) in addition to non-divisive media coverage, leading to boundary expansion. Conversely, however, national identity structures are maintained when societies are exposed to lowbrow media genres (popular culture), local media tools (i.e. local TV) and divisive media coverage, leading to boundary maintenance. Accordingly, several studies conducted in Europe (Eder, 2009: 433-435; Mezek, n.d.:9) revealed that European transnational identity was better enhanced due to the effect of storytelling that was broadcasted on transnational European TV stations. Since drama series are based on storytelling and since storytelling is a major catalyst for a transnational identity formation, this study focuses on deciphering Arab drama series in the intention of analyzing the possibility of the existence of a transnational Arab identity labelled as an "imagined Arab community" (Anderson, 2006: 7) based on common Arab values. In this context, a codebook (**Figure 1**) of divisive and non-divisive Arab values is applied as a basic grid analysis for the interpretation of the Arab values that are depicted from the four chosen drama series analyzed in terms of a quantitative and qualitative content analysis methodology. Consequently, the methodology used in this research paper is built upon a deep literature review that has permitted us to identify the main characteristics of a transnational Arab identity on the basis of common Arab values consolidated in an innovative codebook (**Figure 1**). The theoretically constructed codebook has served as a grid analysis for both quantitative and qualitative content analysis of four Arab drama series where a consistent and comprehensive decoding system, of main transmitted values, laid the path for a deep analysis of potential impact on Arab viewers in the process of verifying the possible existence of a transnational Arab identity formation.

2.0 Interpreting identity structures

The true nature of identity cannot be easily interpreted as it is captivated in an inescapable labyrinth of verbal expressions that render its actual significance as a "prisoner of language" (Herrmaan et al., 2004

see Bruter, 2009: 1499, 1500). So, in order to understand how identity can be identified in society, it is necessary to bypass the personal barrier and identify its various formations that can be translated as social, national/transnational, cultural, political, etc.

Major research on various identity structures have first identified the basic elements of identity formation interpreted through the 'self' and 'others' identity formations. (Duck et al., 1999; Taylor, 1994: 32-34; Anastasio et al., 2005; Madianou, 2005:77-100; Gardikiotis, 2008; Smith, 2001: 22; De Cremer, 2004). These 'self' and 'others' identity structures have revealed a certain detachment for the cause of creating different compartments combined into similarities to form a communal 'we' pattern interpreted as 'us' and 'them' or as in-group and out-group (Anastasio et al., 2005; Duck et al., 1999; Taylor, 1994: 32-34; Madianou, 2005:77-100; Gardikiotis, 2008; Smith, 2001: 22; De Cremer, 2004).

From this basic reflection, the study of an intermixed societal structure could be initiated for a further perspective that can be detected as non-static due to internal diversities – within intermixed societies with cultural differences – (Smith, 2001: 22-23; Anastasio et al., 2005; Madianou, 2005; Mihelj et al, 2008) and due to external influences – such as TV, films, radio, music, news, symbols, etc. (Nisbet and Myers, 2010; Smith and Phillips, 2006; Mihelj et al, 2008; Anastasio et al., 2005; Bruter, 2009; Madianou, 2005; Gardikiotis, 2008; Smith, 2001: 22; Duck et al., 1999).

Moreover, defining identity structure solicits interference within the design of its multilayered framework that is based on historical heritage, which interprets its cultural form, entitled as cultural identity (i.e.: religion, language, gender, race, etc.) (Wintle, 1996 see Bruter, 2009:1500). Cultural identity, therefore, is the cornerstone that triggers an access to better recognizable identity structures identified as social, national and transnational identity structures. From this notion, our search will be based on the assessment of the Arab cultural identity structure where language (Arabic) and religion (dominantly Islam), that are its basic foundations (Ayish, 1998: 37; Kramer, 1993: 174; Keane, 1997:55; Berkey, 2003:61; Hitti, 1963:21; Farah, 1963: 149), play a significant role in formulating its social, national and transnational identity formation.

In order for identity formations to be more comprehensible, for the sake of investigation, they necessitate interaction with society. Accordingly, it is through external motives that societal structures demonstrate their identity formations. Thus, media are essential through their tools (TV, radio, press, etc.) and genres (lowbrow/highbrow) in exerting their effects on society by stirring its means of description identified through identity structures (Nisbet and Myers, 2010; Smith and Phillips, 2006; Strelitz, 2002; Mihelj et al, 2008).

In this study, we will analyze four Arab TV drama series in order to decipher Arab identity patterns interpreted through Arab values in order to verify the possibility of the existence of a transnational Arab identity translated into an imagined Arab community based on a social identification of in-group commonness. However, before we enter into our analysis of values and drama series, it is important to understand the effect of media on identity. In our next step we will briefly introduce the functions of media tools and genres in addition to media coverage and how they can be related to the formation of identity structures.

3.0 The role of media in framing identity patterns

As mentioned previously, media play a considerable role in the formation of various identity models. This has been demonstrated in various studies that have analyzed the effects of media on identity (Nisbet and Myers, 2010; Smith and Phillips, 2006; Mihelj et al, 2008; Anastasio et al., 2005; Bruter, 2009; Madianou, 2005; Gardikiotis, 2008; Strelitz, 2002; Erjavec, 2003).

Divisive and non-divisive media coverage revealed to be main elements in the maneuvering of identity structures in terms of in-group and out-group belongingness. In the intention of evaluating ethnic dissimilarities and gender distinctiveness, the study of Anastasio et al., (2005) examines the role of divisive media coverage to verify how homogeneous in-group structures may become defensive towards

certain challenges that take form within their own social milieu. Additionally, the studies of Madianou (2005) and Erjavec (2003) treat the same concept regarding divisive media interference on social and cultural identity structures (such as ethnicity and religion). In Gardikiotis (2008) study, however, divisive media coverage is tested on political group structures (in-group vs. out-group) who, if not contented with media messages, will regard them as biased and hostile according to their in-group political party (Gardikiotis, 2008: 334).

