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Representation of Egyptian Women in T.V. Series
Mirroring Political and Social Aspects during and after 25th January 2011
Events
(2010-2014)

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Abstract

Since the early emergence of T.V. series in Egypt in the sixties, T.V. series started to depict the community and life of the ordinary people in Egypt, followed by series that dealt with social problems, family issues and psychological concerns. Since then, female roles varied from submissive wives or women striving to prove themselves in society. In 1978, Gaye Tuchman pointed to women's 'symbolic annihilation' from the public sphere as media focused overpoweringly on the activities of men. Has anything changed since then? The thesis upon hand employs Tuchman's "symbolic annihilation of women" in T.V. series to spot out the changes in women's images during a critical time of political and social changes in Egypt's history (2010- 2014)

The study tries to investigate the relation between political changes in reality and representation of women in T.V. In fact, women played a great role in the political changes that occurred in Egypt throughout its different historical stages as much as in the social life. Woman depiction in Egyptian drama continued to either be stereotyped into a passive, weak, subordinate creature or a strong seductive wicked one, or mis-represented as strong manipulative characters who try to rebel on the norms of society through illegal unethical manners. Television still upholds traditional gender stereotype because it reflects leading community standards. In reflecting them TV also supports them, presents them as natural (www.aber.ac.uk).

Feminist media theory, which focuses on how women are depicted in the media, claims that the media fail in representing "women as women" (Parry & Karam, 2001), which means that women are represented in a stereotypical one-dimensional way. It also renders women as objectified in media by the men producers that control the media system (Van Zoonen, 1994: 31) Based on feminist media theory, the study upon hand tries to investigate the changes that occurred in women's stereotypical

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images in T.V. series and whether they were affected by political and social changes and chaos in society at Egypt's critical time of 2011 events and to what extent.

In studying the image of women at this stage and its relation to reality and whether T.V. drama reflected the real images of women at that time or not and why, the study employed an integrated method of approach through a combination of qualitative and quantitative methods that comply to the conventional media industry/ text/ audience. (Creeber, 2015:8) It is distributed into sample analytical study that includes Content Analysis of selected series in each year (2010 to 2014) and Field study which includes In-depth interviews with selected producers, directors and writers, and Focus Group sessions with female audience.

The findings show that there is an actual impact of political changes on the image of women as related to direct political issues in T.V. series during the 2011 events, but it is not sufficiently reflected as it is slightly noticed by audience and T.V. makers. Female audience holds a negative perception to this change and T.V. makers believe in the decline of the T.V. Drama industry in general in Egypt. Thus, Egyptian women's participation in the political life in Egypt at that time was not depicted on T.V. as it was in reality. Scholars call this "symbolic annihilation", specifically caused by absence, silence, stereotypes, trivialization, degradation, under-representation, condemnation, or being featured as incompetent (Gerbner 1980, Tuchman 1978)

From the perspective of T.V. industry, the study concludes that male writers, directors or producers are unaware of the need of fixing the gender gap in T.V. shows, while females are much more aware of the unreal and unjust representation of women in T.V. series. As Feminism "asks that women not be forced to choose between public justice and private happiness", it requests women's right to define themselves instead of being defined by their men and culture. (Faludi 2006:16)

Chapter 1:

Origin and Development of T.V. Drama

This Chapter is an introductory overview of the origins and history of T.V. drama that was originally derived from playacting and then developed throughout ages to reach different genres of T.V. drama that we watch on various media nowadays. Also, there is a brief discussion on the development of studying T.V. Drama with its different genres and its effects on the audience. Finally, the Chapter ends in an overview of T.V. production in both USA and Egypt.

The first beginning of drama must have started as playacting and stemmed from the instinctive human inclination towards mimicking. There is no doubt that drama started on stage and there are many theories concerning the beginning of drama since ages. At the very beginning, Drama was thought to evolve from the ancient rituals practiced with the end of one year and the coming of another, which symbolized the victory of power of life over death; others think that drama started as a type of rite to commemorate the dead to reach immortality and to allow them to lead the living. There are many opinions and theories regarding the initiation of drama, yet most of the aforesaid opinions state that the inception of drama is entwined with the worship of the God, Dionysos, since plays weren't enacted except in the celebrations of that God among the rituals of its worship, and some of the dramatic forms enacted on a stage in celebration of the festivals of Dionysos were tragedy and Comedy. (Habib, 2010)

Drama stemmed from a Grecian word which is either (Drao) or (Dromenon) and the word meant: I do or the done thing. Gradually, many terms stemmed from this late Latin word "Drama" known to most languages of modern Europe and thus words like: dramatic work, dramatic movement, dramatist, drama critic, playacting, treatment, conflict, art, festival, history, group, clubs, .. etc are related to drama.

As Hamada wrote, the word "Drama" has two meanings: the text; the main target for the acting

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on stage regardless of its type or language and the characters that are personified on stage. The other meaning is the serious play of happy or sad endings that tackle important problems and try to solve them. (Hamada, 1985, p.113)

Drama, according to Abdelhalim, depends on the power of the image and its imposing character more than it depends on one ingredient that represents it; whether such ingredient is poetic or rational. The phrase "Drama and arrangement of providence" reveals that it means a series of happenings that are combined in nobleness and sublimity. (Abdelhalim, 1984, p.12) Ashley Dukes tried not to limit the definition of drama only to theatrical works. The expression "drama," in his opinion, covers all artistic works that depend on a series of occurrences that lead to an end and through their connection and unity of action lead to a definite meaning, and this could apply to the novel, cinematic movies and all types of TV dramas. (Alsahy, 2001, p.66)

Dramatic stories were mainly interested in human interaction, and in many works such human interaction is penetrated by singing and music so the art of Opera as well can be defined as a form of Drama. Drama in the Grecian thinking is divided into three parts; comedy which is the playacting performance that leads to laughter represented by the laughing white mask, tragedy which is the opposite of comedy, and it is defined as the playacting leading to sadness and represented by the crying black mask. The third type is the tragicomedy which takes myth stories for its subject. That third type is known as tragicomedy and ridicules the mythical characters a little. In modern drama, black comedy could be listed under that designation. Aristotle related the origin of tragedy to "aithrampos", which is a type of dance accompanied by song that is performed by a choir with the flute. This song is played in the festivals of the God, Dionysos. During their performance of these dances accompanied by songs, the choir members wore goat skin (Tragos) imitating followers of Dionysos. Therefore, that choir members were called (tragoudi); a word that means goats singers.

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The song itself came to be called (*tragôdia*); namely the goat song and this word (*tragôdia*) is the origin of the word "tragedy." The beginning of tragedy goes back to Thebes and that man is considered the father of tragedy. He is the first who wrote about tragedy in the sixth century before Christianity. The origins of tragedy were the myths that evolve around ancient characters and the Gods in ancient Greek history. Tragedy, as the highest sense of sentiments and emotions, was inspired by myths that are narrated about great military leaders. (Sarhan, p.33)

The origins of comedy were more inexplicable than those of tragedy, yet literary and ancient time signifies the practice followed during ancient times in Athens, since people used to participate in parties and festivals known as *Komos*. This was celebrated by merry singing and dancing groups. They used to wear sarcastic outfits to hide their facial features. Such outfits represented monsters and different birds. Those groups performed these festival rituals to honor the fertility gods; the head of which is Dionysos himself. Ancient comedy was a style to express mockery, sarcasm and satire, and then at later stages, comedy started discussing human problems through merry expressions and hence, comedy evolved. There are many types of comedy such as the situation comedy "sitcom", romantic comedy, realistic comedy, high ethical comedy, behavioral comedy and modern comedy. (Arsan, 1985, p.15)

Drama took different forms throughout ages, since it had to cope with the natural development of relevant societies and the social movements' productions representing the relevant societies' thinking and values as theatrical art stems from society and rebounds to society once again. Drama, as all arts of expression, is connected to Man's ability, since the inception of creation, to express himself and the contents of his natural and social environment. With the introduction of radio in 1920, and the transition of drama from theatre to radio, critics and writers had many conflicting views to this new technology at that time. The trade press saw this service positively as it provided access to the mass audience, but

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most critics were not so optimistic as they considered it as an integration of commercial necessity and social good. Critics were worried from the effects of radio on audience. Some feared that it will not fulfill the social interaction process, and being a one way process will have diverse effects on the content introduced. While others feared that it might be too effective as a result of its easy access to the audience. (Walsh 1993, 5) Changes were made in the dramatic performances that were performed on stage to adapt to their broadcasting on radio as the pace fastened, scenes were shortened. From 1930, more dramatic forms were developed, and critics started to write about radio drama as a genre that should offer positive social values and reflect high culture. Commercial producers of soap operas were accused in 1939 of not having any social responsibility in presenting content just to engage the listeners. (Walsh 1993, 6-20)

Later on, TV drama developed as an artistic form that emerged with the discovery of television to narrate a tale or a story by personifying the tale through characters performing on TV screen. TV screenwriting is, before all, an artistic form of writing and its exemplary form is the well-known screenplay genre and the screenplay plan. Screenplays are considered the complete and comprehensive expressions of the writer's ideas to a great extent. Stories or the narrative text is the backbone of TV drama. The main constituent for T.V drama is the text. It is a combination of many forms of arts; narration (the plot, characters and time), theatre (conflict, ideas, music and dance performances) and cinema (images and sounds techniques, montage, lightening, etc). (Heikal, 2016: 9-10)

Due to Samia Aly in her book "The Basics of T.V. Drama", elements that constitute any dramatic work whether in T.V or radio are the idea, characters, conflict, events or action, plot, and climax. A good idea must, firstly, be interesting to the greatest number of audiences; secondly, it must have a humanistic value. Thirdly, it should not be so imaginative so that the audience would believe it. Fourthly, it should discuss an issue that people face, then it should evoke emotions. Finally, it should

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be focused, definite and clear (Aly, 2009, pp. 124- 126). In the process of characterization, each character should have its unique personal traits that constitute his or her personality. There are different definitions for personality. J.B. Watson (1930) defined Personality as " the sum of activities that can be discovered by actual observations over a long enough period to give reliable information" (Mangal, 1998, p.253). Also, personality is defined as the sum total of all biological innate dispositions, impulses, tendencies, appetites and instincts of the individual and the dispositions and tendencies acquired by experience. (Mangal, 1998, p.253)

Each character is built up of certain traits. Allport set a psychological interpretation for defining the "Traits". It is a "generalized and focalized neuro psychic system with the capacity to render many stimuli functionally equivalent and to initiate and guide consistent forms of adoptive and expressive behavior." (Allport, 1937) Each personality is relatively stable and consistent to help the person to adopt with his society. Personality is determined by personal factors (as physique and sex) and environmental factors such as home, family, school, society, etc. The writer should be aware of all aspects of his character before creating and depicting it with its minute details as his or her costumes' style, manners, behavior, mood, and the kind of food he or she likes, his way of thinking, hopes, desires, fears, distinctive traits that may even be unmentioned in the story. Depicting characters requires the writer's efficiency in using words that achieve his purpose to reflect these character's traits and emotions. Also, every action of each character should be associated to a convincing characteristic of its traits. The shorter the story is, the less complicated characters should be. There are two kinds of depicting the characters: either directly conveying the character's traits or indirectly through revealing certain facts and leaving the audience to grasp the character's traits by his own, which is achieved through: description, the location or the place and environment of the character, his actions, gestures and uttered words in dialogues or monologues. In other words, there are two methods in depicting the

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character: the stable traits (name, facial and body features, common looks, costumes, occupation, the places where the character appear) and the changing traits of character (the way of walking and moving, gestures, facial expressions, the eyes look, his or her words, the dialogue, his conscious or unconscious motives) (Aly, 2009, pp.126- 143)

Television Studies

Since the 1990s “Television Studies” has become a frequently applied term in academic settings. In departments devoted to examination of both media, it parallels “Film Studies.” In more broadly scattered departments of “Communication Studies,” it supplements approaches to television variously described as “social science” or “quantitative” or “mass communication.”(Newcomb 2005, 15) Social psychologists, sociologists, economists, political scientists, and others began to examine television to answer questions and provide information to fully understand the medium. Newcomb argued that it was the development of “Cultural Studies” in Britain that initiated more analyses of the medium, among other “cultural” topics, with an underlying devotion to ideology criticism. This work was mainly drawn from Marxist social and cultural theory, as well as on other “continental” philosophies. Thus, the perspectives of the cultural studies were quickly taken up in the United States and constituted a main influence on the development of television studies there. In turn, British and other European scholars – and later, Asian, and Latin American scholars as well – were also monitoring the television produced in the United States as sites for analysis or theory development.

A third influence in television studies was the critical sociology, where scholars drew on the work of the Frankfurt School of sociocultural analysis, who viewed television as the newest in a line of “culture industries” spreading false consciousness, turning masses of popular culture users into mere fodder for pernicious political control (see Horkheimer and Adorno, 1972).

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A fourth influence is the range of film studies expanding in academic settings. Film studies were concerned with “Art” films, and, as with television, many analytical approaches were modifications of literary studies. In spite of the tendency to study popular American film, to study “Hollywood”, drew many from the study of television earlier, by the 1980s, a number of film scholars were also focusing on television.

While “spectatorship” had become a major topic of film analysis, the domestic aspects of television viewing, combined with its role as advertising medium, repetitive or serialized narrative structures, and genres merged within the television schedule, led to serious reconsideration or revision of notions regarding actual viewer experiences” (Newcomb 22) The study of audiences was regarded as a major topic in the study of mass media by the British cultural studies. With the analytical approaches had developed around Stuart Hall notions of “encoding and decoding” television “texts, the notion of the “active audience” became a central precept in much of this work. This precept was also used in earlier studies of “media effects” and a range of “ethnographic” approaches, drawn from anthropology replaced or developed the “survey” and “experimental” methods of social psychologists. This focus on audience activity became a major focus of the evolving television studies field, which also influenced the development of a range of feminist approaches to media and culture (Newcomb 22) . Television was described as a more “feminine” medium because of its domestic setting and, in the US industries, its continual flow of advertising that were usually directed to women as major consumers in households, resulting in the consumption of Feminist theory of almost all previous approaches to television.

Charlotte Brunson further conducted another survey on the move toward audience studies and the central influence of feminist approaches to the medium. She argued that Television studies in the 1990s were characterized by work in four main areas; the work on the interpretation of the

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television text and the new media descriptive anthropology of viewing which analyses both the contexts and the social relations of viewing. The third area is the “production studies”, and the fourth area, that of television history. (Brunsdon, 1997, pp. 1647–9)

Indeed, television has also become the place at which several theories and methods such as “the social sciences” or “the humanities” or “critical theory,” are combined together. A cluster of important historical studies by William Boddy (1990), Lynn Spigel (1992), Christopher Anderson (1994), and Michael Curtin (1996) analyzed television as the site of policy struggles, to television’s role in a new domestic context, to the role of network policies, to television’s intersectional struggles with the film industry, government actions, and documentary production.

Study of T.V. Genres

Television studies analyze T.V. shows due to their relation to certain categories that combine T.V. works that have similar characteristics together, that is called genres. Following is an overview of the main historical forms of TV Drama as a genre, with its detailed composition of meanings which aims to produce specific spectatorial effects.

As it was stated earlier that the original format of T.V. drama was drawn from the theatre and particularly the Aristotelian drama which was later developed into the “teleplay” to form the basic structure of Television Drama in the early ages. The teleplay relied on the unity of action, typical of the traditional, Aristotelian Drama. And it happened not only when the shows presented literary plays, with performances and staging methods similar to the theatre, but also with texts written totally for the silver screen, from writers such as Paddy Chayefsky, Rod Serling, Reginald Rose, Sydney Newman and Cassiano Gabus Mendes. These texts gradually developed to combine the specifications of the new medium, , focusing on interpersonal relations that result in a dramatic crisis that evolved in a sporadic sequence of connected scenes to reach the climax and the resolution. (Silva, 2015: 134)

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Teleplay continued to be the dominant format of Television Drama till the emergence of Serial Dramas with specific subgenres, “like western (Bonanza, NBC, Maverick, ABC, and Gunsmoke, CBS, are all classic examples), adventure (Zorro, Disney/ABC, and The Avengers, ITV) and science fiction (Doctor Who, BBC, and Star Trek, NBC), just to stay with some of the most relevant shows.” (134)

The structures of these series presented a tutorial moral in an episode that has a singular plot, with beginning, middle and ending, usually depicting the protagonist with unchangeable values and superior over the antagonist. Thus, there is no development in characters that are presented as plain flat repeatable characters. Another dramatic form: the feuilleton was brought to television from literature and radio, which was later known as telenovela or soap opera. While teleplay is derived from classical literature, telenovela was taken from popular novel and melodrama. The feuilleton structure is not in the form of episodes, but in chapters. The episode has a narrative situation that rises from the dramatic unity, the episodic plot does not repeat itself, although its structure might be duplicated. The chapter gradually unveil the plot and creates dramatic situations aiming the daily attendance. Therefore, the episode solves the plot during one structure and the chapter expands the plot, delaying the resolution of dramatic situations. (Silva, 135)

Creeber, in his book “The Television Genre Book” stressed on the importance of analyzing the content of T.V. drama, classifying it into genres and subgenres in which similar characteristics are to be attributed to the same genre or category. He clarified the common possibility of combining more than one genre in the same work, which he called “serial hybrid”. (Creeber 2015pp.1- 17) In his book, he put forth the different T.V. genres that are distributed as follows: T.V. Drama, including crime series, detective series, police procedural, action series, Western genre, Teen Drama, Hospital Drama, Documentary, Costume Drama (romances and adaptations of narrative classics), Telefantasy (mixture of science-fiction, horror and fantasy), Science Fiction, Postmodern Drama (Naturalistic), Soap Operas

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(should be related to emotional realism, the thing that made it crucial for feminists approaches to study Soap Opera as a genre. (78)), Telenovela, Comedy which includes Sketch show, Stand-up Comedy, Situation Comedy (family sitcoms, workplace sitcoms, Gay Sitcom, Pannel Show, Children Television, News Programmes, Educational Programmes, Natural History programme, Travelogue, Docusoaps, Reality Talent Shows, constructed reality Shows, Makeover shows (transformation of object or person), Children's Cartoons, Adult Animation and Popular Entertainment.

In the discussion of genres and debates about television, the study of soap opera has been particularly significant. The ways by which soap opera has been studied and defined has influenced the development of television studies as “work on soap opera has allowed an entrée for feminist work on television; it has also provided the basis for cross-cultural explorations of considerable richness”. (Geraghty, 307) Charlotte Brunson, one of the most prominent writers on soap, has presented many writings about the way in which issues of feminism, femininity, and identity are the subject of soap opera. Work on soap opera was developed by theorists that are interested in the relation between feminist film theory and US daytime soaps at a time when feminism impacted the academic world. A more common approach was to view soap as a female-orientated narrative in which women were central. Feminist film theory had struggled with the situation of the female spectator, but soap opera seemed to offer women stories that could be understood from their viewpoint. (315) . Brunson proposed that soap operas required feminine skills as their stories paid attention to the complex private domain which other genres ignored. Soaps highlights emotional relationships in a way that is considered in “a woman's space,” a term drawn from the feminist demand that women involved in political or social activity needed their own space. (315)

Christine Gledhill and others the predominance of stories about families as an important element in soaps that categorized them as melodrama; a term that could be used to define soap's

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emphasis on women's voices and domestic spaces, the usage of *mise-en-scène* and music to express what could not be spoken and the values of good and evil. (103-124) Categorizing Soaps as part of melodrama had the advantage of allowing soap opera to be constructed alongside the women's film, the romance, and the costume drama as a distinct form of popular culture. On the other hand, there was the other direction that pulled them away from women's culture to be regarded as a vital form of television rather than a separate women's space. Theorists as Brunson applied textual work on soap opera that involved the audience in a study of the text. This positive view of the woman viewer was resumed in more recent studies. As Baym (2000) who describes a US daytime soaps website as being "not only a place in which female language styles prevail but also a place in which there is considerable self-disclosure and support on the very types of female issues that provoke flame wars (if raised at all) in so many other groups" (p. 139).