Consequently, the above mentioned studies indicate that divisive media coverage does lead to divisive opinions of homogeneous in-group members – who are recognized, within society, in forming one unified social structure – towards out-group members. Moreover, this unified social in-group structure would show less divisiveness towards out-group members when exposed to non-divisive media coverage (Anastasio et al., 2005:182, 187, 188). Media, therefore, have the capacity in reformulating social boundary structures by causing openness among societies and diminishing group boundaries, while at the same time, when intended, they are able to reflect social divisions (Anastasio et al., 2005: 190).

Our choice in analyzing both the local divisive/non-divisive and the transnational divisive/non-divisive Arab TV drama series is in the intention of measuring the divisiveness and non-divisiveness in terms of media coverage. So we can estimate that the divisive media coverage is an enabler of national identity while the non-divisive media coverage is an enabler of transnational Identity. Recognizing the divisive media content through the local (Lebanese) Arab TV drama series (*Mourahikoun*) will help us extract the non-divisive media content found in the transnational Arab TV drama series (*Bab El Hara*) that will help us identify the existence of common Arab cultural value(s) translated into a plausible existence of a transnational Arab identity structure, that is, boundary expansion (from national to transnational). Accordingly, for better accuracy in terms of the effects of divisiveness and non-divisiveness, we also chose to analyze a local (Lebanese) non-divisive drama series (*Bab Idriss*) and a transnational divisive drama series (*Rubi*) in order to depict, in utmost precision, the functions of divisiveness and non-divisiveness and their effects on Arab audiences' perceptions.

Furthermore, both terms lowbrow and highbrow media genres became highly noticeable in the fields of media and identity formations. Many studies introduced the aspects of lowbrow (popular culture) and highbrow (aesthetic and intellectual culture) media genres whilst interpreting the dimensions of identity in terms of boundary expansion and boundary maintenance – which are, of course, imaginary as they serve Anderson's (2006) imagined community concept.

The basis of the studies of Smith and Phillips, (2006) Mihelj et al, (2008) Nisbet and Myers, (2010); Strelitz, (2002) indicate the importance of lowbrow and highbrow media genres in terms of identity formations. National or even sub-national identity structures remained intact in terms of maintaining their boundary circumference due to their consumption of lowbrow media genres, whereas boundary expansion was observed through the consumption of highbrow media genres where transnational identity formations where, somehow, detectable (Nisbet and Myers, 2010; Smith and Phillips, 2006; Mihelj et al, 2008; Strelitz, 2002).

In this study, we attempt to extract common Arab values from four Arab TV drama series – two local divisive/non-divisive series (*Mourahikoun* and *Bab Idriss*) and two transnational divisive/non-divisive series (*Rubi* and *Bab El Hara*) – which are of lowbrow genres (since all Arab drama series are considered as lowbrow media genres), so as to decipher, through content analysis, the common Arab value(s) that may indicate the possibility of the existence of a transnational Arab identity formation in terms of the imagined community concept. Moreover, our choice in analyzing Arab TV drama series, which comprise solely of lowbrow genres, aims at testing what values they transmit in terms of commonness and non-commonness. It is, therefore, pertinent to understand that popular culture (lowbrow) has a wide reach in terms of audience viewing (Gerbner, 1958: 90) and since the Arab world consists of eighteen Arab countries that speak the same language and have a shared cultural and religious background (dominantly Islam) their understanding to popular culture is easily accessible. Nevertheless, unlike the European culture that is based mostly on rational foundations (Alterman,1999), Arab culture tends to favor

emotional genre aspects (Pintak, 2009: 203; Siegman, 1962: 49,52,59) which are mostly depicted in lowbrow media genres. Consequently, we may consider that in the context of this study, specifically, the effect of lowbrow/highbrow can be negligible compared to the divisive/non-divisive media effects. Furthermore, the table presented in this study (indicating divisive and non-divisive Arab values – **Figure 1**) will indicate more tangibly common Arab values. It is important to mention, also, that our choice of drama series has been dependent on several studies conducted in Europe where the effectiveness of storytelling (and drama series are a form of storytelling), transmitted through media, has shown a plausible transnational European identity formation (Eder, 2009: 433-435; Mezek, n.d.:9).

4.0 The term “value(s)”: a brief interpretation

Our main objective in studying values for the expectancy of identity formation is due to the fact that identity is logically constructed on the potentiality of the effects of values in determining its formation – in terms of what people believe in and what they value most or least which leads to how they identify themselves as with or against, that is: the “us” and “them”; “we” and “others”; “in-groups” and “out-groups”. As an example is the term applied by **Greca (2000)** who links values to the theory of identity since “He suggested that “value-identities” are important aspects of collectively shared identification that become internalized at the individual level (**Hitlin and Piliavin, 2004: 382**).” The term “value(s)”, by itself, is a complex word that has taken different forms and measures within the fields of social sciences and psychology. Values encompass different connotations in terms of what they are or what they can or cannot define. Values are, therefore, non-tangible signatures that dictate ways of life where human beings abide by them considering them as paths to normative behavior that “must” be accepted and interpreted in rather conventional standards. So values determine the makeover of human life itself, they dictate behavior in terms of beliefs – what is accepted and what is not, what is more significant and what is less significant. Values are, consequently, palpable roadmaps to cognitive thinking, emotional sensations and spiritual desires. From this basic complexity of rationalizing values, it is pertinent to interpret meanings to foundations of societies by giving them perceptible profiles of existence. It is also essential to consider that values do change, and since they are a mixture of mental, emotional and spiritual aspirations, that vary between less important to more important, they are characteristics that, if fundamental, remain embedded within human intrinsic psychological morphology and/or within a social structure itself.

In contemplating the formations and the countenance of societies, it is of mere importance to adhere within the basic analysis of most expressed values. Although sophistication does enter within the design of expressing and articulating the practice of values, some may be as apparent as having the luxury of reading and interpreting obvious and clear headlines (**Spates, 1983:43**) (i.e.: universal values, social national values), whilst others are deeply embedded and must be excavated through deep analysis so that they may be more tangibly detected (i.e.: personal values and social sub-national values that encompass tribes, sub-national identities...). By attempting to define the term value(s) we will divide the concept of this definition into three compartments – universal values, social values and personal values – to be able to understand the undeniable effect of this complex term. Then we will move into analyzing Arab values by setting a logical grid analysis code book (**Figure1**) structured upon the rationale of divisive and non-divisive Arab values.