TV series or TV drama form some of the most important content and artistic works presented on television and that type of dramatic presentations has a lot of popularity and attracts many followers from different ages. Although new forms of media as the Internet, mobile and other media apps have developed quickly, television remains the main news sources for people (Gerbner, Gross, Morgan, Signorielli, & Shanahan, 2002; The Pew Research Center for the People & the Press, 2011). Nielsen stated that television is an all-time high viewership despite the occurrence of other digital communication platforms such as YouTube or Facebook (Morgan & Shanahan, 2010). Thus, the significance of television effects is still significant in today's world.

Study of Media Effects

The scientific study of media effects began from the early days of the 20th century. Lippmann (1922) asserted that people could base their views of the world on the information they received through different channels of mass communication. Later on, in the middle of the 20th century, and

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with the development of technology, media industry witnessed a growing age with media messages affecting various societies. Therefore, the study of media effects became one of the major focuses in the field of mass communication (Nabi & Oliver, 2009; Perse, 2001) . Researchers have classified media effects into different classes or categories. Bryant and Zillmann (2009) have divided them into five categories: behavioral, attitudinal, cognitive, emotional, and physiological. Behavioral effects happen when the media message's effects on the consumer generates certain actions (p. 13). Attitudinal effects result when media influence message consumers' opinions, beliefs, and values (p.14). Cognitive effects arise when media change the consumers thoughts or believes (p. 14). Emotional effects occur when media deliver certain feelings (p. 14). And physiological effects when excitement or other physical bodily reactions are aroused from media consumption. (p. 14)

Some studies attempted to identify Egyptian audience's uses of T. V. drama and some other studies tried to identify the effects of T. V. shows on Egyptian viewers; especially concerning their cultivation effect as it has an important role in the process of forming individuals' and social conduct in any given society. TV drama has an important role in the process of change of the recipients' values and behavior such as traditions, customs and prevalent conventions. Therefore, TV drama is considered a two edged weapon since it could play a major role in the change of values and inclinations of recipients of such art; a matter that makes the process of gaining new values by viewers of TV drama more effective as a result of the cultural environment and the economic structure of such drama and through broadcasting them on TV screens. Originally, cultivation analysis was created to study the effects of television programs on viewers' perception of violence (Gerbner, 1969; Gerbner & Gross, 1976a; Gerbner, Gross, Signorielli, Morgan, & Jackson-Beeck, 1979; Signorielli & Morgan, 1990). However researchers have extended the theory to investigate a broad variety of other topics such as political orientations, sex roles, aging, family relationships, environmental attitudes, science, health,

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religion, race, and occupations (Shanahan & Morgan, 1999).

Contrary to other mass media approaches that perceive audiences as passive recipients of messages, uses and gratifications (U & G) highlights individuals' role in selecting, interpreting, and responding to media messages as it begins its study by the audience's point of view. Uses and gratifications has become a useful research tool to study how media influence can be socially and psychologically changed by individual differences and choices (Rubin, 2009).

Drama, whether T.V., radio or cinema, is a storytelling of fiction or history. Storytelling is an important, lasting social activity as it explains the world and provides logic to hidden human activities. It is a "practice of ordering and attribution of meaning". (Mee & Walker 2014: 13) The narrative's structure must include an ending that features the overall meaning and rearrange the elements into a substantial whole. The finale of a narrative also has a moral function as it delivers judgments of human behavior, on good and evil, and on the mistakes and bad deeds they commit that are usually not punished in real life. Narratives also provide a unique superior point of view to their viewers, that no characters can have. (Mee & Walker, 13)

Artistic social drama is just an adaptation of reality, since it is not an identical copying from the reality and not a journalistic work that explores the details of incidents. The idea comes from reality and reality comes from society and the active individual is the force within the social interaction circle, and the effect of such artistic works displayed on television is monitored through tracking down the reactions of viewers and the popularity of this type of artistic works including the important and coexistent social issues they tackle and their agreement with current social conditions. The social dramatic representation and the sad, violent and stimulating outbreaks in the human soul that are caused in reaction of such artistic works are considered to be the point of importance concerning the role of these artistic works. Current TV drama has many characteristics; characters are many, subplots are

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numerous and divergent and each viewer chooses what agrees with his inclinations and thinking especially if the artistic work is a series, then the viewer would be looking forward to what will be displayed on the next days and that is what is known as causing excitement and suspense.

TV drama deals with some issues and characters that viewers see as stereotypical representations of such issues and characters to inform viewers of different aspects of the life of different groups and their conduct in society. Therefore, media doesn't always reflect what happens in the real world; rather it cultivates a world that seems real and most viewers think of it as reality. The viewer recipient of TV drama could accept the world presented to him on TV screen as real because he is unaware of the effort exerted to create that fictional reality. Such viewers become only entertained and amused and after some time, that fictional world created by the media becomes the real world in the minds of most viewers and some of them couldn't discern the difference between the fictional world created by the media and the real world. The cultural and social effects of T.V. drama has always been assessed by applying Cultivation Theory that was developed by Gerber, with its two main concepts of Mainstreaming and Resonance. T.V. has created a coming together of attitudes in its audience through three main processes; blurring (or recognizing social differences in audience), blending (the audience's different opinions and directions into one main stream) and bending (audience's direction to the same as reflected in the works presented). (James, Watson, 1998, pp. 67- 68)

From the point of view of historiography, many films may be fictional, but all films are documentaries. Mee (2014) argued that also non historical fiction films will still provide an insight into the regimes of personhood that were prevalent in our period. They will show the social norms, atmosphere, political and economic backgrounds to the age we are living in. They will inevitably reveal aspects of human life that were considered necessary in order to present a person on the screen. So they will show our behavior in a certain period of time to the future and the circumstances that

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constituted this behavior. (16) The background actions that are in the margins of the frame, the clothes and the materials used are more interesting and important than the central events in portraying a certain historical record of society in a certain time of history. (17)

Arabic drama has achieved the highest viewing rate for audience since it derives its content from real life experience and situations, thus, granting the viewer the chance to watch experiences that resemble his own. Hereby, it will have a great influence in helping audience to face and participate in social problems and deal with the current issues of society. (Refaai, 2003, pp. 9-10)

People consider T.V. drama as an objective art that expresses society so it is both affected by it and affects it as well. T.V. drama depicts a number of characters in society that meet and struggle in a certain environment that has a common collective mentality. It is an art that presents discussions that connect the individual to his society. It also presents models for accepted attitudes to convey its culture to all sectors of society. Sometimes drama goes beyond its function for entertainment, trying to express ideas and emotions, not just recording daily life. (Aly, 2000, pp.44-48)

A study which was submitted in Egypt in 1997 on the role of drama in shaping women's conscious claimed the very high percentage of women who watch T. V. drama on daily basis. 90% of illiterate women are keen on watching daily T.V. series while 68% of educated women usually watch them and 82% regularly attain their knowledge and information from T.V. series. (Radwan, 1997, p. 303) Thus, T.V. drama plays a vital role, especially for illiterate women, in cultivating certain concepts and ideas to reflect real social, political and cultural issues of its society. This is due to its wide spread effect and attractive qualities that it possess.

Moreover, T.V. visual drama has a great power due to the reality of its characters and ideas. Studies about the image of American families in films and series emphasize that T.V. drama is a very important source in forming a stereotypical image of a certain society for audience in another society.

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This confirms that drama depicts social reality of its community and participates in forming its national image as well as introducing the society's traditions, values and norms that define its cultural identity. (Reda, 1993, p.226) Drama is not only intended for entertainment, but it also offers a lot of information about issues in society and a method of satisfying the audience's needs for gaining knowledge and experience. Thus, the media value of dramatic works lies in its ability to transmit ideas and embedded concepts that indirectly affect the viewer which will not be effective if the message is directly conveyed through instructional program or so. (Abdelhalim, 1984, p.123)

Potter argues that there are three main dimensions that form the reality that audience grasps from T.V; considering it” the magic window” through which the spectators view T.V. as an exact manifestation of reality so children consider T.V. the magic window through which real ideas and images are depicted. (Potter, 1992, p.392). Second dimension is “Utility”; considering T.V. as an the assisting guidance for audience that presents useful information. Some audience considers the knowledge consumed from T.V. as a valuable assistance to help them in their own problems and others consider it a mere useless reflection of everyday life so they do not expect to learn any new thing from it. (Potter, 1992, p. 392). The third dimension is the “Identity” which is the degree of matching between the spectator's real life and characters or events on T.V. as T.V. drama expresses strongly the audience's emotions when it is very similar to reality. (Potter, 1988, p.41)

In the age of digitization and online availabilities, films and T.V. shows, whether old or new, became accessible anytime anywhere. “In digital information systems there are no audiences: everyone is a user.” (Mee,2014:18) For Mee, digital processes strip the original work from its historical essence as it is easier for anyone to cut and paste pieces footage from one text to another. The problem, then, is that anyone can mess around with a text with no regard to its integrity. This will lead to its being isolated from its origins and thus will transform from text into mere data. We need history as it “often

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lies at the core of the self-account that attempts to guide and justify actions.” (Mee, 23)

Development of T.V. Drama Production

Nelson, in his book, *T.V. drama in Transition* (1997) discussed the differences in practice and watching of T.V. and cinema, as T.V. production is considered a later form which followed film production. He argued that the differences between both media have diminished in the modern age due to the successful production of television films and series that have their origins in feature films, in addition to the evolving technology in home videos and cinema screens which helps more in blurring of boundaries between them.

Production methods of T.V. and films were growing fast in Britain in the 1980s as many companies turned to producing feature films to be broadcasted in the slots on T.V. Unlike film production, T.V. production, in its early phases used to have a significant constraint in its studio which lied in the space in which the character is placed. This was due to the early limited shooting techniques in the studio production, for example, the development of telephoto lenses for T.V. and multi- camera studio so that many cameras can operate at the same time without appearing in each other's field of vision. Moreover, new techniques were developed as the development of close- ups in T.V. drama to defy the poor resolution of the image in longshots. Another distinction between T.V. and cinema is that T.V. concentrates on a single object that is due to the multi- camera studios, which differs from the cinema single- camera that shoots wide- angles.

Nelson argued that despite the growing technology in T.V. production of films, from using single cinema camera to using high technology in sound systems and flat screens, they will not be able to compete with films that are presented in cinema. Nevertheless, he pointed out that T.V. viewers have the advantage of viewing other lives parallel to their own without having to pay any effort in going out

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and paying money. Hence, a direct relationship is achieved between audience and characters in T.V. as the audience gets too involved in the details of their lives, 'character and viewer seem to inhabit the same space' (Nelson, 1997, pp. 18-19). T.V. audience do not feel the presence of two spaces, that of the living room and the screen world, which the cinema tried to overcome through darkening the surrounding space and sound systems in order to engage the audience in the screen world so that they forget about the surrounding environment.

T.V. content varies from soaps, news, single plays, drama series, quizzes and shows, interrupted by commercial advertisements. Since 1960s cinema was the primary source of acceptance between people in the UK. As a result, the impact of any other source of T.V. drama has diminished. However, the emergence of new concepts and new readings among audience and researchers has contributed in the development of new dramatic forms as the appearance of multiple stories in soaps that are open-ended. These forms gained a lot of acceptance among audience in spite of diminishing the role of plot and resolution narrations and it's giving more privilege to the actor's performance. (Nelson, 1997, p.22)

Nelson called this new dramatic form "flexi- narrative" in order to describe the frequent cutting and quick turnover in events, creating multi narrative segmented structure. He claimed that T.V. has always gained the tendency for rapid change of shots, when compared to cinema images that have more depth and complexity in each shot. In addition, audience nowadays (quality audience) possess more skills in catching more information through cut overlapped shots due to their growing experience in T.V. literacy so they became more aware of the established pattern of modern artistic complicated forms. These forms of loosened interrupted narratives also makes use of music, filmed with single camera and edited on digital films which makes it closer to films, with the exception of soaps that request fast time for production. This new deconstructed "multi- flexi narrative" was first originated in

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MTM (Mary Tyler Moort) stable in Los Angeles and particularly Hill Street Blues in 1980 although soaps were common since 1970s in "Hill Street" that drew a large number of audience for giving them excitement and anxiety in their open endings. (Nelson, 1997, 24)

Byerly, in her book *Women and Media* (2006) tried to explore the ways in which the relationship between women and media industries is carried out in a patriarchal capital media world, as she named it. She stated that most analyses of the environment of the media industry have considered it through a “gender-neutral lens, making it difficult to see how women and women’s interests are implicated in this trend”. (76) This, in fact, hinders possible studies about the relationship between who owns the work and the content produced and since patriarchal capitalism controls the possession of media production masses, it, therefore, shapes the representation of women as subjects and their lives. She stated that media masses largely influence economic, political, and cultural forums that constitute the public sphere. She wrote that Martha Lauzen (2005) claimed that 80 percent of situation comedies and dramas aired during the 2001–2 prime-time season on US network television were written by men. Lauzen also found that, overall, women comprised 23 percent of all creators – that is, executive producers, producers, directors, writers, editors, and directors of photography – in the same season. This percentage has remained almost unchanged for the past three seasons. However, the numbers of women writers hired to shows has declined, dipping dramatically from 27 percent in 2000–1 to 19 percent in 2001–2. (Byerly, 78)

Feminist filmmaking began in the late 1960s as part of second-wave feminism; early examples of this “genre” were documentaries as women tried to offer experiences of other women’s lives as an educational and artistic tool for raising the awareness of women in their political struggle.(85) She concluded that inspite of the various actions that have been taken by different feminist activists in media organizations, ownerships and control, still the absence of gender specific language indicates

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an essential problem in the “traditional” media reform movement, and offers a convincing reason for a parallel feminist movement to communicate what women need from a more democratic media system. (91)

An Overview of TV drama industry in US

Wallace wrote that Americans watch T.V. for about 6 hours daily average and pointed out two great things about U.S. Television. First, it can be trusted in giving a lot of research about Americans as it is a mirror that reflects what Americans want to see as normal, it is about desire. The second great thing is that it offers a gift for lonely, shy people who prefer to watch without being watched, to break privacy and sympathize without communicating. Television engages without demanding. (151-153) On the other hand, Wallace noted that T.V. deeply affect people’s values and self-esteem. It affects audience’s psychological view of themselves and their loved ones. Television recognize and represent what it thinks U.S. culture wants to see and hear about itself. (184)

As Walker mentioned in his book *T.V. Drama Series Development in the US*, US is served by four types of television services: network, basic cable, premium cable and on-line streaming.

1- Network

There are a large number of networks in the US; from the majors to smaller networks serving single states. The highest rating networks are CBS, FOX, ABC, NBC and Univision. Traditionally, a US broadcast network commands a studio to produce a series and pays that studio a license fee in exchange for the right to present the series for an agreed number of runs. The studio holds ownership of the show. The primary source of income of the network is advertising profits so network series are designed to attract a large audience, all viewing at the same time.

Each US TV network has 21 hours per week of prime-time slots to program. They charge for 22 to 24 episodes of a drama series per year so they can run the series at the same time each week in the ‘ratings’

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period of the year. Each network spends a large sum increasing pilot scripts, making pilot episodes, and producing between ten to 12 new shows each year. Generally, network shows have higher budgets and star actors. Episodes typically have many scenes and are shot in 12 or more days.

The development cycle for the networks is traditionally:

June to September: Pitching and selection of pilot scripts.

Production of new season materials

September to November: Pilot script development

December to March: Pilot production

March to May: Pilot season (Walker, 15)

2- Cable TV is television that needs a special device to view the content and provide the channels to the viewer's home, either through cable or satellite. The viewer pays a cable provider to receive this content. Basic Cable in the US is not encrypted. The viewer can view any of the basic cable channels if he pays for the cable operation. There are over 300 to choose from; some general entertainment channels screening older network shows and some which are very specialized i.e. Golf Channel, Retirement Living TV and the Water Channel. In the Premium cable, the subscriber chooses a package of channels they want to subscribe to and pay a monthly fee for that package. The TV drama and movie channels, Showtime, and HBO, are often packaged together in the US, meaning that if either channel screens a successful TV series which attract new subscribers to the drama package, it is financially beneficial to both channels (16). TV series made for either basic or premium cable channels differ from those made for the networks as cable channel success is measured by the number of people watching or subscribing to the channel rather than the ratings for the primary screening. This means that cable shows are riskier as they may contain adult themes, can have varied number of episodes and episode lengths and don't have to attract a large number of audience. Cable series are usually between 8 and

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13 episodes (compared to the network average of 21 to 24 episodes) and the cable channels that make original content usually contract with one or two new shows per year compared to the networks 10 to 12 new shows. The shooting times for cable are shorter, usually seven to nine days per episode compared to a network show's 12 days and cable budgets are lower, often half of the network show's budgets. (Walker 2013:17)

The place where Contemporary Serial Drama emerged from is the Cable TV in the U.S., during the late 90's and early 00's."Watching shows like *The Sopranos*, *The Wire*, *Battlestar Galactica*, *Mad Men*, *Breaking Bad*, *Homeland*, *House of Cards*, *The Newsroom*, *Girls*, *Game of Thrones* and *True Detective*, we see a relation among them that exceeds deeply their contents (from intergalactic wars to professional crisis in a big city), their systems of exhibition (today more and more detached from the classic schedule) and their relationship with the audience (each day more integrated to a complex process of cultural mediation). And more recently, featured shows like *Borgen*, from Norway, *Broen*, from Denmark, the French *Les Revenants*, the German *Unsere Mütter, unsere Väter*, the Canadian *Orphan Black*, the British *Utopia*, *Broadchurch* and *Downton Abbey*, and even Brazilian series like *Ateia*, already have what, for us, is the most radical form of Contemporary Serial Drama". (Silva 2015:138)

Modern televisual texts started to gain attention as an effective force that has a great impact on nations, not just a tool for entertainment. Glynn and Cupples, in their article "Negotiating and queering US hegemony in TV drama" (2015) argue that popular geopolitics should pay closer attention to entertainment television and to the negotiations, complexities, and contradictions associated with modern televisual texts. They also discussed the ABC TV Drama "Commander in Chief", which tracks the first female president of the USA, and is set in a post-9/11 world wherein the struggle for US geopolitical domination has become a much more complex endeavor. We end by wondering whether

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entertainment television might provide us with imaginative resources for queering US hegemony. (Glynn and Cupples 2015)