First of all, values may be considered, in some form, as archetypes that can be incorporated within a worldwide scale of what is *supposed* to be highly valued – i.e. “benevolence”; “security”; “achievement”; “universalism”; “hedonism”; “simulation”; “tradition” (**Hitlin and Piliavin, 2004: 382**). However, from this notion of universal values a term has been applied by Hofstede considering the importance of power distance whilst evaluating what is more important to a society would be less important to another (**Hitlin and Piliavin, 2004: 384**).

By concretizing the analysis of values we move from a worldwide scale analysis to more defined social structures expressed by the term societies. Although, worldwide values are more of a slogan, societal values are more concrete as they define limited scopes of social formations. In general, social values are

identified as: “social class”; “occupation”; “education”; “family characteristics”; “age cohort”; “religion”; “national”; “demographic” (Hitlin and Piliavin, 2004: 370-378).

At a more limited level of the expressions of values, we enter the definition of personal values. But of course, personal values are the basis of social and even universal values since values cannot but move from a micro level in order to take form at a macro level (Hitlin and Piliavin, 2004: 361). By deciphering personal values, it is of mere importance to bring about the functions of human behavior analyzed through cognitive behavior. Wojciszke (1989) presents “three preconditions for the influence of a cognitive value structure on behavior. The structure must be (a) a well-established entity in a person’s cognitive system, (b) activated from long-term memory, and (c) accepted by a person as relevant and proper for conceiving of the current situation (Hitlin and Piliavin, 2004: 381).”

5.0 Common Arab values

Our major concern in this study is the analysis of common Arab social values. As it has been observed in several studies (Nisbet and Myers, 2010; Pintak, 2009; Siegman, 1962; Ayish 1998) the foundation of Arab identity and Arab commonness lies mostly on religion (Islam) and also on language (Arabic). Furthermore, what was detected in the study of Siegman (1962) is a collection of several values that are considered uniting amongst Arab people. These values are the following (they will be integrated as part of the above mentioned social values): “traditions” (that may be classified as family characteristics and social class); “interests” (that may be classified as education and occupation); “feelings” (that may be classified as national and religion) “sympathies” (that may be classified as national, religion and age cohort) (Siegman, 1962: 52). Siegman also mentions four additional values that are the main cause for Arab unification: “cultural”; “linguistic”; “religious”; “sentimental” (Siegman, 1962:49). Additionally, more concrete Arab values are identified by Ayish (1998), which he divides into two components: secular and Islamic. The secular components are: dignity (*karama*); honor (*sharaf*); genealogy or lineage (*nasab*); paternalism (*abawiyya*); eloquence (*fasaha*). The Islamic components are: unity of God, man, and the universe (*tawhid*); belief (*iman*); community (*umma*); worship (*ibadah*); knowledge (*ilm*) (Ayish 1998; 40). Finally, the above-mentioned Arab values together with other identified Arab values (that are both divisive and non-divisive) are listed and summarized in **Figure 1** as an analysis grid that is the foundation of the code book that we have used in the performance of the content analysis (both qualitative and quantitative) on the selected Arab drama series.

Figure 1: Analysis grid

Social and Political Issues	
Non-Divisive	Divisive
<ul style="list-style-type: none"> • Colonialism (anti-colonialism) (Hourani, 1991: 318,325; Farah, 1963: 142,146; Kramer, 1993: 179; Siegman, 1962: 53) • Western political and cultural supremacy (Siegman, 1962:53,58,59) 	<ul style="list-style-type: none"> • Sub-identities <ul style="list-style-type: none"> ○ Ethnic diversity (i.e. Pharaonism, Phoenicianism) (Siegman, 1962:52,53; Salem, 1962: 298) ○ Geographical diversity (Siegman, 1962:52; Hourani,1991:89) ○ Religious diversity: Sunni/Shia (Berkey, 2003: 142; Siegman,1962:52,53,58) • Tribalism (Siegman, 1962:56; Hourani, 1991: 107; Ayish, 1998:36)
Power relations	
Non-Divisive	Divisive
<ul style="list-style-type: none"> • Men/Women/Children relation through paternalism (Ayish,1998:36,44,45; Hourani, 1991:106,120) 	<ul style="list-style-type: none"> • Women and children emancipation
Social relations	
Non-Divisive	Divisive
<ul style="list-style-type: none"> • Honor (Ayish,1998: 36; Hourani, 1991:105) • Dignity (Ayish,1998: 35-36) • Genealogy or lineage (Ayish,1998: 35-36; Berkey, 2003:151) • Eloquence (Ayish,1998: 36-37; Hourani, 1992:52) • Hospitality • Traditions (Siegman, 1962:52; Berkey, 2003: 66-67) • Emotional, Sentimental, Feelings (Siegman, 1962:49,52,59) • Arabic language (Ayish, 1998:37 Kramer, 1993:74; Salem, 1962:290) • Social hierarchy (Hourani, 1991:108; Berkey, 2003:150) • Culture (Pintak, 2009: 203; Siegman, 1962:40; Hourani, 1992:83, 424,425) • Symbols (Hourani, 1991:193-197; Siegman, 1962:59) • Myths (Hourani, 1991:204-205) • Sympathies (Siegman, 1962:52; Hourani, 1991:148) 	<ul style="list-style-type: none"> • Globalization • Individualism (Pintak, 2009:193,203-204) • Multiplicity of dialect (Siegman, 1962:52-53) • Economical unbalances (Halliday, 1996:34)
Ideologies	
Non-Divisive	Divisive
<ul style="list-style-type: none"> • Religion: Islam (....) (Berkey, 2003: 61; Ayish, 1998:37; Farah, 1963:148-152) <ul style="list-style-type: none"> ○ Tawhid (Unity) (Ayish, 1998:38; Hourani, 1991:63) ○ Iman (Faith) (Ayish, 1998:37-38) ○ Ibadah (Worship) (Ayish, 1998:38; Hourani, 1991: 160) ○ Ilm (Knowledge) (Ayish, 1998:39) • Religious authorities (Berkey, 2003:143; Hourani, 1991:158,160) • Arabism (Salem, 1962:298) • Resentment of non-believers (Siegman, 1962:58-59; Salem, 1962: 296) • Dreams of revived ancient Muslim glories (Siegman, 1962:59) 	<ul style="list-style-type: none"> • Umma in Islam (Ayish, 1998: 39; Hourani, 1991: 46; Kramer, 1993:192) • Secularism (Salem, 1962:296; Hourani, 1991: 114,444) • Atheism (Salem, 1962)