Then, a new environment spread widely and enormously, the on-line streaming, in which, viewers can watch television shows on-line. This field is changing quickly, with many competitors trying to carve their ways in the new environment. Also, piracy is recurrent in this wide opened space. The biggest competitor in the US space is Netflix. Netflix started as a DVD mail service that developed into a regular fee per month. Now Netflix offer the DVD mail service and a streaming service. Over 15 million people subscribe to the Netflix streaming service, paying \$US8.90 per month to subscribe and get access to Netflix's wide-ranging list. The other major movie and TV series site is Hulu, funded by NBC, Fox and Disney/ABC to offer an alternative to people pirating on-line. Hulu's funds depend on advertisings and have syndication deals with MSN, Facebook, Comcast, AOL, Myspace and Yahoo. YouTube is devoting 2 million US \$ each in 100 streaming channels to see which ones work and they may become the future web channels. Many other companies are also experimenting with streaming and pay per view models, so this area is developing in the next few years. (Walker 2013: 18)

In an article about "Digital Media Platforms and the Use of TV Content: Binge Watching and Video-on-Demand in Germany" (2016), Mikos examined the use of video-on demand in general in Germany and found out that Video-on-demand makes up only a small proportion of media use overall, but the duration of VoD consumption is increasingly growing, especially in the young target group. The five major video portals, Amazon Prime Instant Video, iTunes, Maxdome, Netflix and Watchever, are the best known among the users with the largest collection of films and television series in the market, catering primarily to the mainstream. (157). This gives privilege to the user to watch films and television series, which are otherwise available only on broadcast television or on DVD or Blu-ray, without regard to programs and schedules. Nevertheless, video-on-demand does not compete with

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conventional television but complements it. Lothar explained that the business is not yet profitable in Germany and predicted that only large portals such as Netflix or Amazon Prime Instant Video will prevail in the long run, since they can afford to operate for several years before breaking even. Throughout the study, Lothar observed two current trends: First, VoD platforms put whole seasons of newly produced television series online, encouraging consumers to binge-watch them (binge- watching is a metaphor to describe an intensive form of consumption of television series) and so access the platform longer. Second, more and more television series are becoming centers of trans media extension to encourage consumer loyalty to the series as a single brand on all available platforms. “The first trend is a change in production practice, since all episodes of a season have to be finished at once; it is no longer possible to produce the later episodes when the first are already being distributed, as was normal in broadcast television. The aesthetics of the serial narrative are also changing, since the option of watching episodes in rapid succession weakens the effect of cliffhangers and recaps. Yet VoD platforms are a form of television, since all platforms focus their marketing campaigns on the production of new drama and comedy series—the classic forms of television shows and since most of their customers are looking for television series.” (Mikos 2016:159)

An Overview of TV drama industry in Egypt

BBC News published in "Egypt Media Profile" (2018) that Egypt is a major regional media player. Its press is one of the most influential and widely spread in the region, and its TV and film industry provides many of the Arab-speaking countries with shows from its Media Production City.

Television is the most popular medium in Egyptian culture within different social classes and ages. There are two state-run national TVs and six regional channels. Many private networks emerged in the post-Mubarak era: National Media Authority (NMA) - state-run, operates domestic and satellite networks, including Nile News, Nile TV International and Nile TV thematic channels. There are also

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other private channels via satellite: Dream TV , Al-Mihwar , Al-Nahar , ON E Al-Hayah and CBC. Egypt is a big power in satellite TV. Most leading Arab pay TV networks have a presence at Media Production City in Cairo. Egypt was the first Arab nation to have its own satellite, Nilesat. A new Arab Advisors Group survey of TV viewing patterns in Egypt was concluded in April 2016. The survey revealed that 69.4% of respondents who watch satellite TV channels reported tuning into Nilesat, while only 15.4% of these respondents reported tuning into Arabsat. (www.arabadvisorsgroup.com)

Until T.V. was introduced in Egypt in 1960, people used to go to cinemas and theatres which were so popular. As a result, the first T.V. series that was presented was a 10 minute social series that resembled theatre in its dialogue and direction. T.V. drama was written by playwrights who made them remarkably similar to theatre. (Aly, 2000, p.44)

In Egypt, T.V. dramatic texts developed in the sixties from radio to T.V. to form short series (13 episodes each) that has features similar to the cinema as many short, interrupted scenes and exciting events that rotate round the main character. By the beginning of the eighties, video texts that are gulf production started to appear, as many Egyptians travelled to gulf countries (Emirates, Oman, Agman..) so at this era, many series and films were produced there. They, then, developed into 30 episodes each, with social or religious content that reflected Egyptian's culture and problems in the Egyptian society. In the second half of the eighties, "New dramatic text" , as Heikal puts it, started to appear in a form of well-developed novels that are transformed into series (as the works of the very popular writer Osama Anwar Okasha and Naguib Mahfouz , reflecting Egyptian's personalities and social and political reality. With the start of the nineties, producers were searching for profit by presenting works performed by popular stars to guarantee wider broadcast and profit. People and channels were searching for works that are performed by big names. Since then, T.V. series were even written to fit certain stars in Egyptian T.V. drama and cinema that are mostly presented in the month of Ramadan

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as it became a tradition in Egyptian culture to watch T.V. series in Ramadan as T.V. becomes the only means of entertainment in this holy month. (Heikal 2016: 11- 18)

The mass uprisings that spread through the Middle East in 2011, and the succession of social movements that have followed it, initiated a vast majority of academic interest in the politics of Middle Eastern media. Television serials and their production worlds offer a significant point from which to study social and cultural life. “As an art form, TV drama also merits consideration for its aesthetics qualities and formal innovations. Given its breadth and reach, television drama should occupy a place in academic analysis that reflects its significance. Sadly, scholarly attention to this key cultural form appears inversely proportional to its sociopolitical relevance.” (Halaby 2019:97) Halaby called for giving greater attention to serial dramas of the Middle East especially those in 2011 as they have depth in the political criticism of the society. He wrote that Drama creators have tackled the Arab Uprisings of 2011 and their aftermaths from a variety of ideological standpoints.

Since the introduction of T.V. drama in Egypt, the radio and T.V. sector that belongs to the government was the only authorized producer for all T.V. works. Then some private production companies gradually joined as a sort of business. The authoritarian control that has followed the 2011 uprisings have only aroused constraints on journalistic and academic freedom in countries with thriving TV drama industries like Egypt, Iran, Syria, and Turkey. This in turn reinforced the serial drama’s significance for citizens of these nations, and audiences beyond who follow Middle Eastern programs on transnational satellite networks and the Internet.

In 2016, many critics and writers complained from the decline of T.V. drama as a result of the dominance of the private production. Hassan Abd El Zaher wrote in the *Arab Weekly* that 15 years ago, the government used to have production companies that produced soap operas with high quality, but now, those companies stopped production as part of an economic liberalization drive that put more

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operations into private hands in most sectors of the economy. Nader Khalifa, a critic and scriptwriter said that “The artistic qualities of the works I have seen fill me with certainty that the age of Egyptian drama is over.” Khalifa relates the decline in Egyptian TV drama to what he describes as the “withdrawal” of the government from TV production. (*The Arab Weekly* 26/06/2016)

Chapter 2

Theoretical Framework

Gilles Lipovetsky (2000) stressed that in contemporary society the women's new aspirations do not rule out their traditional responsibilities; modern and old roles coexist. (Lipovetsky, 229) The same opinion was circulated by Romanian feminist Mihaela Miroiu who emphasized that women nowadays have to deal with the "double day of work", that is, besides having a career, she must deal with household and children. One of the objectives of the research is to examine the model of femininity promoted by Egyptian T.V. shows at the time of the call for freedom, political changes, social and economic disturbances.

In this Chapter, different approaches of Feminist Media theories are discussed, preceded by a brief overview of the waves of feminism and the fundamentals of the Media Representation theory that are joined together to form different feminist approaches to Media representations. Finally, special elaboration is given to Tuchman's "symbolic annihilation theory" as being employed in the research.

Waves of Feminism

Due to the fall and rise of feminism over time, most theorists prefer to categorize it in three main waves: equality feminism (the first wave), difference feminism (the second wave) and autonomy feminism which began in 1990 and continues to this day (the third wave). (Crusmac 2013:2) While as the new era of internet and media communication flourished, a fourth wave of feminism started to appear as well.

1- The First Wave (1830s-early 1900s)

Women in the late 19th to early 20th centuries realized that they must first gain political power and thus their main cause was fighting for their political freedom including their rights to vote. This

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was followed by other calls for sexual, reproductive and economic rights. (Dorey-Stein, 2018) As the movement required equality of women in the public field, calling for the full voting rights for all women, it was also described as ‘social Feminism’. (Piltcher, p.53:2014) Socialist Feminism was influenced by Marxist ideas. It is a mixture of socialism and feminism as feminist goals can only be achieved within a socialist society. It advocates that Emancipation of women cannot happen within a capitalist society. Socialist feminists in the 1970s preferred to integrate their struggle against women's oppression with the struggle against other injustice based on race, class, or economic status. Socialist feminists wanted to work with men to correct the inequities between men and women.(Napikoski, 2018)

2- The Second Wave (1960s- 1980s)

With the publication of “The Second Sex” for Simone de Beauvoir in 1949 and “ The Feminine Mystique” in the US by Betty Frieden in 1963, a second wave appeared, which unlike the first wave, insisted on the private sphere and equality in women’s personal lives. (Crusmac, 2013) Simone de Beauvoir highlighted the importance of the cultural and political context when she wrote in her book that “One is not born, but rather Becomes, a Woman”.

Among the achievements of the second wave feminism were: the control of reproduction (by facilitating the access to contraceptives), entering jobs that were considered male dominated, equal wages for men and women, state support for childcare (in some countries), and legal legislations set against rape, sexual harassment and domestic violence. The second wave was manifested by the slogan “the personal is political” which denoted the link between women’s individual lives and a wider united movement for women’s rights, demonstrating that “the private was of very public concern” (Whelehan, 1995, p. 13). Women got together in groups to raise the other women’s awareness by sharing stories of their personal lives, and seeing similarities in their

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experiences of oppression based on gender. This was a key practice in making the personal political (hooks, 2015). In the late 1960s and early 1970s the objectification of the female body was a serious political issue. All the cultural baggage of femininity, learning to please visually and sexually through practices of the body- media imagery, beauty displays, high heels, belts, make up, simulated orgasm- were seen as crucial in maintaining gender domination. (Bordo & Jaggar, 1989:27).

Second wave feminism has been loosely theorized as “strands,” Feminism has evolved in different arenas rather than as one unified concept with a variety of labels. The most used are eight separate feminist theories: black feminism, radical feminism, cultural feminism, lesbian feminism, liberal feminism, Marxist feminism, materialist feminism, and socialist feminism. The main difference between these strands is in defining the ‘oppressor’ and locating the source of oppression” (Whelehan, 1995, p. 25). The oppressor is differently characterized as the patriarchy in the liberal and radical feminism, as the capitalism in Marxist and socialist feminism, as the compulsory heterosexuality in lesbian feminism, and as ethnocentricity or imperialism in the black feminism. (Pruchniewska, 2019, p.23). The two main sections in prevalent identifications of feminism that originated in the second wave are liberal feminism and radical feminism (Dow, 1996; hooks; 2015; Whelehan, 1995). Liberal feminism targets to give women equal rights to men in society as it already exists, whereas radical feminists aim to change the societal structure. Liberal feminism concentrates on discrimination against women in the public sphere, while radical feminists focus more on criticizing sex roles and patriarchy. One of the central features of liberal feminism is its mainstreaming of feminist speeches to reach the greatest number of ordinary women. Liberal feminists use moderate, “logical” arguments to allow women into the liberal merits that are naturally offered to men (Whelehan, 1995). Liberal feminism is often the first aspect of feminism that women (especially white, middle-class women) find in the media and through social communications.

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(Pruchniewska, 2019, p.25) The second wave, like the first, was criticized for caring for the interests of white middle class women, not considering women who live in poverty, black and Asian women.

(Crusmac, 2013)

3- The Third Wave (1990s- early 2000's)

Third Wave Feminists are the younger generation of the Second Wave. They continued their battle for all women's rights, eliminating the differences in race, color, nationality or class; black women, Asians, Spanish, working women and so on .It promoted "a politics of difference", which is closely related to the Derridean poststructuralist ideas. (Budgeon , 2011)

Most Third Wave Feminists wanted to separate themselves from the Post Feminism, as Lesley Heywood and Jennifer Drake clarified that post-feminism characterizes a group of young, conservative feminists who explicitly define themselves against and criticize second wave Feminists, opposite to third wave feminists who are very aware of the second wave's recent history and may well see their work as part of a continuation of feminist radical thoughts and theories. (in Mambrol, 2017)

Third wave Feminism developed its methods of communication by involving media channels and popular culture to transmit its notions. (Piltcher 2014: 171) These Feminists recognize their lives as just as powerfully shaped by popular culture, especially music, television, film and literature. Examples of Media figures that represent Third Wave icons such as the rock star *Courtney Love*, who refused to adhere to the 'feminine' behavior that complies with media and mainstream success, the *Riot Girls* movement in 1991 also illustrated the Third Wave's claim that activists can use popular culture to spread their ideas and music can communicate political messages. They even went beyond that to make workshops on sexuality, rape, racism and domestic violence. (Mambrol, 2017)

4- Post Feminism

Although it overlaps in terms of time with the third wave of feminism, postfeminism rejects the principles endorsed by feminism (especially the second wave) and considers that feminist ideas are no longer applicable as women have achieved equality. (Crusmac 2013: 6)

Post Feminism started to appear with the occurrence of this term in popular press in 1982, when New York Times journalist Susan Bolotin wrote about the young career women she interviewed who were unwilling to identify as feminist, despite feeling that they were discriminated against because of their gender. Thus, Bolotin described these women as part of a “postfeminist” generation, for their feelings that feminism put too much pressure on women—and men—to change. From this time, popular media went on to use the concept of postfeminism to describe an era after the feminist political activism of the 1960s and 1970s, as well as to indicate a feeling that women had at this time that feminism is “over.” Then, in the late 1980s and 1990s, feminist media scholars embraced this notion of postfeminism as that which is after , describing it as a hegemonic reaction to the crisis feminism presented to dominant interests.(Keller 2018:3)

Postfeminism is related with other conceptions sharing the ‘post’ prefix as ‘postmodernism’ and ‘poststructuralism’ in the fact that everything is fluid, nothing has a single clear definition. This is the same as women’s identities that are not fixed and cannot be clearly defined.

Postfeminism can be understood as a form of “rebranding for feminism” by offering an ongoing support for women by giving up the politics and claims of self-empowerment” (Piltcher 2014:106) and replacing it with the right of self-expression”. This new right that was promoted by postfeminists and also the media, becomes the main motto in constructing the identity of women at that time. “The right of self-expression was also exemplified in the celebration of lifestyle and consumption

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choices". (Crusmac 2013: 7) Regarding the relationship between postmodernism and postfeminism, many consider that postfeminism is the result of the intersection between feminism and postmodernism. Postfeminism is presented by the media as a modern alternative to outdated feminism which makes it closely related to consumer society. As McRobbie underlines, the feminine consumer culture has three main pillars: career success, glamour and sexuality (2009:28). All three are based on the main characteristics of postmodernism: individualism and the construction of the self. Thus it is apparent that the most celebrated slogans praised by postfeminism are economic and sexual freedom. (Crusmac 2013: 8)

Due to the connection between postfeminist and the media, many authors see post feminism as top supporters of the backlash against Feminism. (Crusmac 2013: 6) Faludi wrote in her book *Backlash* (1991) :

Backlash happens to be the title of a 1947 Hollywood movie in which a man frames his wife for a murder he's committed. The backlash against women's rights works in much the same way: its rhetoric charges feminists with all the crimes it perpetrates. The backlash line blames the women's movement for the "feminization of poverty"— while the backlash's own instigators in Washington pushed through the budget cuts that helped impoverish millions of women, fought pay equity proposals, and undermined equal opportunity laws. The backlash line claims the women's movement cares nothing for children's rights— while its own representatives in the capital and state legislatures have blocked one bill after another to improve child care, slashed billions of dollars in federal aid for children, and relaxed state licensing standards for day care centers. The backlash line accuses the women's movement of creating a generation of unhappy single and

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childless women—but its purveyors in the media are the ones guilty of making single and childless women feel like circus freaks. (Faludi1991:14)

She argued that in spite of all this, Feminism will remain a simple concept that helps women not be forced to "choose" between public justice and private happiness. It demands the freedom of women to define themselves—instead of having their identity defined for them, time and again, by their culture and their men. Faludi's *Backlash* played an essential role in proving how examples from different media, namely magazines, advertisements targeted at young women, and film and television portrayals, paved the way for a post-feminist backlash. They portrayed feminist-minded career women as overly liberated to the point at which the women's liberation movement hindered them from satisfying romantic and maternal instincts, traits which post-feminism presumes to be an essential part of the feminine identity, yet opposing the "masculinized" feminist agenda. Consequently, media demonized feminism to pave the way for post feminism era. (Bailey 2014:7)

5- Fourth Wave: A New Wave of Feminism

Empowered by the constant connectivity of the Internet and the strength of #Me too movement, a new phase of Feminism has started to flourish, in which a big number of women are calling for political office and leadership roles through social media campaigns, organized marches and leader women taking a strong position. (Dorey-Stein, 2018)

A huge debate aroused from the rise of a new wave of this modern Feminism that was primarily initiated by social media and internet; a debate that included many questions as whether it is really a new wave that replaced the third wave and postfeminist or just a continuation to the ongoing process of Feminist quest and struggle. Whether the new generation rebels on the concepts

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of the elderly and takes over through the Fourth wave of technological revolt or it is just a new updated way to fight against the same cause.

As Jessalynn Keller and Maureen Ryan (2015) put it in a recent call for papers:

Over the past two years feminist politics have become increasingly prevalent within popular media cultures, complicating the logic that feminism is in retreat. This visibility can be mapped across a range of media texts... Postfeminism falls short of adequately accounting for these complicated politics, as well as the internal dynamics of various forms of feminisms currently visible across media culture... This visibility can be mapped across a range of media texts; Beyonce's 2013 self-titled album, Lena Dunham's HBO television hit *Girls*, and Tavi Gevinson's website *Rookie* are only a few examples. Indeed, the mainstreaming of discussions of gender and feminism across media further highlights this shift, with media coverage of rape culture and online misogyny, the #YesAllWomen campaign, and the lack of strong female film characters producing public discourse within the past year that transversed (sic) mainstream and alternative media.

Keller and Ryan argued that feminist scholars are now in a new situation that requires a new understanding and new approaches to the theory. A new wave that comprises with the new media and public culture that is openly full of feminism. "Actually, feminism has a visibility in media culture that it did not have even a few years ago, and we are currently witnessing a rebirth of feminist discourse and activism as well as a renewed media interest in feminist stories, for examples, coverage of Hilary Clinton's campaign for the US Presidency, to the current preoccupation with (white, middle/upper class) women on Boards, and reporting of the gender pay gap amongst Hollywood actors and actresses, debates about women's representation in different fields". (Gill,2016)

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Laura Bates project was considered the spark for the Fourth wave feminism. She was credited as the founder of 'Everyday Sexism' project that attracted international press attention and collected over 100.000 testimonies from people around the world and launched new branches in 25 countries worldwide. In *Everyday Sexism* (2014), Bates argued against the normality of the sexual assaults acts and notions in different societies and how women are the ones to be blamed and held to be responsible for this act instead of fighting against rape and rapists. She called for stopping to blame the victim and "educating men to stop sexual assault" instead of empowering women (27), as the social acceptability of any sexual assault or harassment is so rooted that the act of abuse becomes second in importance for families. (30) Society, Media and close people silence the victim by fear of being blamed or unbelieved, thus pushing them to lose their self-trust (34). Bates started her project by creating a web site in April 2012 for women to publish their stories, followed by a twitter account @Everyday Sexism. Suddenly tens of thousands of people started viewing the website and the idea spread in social media as quick as fire.