Figure 1. Analysis Grid

6.0 Applying content analysis to decipher Arab drama series

By integrating the process of content analysis within this research study we aim to extract common Arab values which may translate to our model of interpretation a, somehow, substantial existence of a common Arab identity recognized as transnational Arab identity based on Anderson's (2006) imagined community concept. Moreover, the significance of content analysis lies within the classification of communication as it is interpreted through an exchange in the formalities of coding and decoding where meanings are revealed, whether directly or indirectly, through the abstraction of multilayered connotations rendered valid through scientific measurement (Gerbner, 1958: 85-86). It would also be pertinent to mention the indispensable implication of content analysis within the function of communication itself that is based on Laswell's model of communication (who says what, to whom, in

which channel, with what effect). However, Gerbner, (1958) considers that Laswell's theory is too limited for such a deep communicative research model such as the content analysis which surpasses more than just a linear communicative form as he considers that Laswell's communication process is stagnated by the "what" as an effect, whilst the content analysis encompasses different intentions of communication forms that might be inscribed through awareness or non-awareness, intentional or non-intentional, direct or indirect giving the message more than just explicit objectiveness per se (Gerbner, 1958: 92).

Consequently, inter-textual analysis is based on the description of actions of "... the interrelationship of characters, to emphasize certain values... (Gerbner, 1958: 88)" that may mark the portrayal of the social structure (Arab society) we intend to decipher through TV drama series while analyzing it at a level of "social equation" (transformed from "private equation of themes") (Gerbner, 1958: 88). It would also be imperative to mention that content analysis digs into the form and context of the analyzed material (Gerbner, 1958: 92-95) for cause of excavating a certain "... event socially determined through a long chain of association in certain cultural context... (Gerbner, 1958: 95)" where the analyst, who is dealing with the subject, must be able to acquaint his personal position in terms of space, time and culture while relating to his content of analysis (Gerbner, 1958: 98).

Further on, our choice of analyzing Arab TV drama series, which are regarded as popular culture (lowbrow media genres), could be rationalized in terms of attaining mass audiences since they are products of mass production. Popular culture, therefore, is "Unlike any other type of culture... [as it is] a full fledged style of living with a distinct pattern of feeling, thinking, believing and acting... (Gerbner, 1958: 90). Accordingly, drama series display a major aspect of popularity; they deal with attitudes and most importantly with social values that reflect facts of actual societies even on an unconscious level (Head, 1954: 176, 179). Drama series also provide a good basis for scientific experimentation since they establish a vital foundation for comparison (Head, 1954: 176).

Our content analysis method will incorporate three groups of content dimensions (interaction, character and behavioral) described by Head (1954) since "Such a description permits one to say with some exactness how literally the dramas reflect the facts and the values of actual society, (Head, 1954: 179)." As such, through our usage of content analysis in deciphering Arab TV drama series our intention is to understand, more precisely, what the Arab society reflects in terms of "... existing attitudes, perceptions and culture (Macnamara, 2005: 3)." Moreover, by applying content analysis our aim is to extract common Arab values and this part falls under the qualitative content analysis that deals with 'narratology' (through the use of Greimas's actantial model in addition to the overview of characters) which "... focuses on the narrative or story-telling within a text with emphasis on meaning that may be produced by its structure and choice of words (Macnamara, 2005: 15)." Additionally, our use of content analysis also falls under the quantitative measurement "... that has its complexities and requires considerable statistical rigor to comply with the requirements of scientific research... the coding task... (Macnamara, 2005: 15)."

6.01 Methodological approach

Our methodology in performing a content analysis to decipher the common transnational Arab values is based on a mixed approach combining:

- 1) A qualitative content analysis through the usage of Greimas Actantial Model (Greimas, 1986) to identify the major actions embedded within the drama and by consequence to have an overall understanding of its potential values.
- 2) A quantitative content analysis of the characters, dialogue and actions. Through this approach, the three dimensions described by Head (1954) will be covered insuring a high degree of completeness of our content analysis.

Qualitative content analysis. The performed Qualitative content analysis covers the totality of the episodes for the four selected series (except for *Bab El Hara* where only the episodes of the second season has been analyzed). For each of the four series the actions have been identified and the six facets

(actants) of each action have been fully qualified as per the requirements of Greimas Actantial Model (Greimas 1986).

This thorough analysis has permitted us to identify the transmitted values by the actants through the usage of our analysis grid (**Figure 1**) in addition to having a complete understanding of the values embedded within the content of the analyzed series.