In her article "Feminism: A forth Wave?" Ealasaid Munro (2013) argued that the forth wave primarily spread through social media in which a huge numbers of women are engaged in many online movements as Everyday Sexism and No More. But inspite of this, women were still under-represented in western democracies.

In her book *The Feminist Fourth Wave: Affective Temporality*, Chamberlaine attempted to recognize the way that the personal and political still inform the movement of feminism and that feelings and emotions are essential to social movements. She explained that the waves do not summarize Feminism within the past two centuries, but rather represent the intense moments. One must consider every new wave as a continuation to the ongoing fight for equality, and not conflicting with the other waves. A wave is a moment in which discourse, effect and context create an energized

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period of activism (Chamberlaine, 2017 p.7). She rejects waves as generational differences, in which each generation takes over the past one, but rather a continuation for it. New waves of Feminism take place due to the progress and developments of every generation, requiring new innovative methods and concepts that suits each age. In her research, she aimed through investigating the affects of Fourth wave feminism that emerged in the UK to develop a new understanding of the waves of feminism as affective temporalities. Each temporality, due to certain social and political changes, just acknowledges that this image must respond slightly different to the changed context, and not a total reinvention of feminism. In her attempt to prove that, she discussed the negatives and positives of using the metaphor of oceanic “waves” with relation to feminism. She looked at five case studies that represented aspects of Fourth Wave affective temporality in which they move from the personal to the political to collect and summon activists in their surge. (12-13)

Rivers, likewise, viewed the diversity of feminist ideologies and differences among feminists themselves as a positive sign for expanding feminist’s debate rather than rendering feminism incoherent. And the move from one wave to another should be considered as a challenge to the acknowledgment of the complex and cynical nature of Feminist’s history (4). In her book *Postfeminism and the Arrival of the Fourth Wave* (2017), Rivers explored the influences of post feminism in shaping the new Fourth Feminist wave in order to disrupt presenting Feminism through the lens of generational conflict, but rather to render the different waves as helping in a process of intergenerational activism and theory. (5)

Gill also argued against fueling intergenerational hostility, claiming that she aims to contribute to the building of an intersectional understanding of post-feminism that can be used critically in understanding of contemporary culture. She wrote that of course the term of Intersectionality will not tell us everything, so it is not enough in critical approaches, but it does still

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have something to offer those who wish to make sense of the complexities of contemporary negotiations of gender, alongside issues of gendered inequality and power relations. Age, in her view, certainly needs to be engaged more seriously in feminist intersectional scholarship. However, politics are much more important than dates of birth- and surely not reducible to age. She finally stressed the importance of building feminist solidarities across and between generations.

On the contrary, Cochrane (2013) did not consider the Fourth Wave as a new wave yet, arguing that the activists still did not achieve the seven demands of the second wave. She considered the shift to the third wave as generational, while the fourth one is technological, using humor, using political changes, inequalities, and projects like “Everyday Sexism” to raise the consciousness of a new generation to the world of inequality to women in reality.

Likewise, Gill (2016) argued that Post feminism hasn’t lost its critical force as new ideas cannot replace existing ones, advocating for continuing to give value and attention to Post Feminism. She analyzed the feminist “successes” of the Evening Standard’s magazine issue on “NEW GEN FEM”, published in October 2015 as an example of many fashionable magazines that celebrated Feminists to prove the lack of substance to the feminism depicted. “Feminism appears as an identity that any young woman might like to have – it is stylish, defiant, funny, beautiful, confident, and it “champions” women – but what is really promoted in this magazine celebration of New (Gen) Feminism is, as I hope to have shown, a postfeminist sensibility”. (Gill,2016)

New technology and social solidarity through social media paved the way for the Fourth wave Feminism and contributed to the” affects” of the wave that are indicated by Chamberlaine, in which the personal is related to the political.(14) The new wave captures the essentials of new forms of activism that had already started since the mid of 2000s during the economic crisis and increasingly diverged gender debate. (Aune and Dean, 2015 p. 381)

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The Slut Walk started in Canada in 2011, then within months, a similar march was organized in UK and America. Gill (2016) claimed that the media coverage of the Slut walk was exceptional. She stated that “the contemporary currency of various forms of growing or ongoing feminist activism - ranging from eco-feminism to socialist-feminist, anti-austerity activism, to migrant anti-deportation campaigns, to sex worker activism, queer and trans engagements, and many others – has generated relatively limited coverage (beyond social media), with some notable exceptions such as Slutwalk.”

Cochrane quoted Valenti’s words that the online blogs of feminists were the reason behind raising the war on women rhetoric and was the reason behind winning Obama the election women vote for him in greater percentage than men. In a Gallup poll, women favored Obama by 16%. Obama has confessed his commitment to Feminism through his article that was published in *Glamour* magazine in August 4, 2016 under the title of : President Barack Obama Says, "This Is What a Feminist Looks Like" :

The most important people in my life have always been women. I was raised by a single mom, who spent much of her career working to empower women in developing countries. I watched as my grandmother, who helped raise me, worked her way up at a bank only to hit a glass ceiling... So I’d like to think that I’ve been pretty aware of the unique challenges women face... But I also have to admit that when you’re the father of two daughters, you become even more aware of how gender stereotypes pervade our society... It is absolutely men’s responsibility to fight sexism too. And as spouses and partners and boyfriends, we need to work hard and be deliberate about creating truly equal relationships. (Obama 2016)

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Cochrane wrote in the *Guardian* (2013) about the Rebel women, and the protests, marches and talks, feminist fresher's fair in London, the North East Feminist Gathering in Newcastle the night march in Edinburgh, and a discussion between different generations of feminist activists at the British Library. She also gave credit to Laura Bates' site, that started in April 2012 "Everyday Sexism" and claimed that this project has proved so successful that it was moved to 17 countries on its first anniversary that year, tens of thousands of women worldwide writing about the street harassment, sexual harassment, workplace discrimination and body-shaming they encounter. She further stressed on the project's feminist phrase "the personal is political", as a consciousness-raising exercise that encourages women to see how inequality affects them, proves these problems aren't individual but collective, and might therefore have political solutions. Cochrane wrote:

Welcome to the fourth wave of feminism. This movement follows the first-wave campaign for votes for women, which reached its height 100 years ago, the second wave women's liberation movement that blazed through the 1970s and 80s, and the third wave declared by Rebecca Walker, Alice Walker's daughter, and others, in the early 1990s. That shift from second to third wave took many important forms, but often felt broadly generational, with women defining their work as distinct from their mothers'. What's happening now feels like something new again. It's defined by technology: tools that are allowing women to build a strong, popular, reactive movement online. (Cochrane, 2013)

Schulte, in her article "Surfing Feminist's Online Wave: The Internet and the Future of Feminism" (2011) reviewed three books that deal with gender and technology to discuss how the online environment affect offline society and whether the internet will become a feminist space to allow for women's activism or is it already a male dominated area? The review discussed how cyber feminist works added to the body of the internet scholarships through introducing conventional

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feminist theories to the studies of internet (728). Schulte went on to explain contemporary cyber feminist scholarship as analyzing the operation of the internet and the politics that shape its structure and its role in shaping the consensus of social justice and feminist activism. She recited the history of cyber feminist theories lying in the internet scholarships that it goes back to the late 1980s in the United States as part of the cold war military project “to strengthen or overthrow democracy” (731). She summarized the internet research as divided into binary mythologies; the techno enthusiasts and the techno skeptics that found their roots in the US frontier mythology. The former predicted that this internet space will connect people all over the world and help people escape race and gender, organize around their interests instead of the territorial boundaries, organize their own cultures and achieve democracy. While the techno skeptics focused on the internet crimes as hacking, cyber terrorism, copyright violations, child abuse and so on. They fought against the decentralization of the cyber space as they viewed that it threatens democracy by dividing people and giving the wrong people too much information. (733) Likewise, cyberfeminism and feminist researches in new media developed to serve or destabilize women’s interests. Early feminist researches fell into two conflicting visions; viewing internet as a revolutionary utopian space on one hand and an inherently oppressive male gendered space on the other hand.(734) Schulte called for the development of feminist media activism in the internet scholarships to produce a new generation of media feminist activists of all sexes in the future. (743)

Media Representation Theory

“Representation is an essential part of the process by which meaning is produced and exchanged between members of a culture. It does involve the use of language, of signs, and images which stand for or represent things.” (Hall, 1997:15) Hall differentiated between the two processes

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or 'systems' involved in the representation: first, the system of mental representations that we carry in our heads about people and objects and secondly is the language by which we carry meanings and transfer our concepts and ideas, whether written, spoken or images, that are called signs. Representation is thoroughly related to the complex process of media message production. Theoretically, Media Representation theory constitutes of three fundamental dimensions: the receiver (audience), the producer and the content (or message).

The Producer

From the perspective of production, Media companies are organizations, driven by market demand, that produce a commodity that is sold to consumers; thus, from the production view, the media output is only considered as a commodity and media audience are only consumers. Certainly, Media producers' main aim is to make financial profit, as media is created and adjusted to commercial policies that highlight their survival in today's capitalistic society. So as to understand media, we should examine media companies and their effort for existence that depend on public success and uncertain profit probability. In today's Capitalist Western societies, media's main value depends on the free market. Burton wrote: "Media texts intend to engage people, to convey some kind of information, and to produce reactions in their audiences which justify their continuing production" (2005: 45). Consequently, all media production depends largely on its social success and its audience since media will not be important if nobody reads, listens or watches it. This Western authorization of democracy and freedom of choice, through the backing of the free market and private media that produce a huge amount of production, does not "add up to a genuine freedom of choice for all sections of society" (Burton, 2005: 7). Media ownership became more concentrated, so we find that the "free market contradicts healthy pluralism" (Burton, 2005: 27) as we might have multiplicity of media but the output is limited in its diversity of points of view.