Quantitative content analysis. The quantitative content analysis has been conducted in accordance with the principles of ‘the scientific method’ (Macnamara, 2005: 8-14), where:

- 1) “Objectivity/intersubjectivity”: is maximized through the selection of a representative sample of Arab drama series using a ‘purposive method’, where the choice of drama series has been dictated by the fact of their categorization in terms of non-divisive/divisive and transnational/national in order to ensure the widest coverage possible for the above identified common Arab values. Within each of the selected drama series a ‘purposive approach’ has been used while selecting six episodes of *Bab El Hara* and *Mourahikoun*, which are our core chosen series used in terms of transnational non-divisive and local divisive, in addition to one episode of *Bab Idriss* and *Rubi* to be analyzed in terms of local non-divisive and transnational divisive, chosen in terms of better accuracy.
- 2) “A priori design”: has been performed through the construction of a code book in QDAMiner where the list of variables (units of analysis) are composed of the elements of analysis grid for Arab TV drama series (**Figure 1**). This code book ensures a multivariate analysis containing a categorization of the relevant messages/values (both positive/non-divisive and negative/divisive) in relation with a transnational common Arab identity.
- 3) An “intercoder reliability” measurement: has been performed by two coders on a reliability sub-sample through the estimation of Cohen’s *kappa* (*k*).
- 4) “Validity”: of the content analysis has been maximized by a thorough understanding of our research objectives as identified earlier in this study and through the preliminary viewing of the content in the process of building the actantial model leading to a careful selection of the sample of media content to be analyzed.
- 5) “Generalibility”: has been maximized also through the selection of the sufficiently large media sample as described above.
- 6) “Replicability”: has been insured through a thorough documentation of Code Book and its guidelines and through the usage of QDAMiner enabling the systematic approach for the content coding.

6.02 Drama series selection rationale

The Arab drama series we have chosen fulfill the task of our study as they display the functions of divisiveness/non-divisiveness and national/transnational in terms of Arab narration. Specifically, our four chosen Arab drama are represented as such:

Transnational non-divisive. *Bab El Hara* - The Neighborhood’s Gate (Produced by MBC group; directed by Bassam El Mulla; written by Marwan Qaouk)

“Bab el Hara is one of the most popular Arab TV drama series watched by tens and millions of people in the Arab world”, “the appeal is cross-generational, and viewership consists of all social demographics from Arab countries (as referenced by Wikipedia)”. The original broadcasting channel for all seven seasons is MBC (which is a transnational Arab TV station based in UAE). Bab el Hara had its début in Ramadan 2006. The series counts 7 seasons (around 31-32 episodes each) until now, all of which were broadcasted during Ramadan seasons. The series – which is a historical drama series – narrates the daily life of Syrian families in a Damascus neighborhood during the French colonialism (in the early 1940’s).

Local divisive. *Mourahikoun* - Teenagers (Produced by Marwa Group; Directed by Seif-El-Dine Soubelii; written by Claudia Marchelian)

Mourahikoun, is a social Lebanese drama series that sheds light on problems and obstacles teenagers face nowadays in addition to how parents deal with them while struggling with their problems as well. The messages transmitted by the series present lots of conflicting issues with traditional Arab values since they comprise the approval and support of pre-marital sex, adultery, infidelity, etc. The series was

broadcasted in 2012 on Future TV (its original channel for its transmission which is a Lebanese station with Arab exposure) it counts 32 episodes.

Transnational divisive. Rubi (produced by Sama Art Production – Syria; Directed by Ramy Hanna; Written by Claudia Marcheliani) the story is copied from a Mexican TV series that was broadcasted in Mexico in 2004 and has been adapted to the Arab context)

Rubi is a social Arab drama series that narrates the story of a young lady who has great love for money to the point that she bypasses the boundaries of Arab social limitations in terms of values and culture. Rubi offends everyone in her surrounding (her mother, her sister, her best friend, her husband...) using disloyal schemes, which lead her to betrayal and deceitfulness. The series is provocative in a sense that we see Rubi performing shocking and unacceptable social and ethical behaviors for cause of gaining lots of money. Rubi was widely broadcasted on several transnational Arab TV stations (MBC 4 – MBC+Drama – CBC) and on a Lebanese TV station that has Arab exposure (LBCI) in 2011-2012 and the series counts 95 episodes.

Local non-divisive. Bab Idriss – The Gate of Idriss (Produced by Marwa Group; Directed by Samire Habchi; Written by Claudia Marcheliani)

Bab Idriss is a historical drama series which narrates the daily life of a Lebanese family who owns a pension (family hotel) in the midst of Beirut during the end of the French mandate in 1943. The series was transmitted during Ramadan in 2011 on LBCI (its original channel of transmission which is a Lebanese TV station with Arab exposure) and counts 31 episodes. Although *Bab Idriss* does carry a great deal of Arab values, yet, it was not transmitted on transnational Arab TV stations such as MBC during its original transmission during Ramadan, therefore, it did not gain huge masses of Arab audiences like *Bab El Hara*.

6.03 Qualitative value analysis on Arab drama series

In this section we will list and concisely analyze the recurrent values that were depicted within the four drama series which we deciphered by applying the actantial model, developed by Greimas, on all actions of the above mentioned series.

Colonialism. Is present in *Bab El Hara* and *Bab Idriss*. In *Bab El Hara*, it is found in one essential action where it is considered as a main value representing bravery that is shown among the inhabitants of the *Hara* who act against French colonialism and western supremacy, thus, strengthening the representation of Arabism. In *Bab Idriss*, it plays a major role as it is the principal axis upon which the narrative is built (it is represented in six actions). This series shows that being against colonialism is an honor and that a person who is with the French or works as a spy for the French is considered as disloyal and deceitful. Although, it is known, that the Lebanese society is more open to the West and more specifically to the French culture than any other Arab society, still, this series promotes the sense of Arabism and anti-westernization among the Lebanese people.

Western political and cultural supremacy. This value is present in *Bab El Hara* and in *Bab Idriss*. In *Bab El Hara* (it is represented in two actions), it conveys the role of anti-colonialism and the resentment of the west that was represented as an instigator to corruption during the period of colonialism. In *Bab Idriss* (it is represented in eight actions), although the value is well represented, yet, it is dramatized in terms of love triangles, it is used as a veil to support the internal love conflicts of the narrative and is reduced to personal actualizations.

Men/women/children relation through paternalism. This value is found in both series *Bab El Hara* and *Bab Idriss*. Paternalism is an important value in *Bab El Hara* (it is represented in three actions) as it defines the construction of the Arab society as represented in the *Hara* where husbands, fathers, and brothers rule and where wives, daughters and sisters succumb. Women are also given the role of paternalism and control on their daughters, daughters in law and sons. In *Bab Idriss* (it is represented in three actions) the value is represented mostly in extreme cases (i.e. as a reaction to adultery). Although it is well

accentuated in this series, still, it does not cover the narrative as there are opposing attitudes that do not spell out the accurate portrayal of paternalism.

Women and children emancipation. This value is found in both series, *Mourahikoun* and *Rubi*. In *Mourahikoun* (it is represented in four actions) this value is central as it conveys the message at its extremes by promoting, to a large extent, the justification of the act of adultery. In *Rubi* (it is represented in four actions) it is the core value of the series as it narrates the story of a young lady who does not abide by any social restriction as long as her personal interests are being met.

Honor. This value is present in both series, *Bab El Hara* and *Bab Idriss*. In *Bab El Hara* (it is represented in six actions) the value is of high importance as it is the instigator of other values such as colonialism, paternalism, traditions, dignity... Accordingly, in this series, the value honor plays an enormous role at all levels and in all circumstances. It is what defines the men of the *Hara* and how women can preserve their honor (by being virtuous and obedient). A man's honor in Arab society is everything, it is defined by his position, his bravery, his importance within society. In *Bab Idriss* (it is represented in four actions) although the value is present, it does not play an essential role as it only deals with the specific actions of the narrative not with the whole concept of the narrative.

Lineage or Genealogy. This value is present in *Bab El Hara* and in *Bab Idriss*. In *Bab El Hara* (it is represented in three actions) the value appears, at a macro level, in terms of interrelatedness and solidarity among the inhabitants of the *Hara*: "I and my brothers against my cousins; I and my cousins against the stranger... (Ayish, 1998: 36)," but also at a micro level in terms close blood relations as the Arab proverb says: "blood is thicker than water (Ayish, 1998: 36)." In *Bab Idriss* (it is present in three actions), the value appears mostly at a personal level (i.e. in terms of interfamily linkage as a reaction towards adultery) a societal level.

Traditions. This value is present in *Bab El Hara* and *Bab Idriss*. In *Bab El Hara* (it is represented in five actions) traditions are well integrated in the series as they take form in everything we see or hear: the clothes, the houses, the streets, the mosque, the Qur'anic verses, the stories, the way women call their husbands and the way sons and daughters call their parents, etc. As a whole this series is a piece of ancient Arab traditions. In *Bab Idriss* (it is represented in three actions) the value is present mainly in terms of architecture (i.e. the pension; the villa of the French colonel; the hospital; the French camp; the village houses; the coffee shops; the souks...), and in terms of cloths (the dresses worn by women are reserved i.e. long skirts and long sleeves, also old men wear the red *tarboush*). The narrative, however, only represents the value in certain actions.

Emotional sentimental feelings. This value is present in all four series *Bab El Hara*, *Bab Idriss*, *Mourahikoun* and *Rubi*. In *Bab El Hara* (it is represented in eight actions), the value is well accentuated as it appears in all the actions of the series and is performed at a deep level by displaying, naturally, how the narrative is operating through the instigation of strong emotions. Moreover, all the characters in the narrative act in terms of their emotiveness, be it for cause of honor, dignity, traditions, colonialism, paternalism, etc. Arabs are usually driven by their emotions and this value is characterized as the main value for the comportment of the personalities in the series. In *Bab Idriss* (it is present in eight actions), the value is represented more in terms of love and sentiments with a bit of honor and patriotism. In *Mourahikoun* (it is present in four actions), the value is represented in terms of love relations, that are most of the time over-dramatized, not in terms of portraying an Arab value. In *Rubi* (it is present in four actions) the value is only represented in terms of love and human sentiments not in terms of Arabism.

Sympathy. This value is present in all four series, *Bab El Hara*, *Bab Idriss*, *Mourahikoun* and *Rubi*. In *Bab El Hara* (it is present in four actions), the value exemplifies inherent Arab considerations that are performed in terms interrelationships among family members, friendships, and in gender support (women sympathize with each other since they). It characterizes the expression of true Arab compassion in terms of revealing in-depth personalization of Arab temperament. In *Bab Idriss*, *Mourahikoun* and *Rubi*, the value is only present in one action and portrays sympathy at a mere humane level not in the Arab sense.

Dignity. This value is only depicted in the series of *Bab El Hara* (it is present in three actions), where it is represented more by women who tend to react emotionally to prove their value and self-esteem among each other and in reaction to male authority that has full power to subdue them. The value in this series is well articulated as it defines the way in which Arab women think and how they act accordingly.

Individualism. This value is present in *Bab El Hara* and in *Rubi*. In *Bab El Hara*, the value is rarely present since the narrative is mainly built on the essence of Arab collectivism. However, the discourse and character which portrays individualism is given a sense of negativity which gives rise to the problematic of the narrative that is counter-fought by the discourse of major protagonists in the series (who indicate opposition to individualism) who act in defense to its detrimental and destructive influence on Arab existentialism. In *Rubi* (it is present in four actions), individualism is clearly articulated and is given a negative approach through the sense of greed, deceit, disrespect, manipulation for material and physical pleasures, etc. Therefore, in this series, the value is characterized as bad and unpleasant and is positioned in being dangerous and damaging to the person who portrays it.

Ibadah (Worship). This value is found in *Bab El Hara* and in *Bab Idriss*. In *Bab El Hara* the value is represented at an overall level by all the inhabitants of the *Hara* who abide in their moment by moment behavior to the rules of Islam (i.e. the way they eat, the way they fast, the way they talk, the way they pray, the way they wear their clothes, the way men treat their wives and the way wives treat their husbands, etc.). Although the value, ibadah, is present methodically at small dozes in all the actions of the series, it is loudly expressed in one action only which caused great dispute and opposition by all the inhabitants of the *Hara* as it is against the traditions and a the Islamic religion that a man gets in direct contact with women who are not from his direct family (i.e. wife, daughter, mother, niece). In *Bab Idriss*, the value is rarely portrayed (i.e. through fasting during Ramadan; when one of the characters marries a second wife which is his total right and *halal* in Islam) and it does not cover the overall way of life of the characters of the series. It is mostly expressed in one action under the term of “Order of Obedience” (*houkum al-ta’a*) which means that a man can bring his wife home by force, under Islamic law, even if she does not want to return to him.

Conclusion (qualitative analysis). In conclusion, Arab values are perfectly represented and conveyed through the series of *Bab El Hara* where their true meaning is naturally performed and personalized by the actors and the ambience throughout the narrative. *Bab El Hara*, theorizes every Arab value which is given its true sense by being fully represented through the discourse, the utterance, the scenery, the clothes, the environment, the music, the housing in addition to the mindset and the feeling. This may bring evidence as to why the series has been widely recognized and distinguished as a renowned Arab series in the transnational Arab arena. As for *Bab Idriss*, the series does display a certain Arab atmosphere where Arab values are present, however, their depiction seems rather feeble and inconsistent as most of them serve the perspective of love triangles that are blended within the characterization of Arab values, causing a significant downgrading to the magnitude of Arabism. This, somehow, explains why *Bab Idriss* was not recognized at a transnational Arab level. Furthermore, non-Arab values are noticeably present (mostly women and children emancipation) in both series *Mourahikoun* and *Rubi*, but are expressed at opposite dimensions. In *Mourahkoun*, the value women and children emancipation is loudly expressed and taken at its extreme as it encourages and places under a positive light the acts of adultery, premarital sex and teen-age excessive freedom. Such values are basically prohibited in the Arab society which indicates why the series did not materialize on transnational Arab grounds. However, although in *Rubi* the divisive Arab values were generally present, still their portrayal was placed under a negative light showing that such actions are detrimental and life threatening, that is why the series has been widely transmitted and recognized by Arab audiences.

7.0 Quantitative value analysis on Arab drama series

In order to perform the quantitative value analysis, we used QDA Miner from Provalis Research (<http://provalisresearch.com/products/qualitative-data-analysis-software/>).

Bab El Hara. The quantitative content analysis was performed on the following episodes of *Bab El Hara*: season 1 (episodes 1 and 2), season 2 (episodes 6 and 8) and season 3 (episodes 6 and 9). The performance of the value coding of 6 episodes (cases) of *Bab El Hara* has shown that main values transmitted are men/women/children relation through paternalism with 30.70% occurrence followed by emotional sentimental feelings with 19.60% occurrence, iman with 8.40% occurrence, traditions with 7.30% occurrence, lineage with 6.60% occurrence, honor with 6.30% occurrence, dignity with 4.10% occurrence, ibadah with 3.00% occurrence, sympathies with 2.90% occurrence and colonialism with 2.90%. It is important to note, that the above identified values are present in most of the episodes (cases) analyzed, permitting us to estimate their presence in the totality of the episodes of the series (in coherence with the performed qualitative analysis). **Table 1** illustrates the details of the performed quantitative content analysis.

Table 1: Bab El Hara quantitative content analysis

Value	Count	% Values	Episodes	% Episodes
Men/women/children relation through paternalism	280	30.70%	6	100.00%
Emotional, Sentimental, Feelings	179	19.60%	6	100.00%
Iman	77	8.40%	6	100.00%
Traditions	67	7.30%	6	100.00%
Lineage	60	6.60%	5	83.30%
Honor	57	6.30%	6	100.00%
Dignity	37	4.10%	6	100.00%
Ibadah	27	3.00%	5	83.30%
Sympathies	26	2.90%	6	100.00%
Colonialism	26	2.90%	4	66.70%
Social hierarchy	20	2.20%	4	66.70%
Religious authorities	14	1.50%	2	33.30%
Western political and cultural supremacy	13	1.40%	4	66.70%
Tawhid	10	1.10%	5	83.30%
Hospitality	10	1.10%	3	50.00%
Ethno history and heritage	3	0.30%	2	33.30%
Myths	2	0.20%	1	16.70%
Culture	2	0.20%	1	16.70%
Dreams of revived ancient Muslim glories	2	0.20%	1	16.70%

The above quantitative analysis results confirm, at a microscopic level, the macroscopic results identified in the qualitative content analysis in terms of major transmitted values. Based on the above, we can clearly identify that main values transmitted by this series are essentially sociocultural (men/women/children relation through paternalism, emotional, sentimental Feelings, traditions, lineage, honor) followed by far by the religious values based on Islam. This can clearly justify its success beyond the traditional Muslim population to reach other religious minorities in the Middle-East and make *Bab El Hara* a plausible enabler for a common transnational Arab identity through the above identified values

Mourahikoun. The quantitative content analysis was performed on the following episodes of *Mourahikoun*: episodes 1, 2, 6, 9, 16, 25 and 29.

The performance of the value coding of 6 episodes (cases) of *Mourahikoun* has shown that the main values transmitted are women and children emancipation with 77.60% occurrence followed by far by men/women/children relation through paternalism with 9.40% occurrence, emotional sentimental feelings with 8.70% occurrence and individualism 2.90%. It is important to note, that the above identified values are present in most of the episodes (cases) analyzed, permitting us to estimate their presence in the totality of the episodes of the series (in coherence with the performed qualitative analysis). **Table 2** illustrates the details of the performed quantitative content analysis.

Table 2: Mourahikoun quantitative content analysis

Value	Count	% Values	Episodes	% Episodes
Women and children emancipation	215	77.60%	6	100.00%
Men/Women/Children relation through paternalism	26	9.40%	4	66.70%
Emotional, Sentimental, Feelings	24	8.70%	4	66.70%
Individualism	8	2.90%	3	50.00%
Social hierarchy	1	0.40%	1	16.70%
Culture	1	0.40%	1	16.70%
Iman	1	0.40%	1	16.70%

From the above analysis we can clearly identify that the overwhelming value transmitted by this series is based on women and children emancipation, which puts this series in clear contradiction with the traditional Arab society.

Bab Idriss. The quantitative content analysis was performed on episode 1 of *Bab Idriss*. The choice of analyzing only one episode is due the fact that non-divisive drama values have been extensively analyzed in *Bab El Hara* making the analysis of one episode sufficient to confirm the values identified during the qualitative content analysis. The performance of the value coding of *Bab Idriss* episode has shown that the main values transmitted are emotional sentimental feelings with 31.20% occurrence followed by men/women/children relation through paternalism with 21.10% occurrence, Colonialism with 13.80%, honor with 10.10%, traditions with 5.50% and hospitality with 5.50% occurrence. **Table 3** illustrates the details of the performed quantitative content analysis.

Table 3: Bab Idriss quantitative content analysis

Value	Count	% Values	Episodes	% Episodes
Emotional, Sentimental, Feelings	34	31.20%	1	100.00%
Men/Women/Children relation through paternalism	23	21.10%	1	100.00%
Colonialism	15	13.80%	1	100.00%
Honor	11	10.10%	1	100.00%
Traditions	6	5.50%	1	100.00%
Hospitality	6	5.50%	1	100.00%
Women and children emancipation	4	3.70%	1	100.00%
Iman	3	2.80%	1	100.00%
Sympathies	2	1.80%	1	100.00%
Tawhid	2	1.80%	1	100.00%
Ibadah	1	0.90%	1	100.00%
Arabism	1	0.90%	1	100.00%
Ethnical diversity	1	0.90%	1	100.00%

The above analysis confirms the results identified during the qualitative content analysis and confirms the non-divisive nature of *Bab Idriss*.

Rubi. The quantitative content analysis was performed on episode 36 of *Rubi*. The choice of analyzing only one episode is due to the fact that divisive drama values have been extensively analyzed in *Mourahikoun* making the analysis of one episode sufficient to confirm the values identified during the qualitative content analysis.

The performance of the value coding of *Rubi* episode has shown that main values transmitted are women and children emancipation with 33.30% occurrence followed by emotional, sentimental feelings with 29.60% occurrence, individualism with 13.60%, men/women/children relation through paternalism 13.60%, dignity with 6.20% and traditions with 3.70% occurrence. **Table 4** illustrates the details of the performed quantitative content analysis.

Table 4: Rubi quantitative content analysis

Value	Count	% Values	Episodes	% Episodes
Women and children emancipation	27	33.30%	1	100.00%

Emotional, Sentimental, Feelings	24	29.60%	1	100.00%
Individualism	11	13.60%	1	100.00%
Men/Women/Children relation through paternalism	11	13.60%	1	100.00%
Dignity	5	6.20%	1	100.00%
Traditions	3	3.70%	1	100.00%

The above analysis confirms the results identified during the qualitative content analysis and confirms the divisive nature of *Rubi*.

Intercoder reliability. In order to increase the confidence in the relative objectivity (or at least inter-subjectivity) of the values identified within the analyzed content, we applied Cohen’s *kappa* (*k*) approach on episode 6 of *Bab El Hara*. A second coder has been solicited to analyze the content of the episode in QDA miner. Then for each of the identified values counted, the two coders agreed that a unit message (i.e. a single dialogue or a single action by a character) is coded with the same value or with different values. On the basis of this count the Cohen’s *kappa* has been calculated. **Figure 2** provides the details of the results of Cohen’s *kappa* calculations broken down to the value level. The value of the estimated *kappa* as per **Figure 2** slightly exceeds 0.8 and this threshold is considered as the minimum “...required for Cohen’s *kappa* which [as cited by Popping (1988) is] the optimal (i.e. strictest) measure... (Macnamara, 2005: 12)” ensuring confidence in inter-coder reliability.

Figure 2: Cohen’s kappa results (Bab El Hara: episode 6)

		Roter #1													
		Western Political and Cultural Supremacy	Colonialism	Men/Women/Children relation through paternalism	Honour	Dignity	Lineage	Hospitality	Traditions	Emotional, sentimental, feelings	Social hierarchy	Tawhid	Iman	Null	Totals
Roter #2	Western Political and Cultural Supremacy	1	0	0	0	0	0	0	0	0	0	0	0	0	1
	Colonialism	0	2	0	0	0	0	0	0	0	0	0	0	0	2
	Men/Women/Children relation through paternalism	0	0	35	0	0	0	0	0	0	1	0	0	1	37
	Honour	0	0	0	6	0	0	0	1	0	0	0	0	1	8
	Dignity	0	0	0	0	2	0	0	1	0	0	0	0	1	4
	Lineage	0	0	0	0	0	0	0	0	0	0	0	0	3	3
	Hospitality	0	0	0	0	0	0	4	0	0	0	0	0	0	4
	Traditions	0	0	0	0	0	0	0	12	0	0	0	0	0	12
	Emotional, sentimental, feelings	0	0	0	0	0	0	0	1	13	0	0	0	1	15
	Social hierarchy	0	0	0	0	0	0	0	0	0	4	0	0	0	4
	Tawhid	0	0	0	0	0	0	0	0	0	0	2	0	0	2
	Iman	0	0	0	0	0	0	0	0	0	0	0	7	0	7
	Umma in Islam	0	0	0	0	0	0	0	0	1	1	0	0	0	2
Null	0	0	0	0	0	0	0	0	1	2	0	0	0	3	
Totals		1	2	35	6	2	0	4	15	15	8	2	7	7	104
Agreement		1	2	35	6	2	0	4	12	13	4	2	7	0	88
By Chance		0	0	12	0.5	0.1	0	0.2	1.7	2.2	0.3	0	0.5	0.2	18.10577
Kappa															0.813724

8.0 Conclusion

In the objective of depicting common Arab values located in Arab drama series, for cause of assessing the possibility of a transnational identity perspective, we were able to construct a comprehensive

content analysis framework modeled upon a core value analysis grid. With the use of this grid, we were able to perform a systematic approach by extracting the encoded transnational Arab values, both with a qualitative and quantitative approach, from four diversified types of Arab drama series. The identification of these values will be the foundation of our future research that will measure their effective impact on Arab audiences in terms of a transnational Arab Identity formation. More so, the originality of the constructed grid analysis code book can also lay the path for future scientific research in the fields of Arab identity and social sciences.

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