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Not only does financial profit of production institutions influence media, but also there are strong concerns as different laws and regulations which are inserted within different agendas according to the institutions which produced them. Governmental intrusions create a great influence on the media production. Recently, dominant media institutions spread their business across the borders of their own countries to gain more profit. As Burton put it “the 'developed' world tends to dominate this cultural export business” (2005: 31), so the companies in the western world are capable to buy other smaller businesses abroad, and thus, they control the distribution of media texts which comply to their institution's practices. However, we should keep in mind that media texts made in western countries present to the audience an image of the world as seen by the western producers. That's why, it was claimed that the developed countries are forcing their visions and opinions about different matters as well as customs, beliefs and cultural traditions on the rest of the world. Nowadays, new technologies allow not only the large institutions but everyone to make and distribute texts, producing and broadcasting different cultural texts. The Internet, social media as Facebook and twitter empower more of a reactionary consumerism of media where the audience does not passively receive the texts but is also encouraged to get involved and interact. (7)

The Message

The analysis of the text is a process of deconstruction that investigates the operations of texts, their constructions, the ways they produce meanings, and what these meanings may be. (Burton, 2005: 9) There are many methods of text analysis as textual analysis, linguistic analysis, content analysis, ideological analysis, narrative analysis, semiotic analysis, image analysis and discourse analysis. Each kind focuses on certain features in the texts and each has its pros and cons.

Burton states that when we discuss representation of images of people or social groups, a typology of repeated characteristics, that reinforces ideas about the people depicted throughout

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repetition. This typology are formed of three main categories: Architypes, stereotypes and types. Architypes are the characters that are known by having dominant features. Stereotypes are less mythical, their significance is not simply about appearance, but also the constituent of ideas invoked about that group. That's why, it is essential to examine the significance of stereotypes. He explains that it is not the physical characteristics or patterns of behavior that gives the real representation about images of people, but what matters is the representation of ideas especially in the context of the era of the production of the text. Representations reflect the ideological positions of the times in which they are made. There are times when these reflections have contradictions between two ideological positions, or challenge the present ideology. He gives an example to this as in the contradictions between various role expectations of women, stating that it will be unexpected if good examples of these contradictions are represented in media, "e.g. women as passive beauty objects versus women as active earner". (23) The negative representation of women on T.V. and how they are shown which is contradictory to reality reveals the real ideology at work and highlights the social power relationships. Lastly, types are the least distinct category as they are the least represented. (Burton, 2005: 24)

The Audience

Meaning of the text is inevitably related to the audience. Burton (2005) wrote about the theories that examine this text audience relationship. Some early theories consider text as a vehicle for meaning as the Effects theory (hypodermic theory) or Marxist models or some structuralist analysis. They all assume that the audience receives the messages as conveyed from the text and is affected by them. In this theory the media message is 'sprayed' on the audience and some "hits the target, most drifts away, very little penetrates" (Mendelsohn's idea presented in Naidoo & Wills, 2000: 241). Another kind of model views the text as a stimulus from the producer to achieve certain

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response from the audience or it can also produce unexpected reactions. A third model, as Burton puts it, is the audience- centered and postmodern analysis in which the text is seen as a kind of swag to be grabbed by the reader. Meanings are here to be taken. (8)

Theories as two flow effect theory and uses and gratifications show the complex socializing role of the media and the concern of the media's effects on the public.

Feminist Media Theory: Media Representation of Women

The term ‘feminist theory’ is used to refer to a myriad of kinds of works, produced by movement activists and scholars in a variety of disciplines; these are not mutually exclusive and include: normative discussions of how societies and relationships ought to be structured, their current inequities, and strategies to achieve equity; critiques of androcentric classical theories, concepts, epistemologies, and assumptions; epistemological discussions of what constitute appropriate forms, subject matters, and techniques of theorizing from a feminist perspective; and explanatory theories of the relationship between gender and various social, cultural, economic, psychological, and political structures and processes. (Chafetz 1997: 97)

Different approaches to “Feminist theory” have got common elements such as considering women’s status in society, the nature of gender, and interpreting the state of being a woman as a basic differentiating label shaping different individuals’ lives (e.g., Cirksena and Cuklanz 1992; Donovan 2012; Ross 2010) to the extent of legitimizing women’s subordination and oppression.

Feminist theories were based on the notion that the relationship between men and women has almost always been unequal and oppressive, defying Patriarchy as a system in which males dominate females. All major social institutions have been characterized by male dominance. The analysis of women's oppression is essential to feminist theories. Feminism “asks that women not be forced to

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choose between public justice and private happiness”, it requests women’s right to define themselves instead of being defined by their men and culture. (Faludi 2006:16)

Feminists have theorized that the category “woman” is placed socially as not only opposed to “man”, but also as inferior (de Beauvoir, 1949). Man is the universal subject, the norm, and woman is defined by what she lacks in relation to the norm and thus becomes the “Other” (de Beauvoir, 1949) (Rakow and Wackwitz 2004). The claim that media works as a tool for keeping the status quo and the representations that are found in media support the dominant values, opinions, and beliefs of the leading class had been at the center of feminist criticism of media representations of women. The feminists perceived media as serving the patriarchy, repeating it, and thus, making it the desired model. For instance, in their introduction of *Critical Readings: Media and Gender* (2004), Cynthia Carter and Linda Steiners considered the concept of hegemony as a main force in shaping media messages. They argued that the notion of cultural control represents the domination of one social class over others and preserves the dominance by obtaining the approval of other classes to accept the dominant system which ensures supremacy for this group. This occurs through influence rather than by force. Antonio Gramsci suggested that there are some tools that support the hegemonic structure. One of them is the media. Carter and Steiners clarified that the message of media texts never simply mirrors or reflects 'reality', but instead creates hegemonic definitions of what should be accepted as reality. (Carter & Steiner, 2004: 21)

Feminist film theory is the theoretical film criticism derived from feminist politics and feminist theory. Its development was influenced by second wave feminism and the development of women's studies within the academy. Early studies in the United States in 1970s were based on sociological theory and focused on the function of women characters in particular film narratives or genres and of stereotypes as a reflection of a society's view of women. (moodle.gllm.ac.uk)

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Early feminist media theory began to emerge in the mid-1960s-70s and included the work of people such as Betty Frieden and Germaine Greer, producing work such as ‘The Feminine Mystique’ (1963) and ‘The Female Eunuch’ (1971) wherein they raised many important and relevant issues.

Gender Representation also suggested that media representation of women had an effect on women’s inequality in the “real world”. Early Analysis of Gender Images, “Images of Women Approach” acknowledged “positive” and “negative” images of women and their frequency, mostly through content analysis approaches. It focused on women’s visibility and voice understood to empower women to speak and to be heard and to counter gender inequalities in media and society as a whole; thus, achieving a vital first step in challenging women’s exclusion, invisibility, and objectification.

Another early breakthrough in feminist media research was initiated from Laura Mulvey’s (1975) work on the cinematic display of women as objects of the male gaze. Mulvey argued that women have a passive role in film, which is not essential to the story, thus, they are just erotic objects for the characters and for the viewers. Their role is to be gazed-upon for the visual pleasure of men. This concept emphasized the various behaviors patriarchal society encodes women’s lives. This also has been used too much in the feminist criticism of film, pornography, the glorification of male power over women in visual media, and the hurtful effects of the male gaze on ordinary women (e.g., Buzzanel et al. 2004).

Another early milestone in the field of feminist media studies and the area of representation is Gaye Tuchman’s (1978) label of “symbolic annihilation” to describe how women were mostly deleted from media content, or presented in stereotypical roles—victims, mothers, incompetent—thus effectively denying them a space in the (mediated) public sphere. Tuchman initiated that

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women's issues and interests were marginalized as legitimate topics of media coverage. As women are casted as minorities, the media consequently informs society that females and their concerns are not important (Antezana 2011; Byerly and Ross 2006; Harp et al. 2013). Many further researches, in the following four decades, followed Tuchman's theory in trying to improve women's representation in media but with very little progress. (Bachmann Et Al. 2018: 6)

Gender Representation primarily focused on sex role research, pervasiveness of gender stereotypes in news, television, film, etc., and under-representation, misrepresentation, and representational denigration of women in media. Liberal feminist media theory has its basis in a number of things; it claims that the media fails to reflect change within society, including the role of women within it as in Gaye Tuchman's "The Symbolic Annihilation of Women by Mass Media" (2000) wherein she states that where women are absent or under represented, shown as a minority within media texts, they are in fact being symbolically defeated. She asserted that most media portray women in traditional roles: homemaker, mother, or, clerical or other "pink collar" jobs. While there are very few depictions of strong female characters in positions of responsibility or authority, even inside the house. Liberal feminist media theory has positive and negative aspects to it, advantages would include the way it records the use of stereotypes within media texts and the introduction of ideas such as symbolic annihilation. However, disadvantages could also include its lack of focus of media genre and the important role of production, and also the way in which it assumes media effects rather than questioning the way an audience may consume a text, and denying their awareness of the way the media works.

By the 1980s, Feminist media scholars largely were turning toward a "women as image" approach. "Woman as Image": cultural notions of "woman" and "women" are constructed in and through images rather than understanding images as only a reflection of women's inequality in

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society or society's treatment of women as reflecting media's treatment of women (mirror image). European feminist media criticism then turned into the "high theory" approaches, psychoanalytic approaches such as "the gaze (the notion that classic film privileged a "male gaze" which objectified women), along with structuralist approaches which continued throughout the 1970s and 1980s. This was followed by numerous approaches to gender representation based preceded by "post" as Post-structuralism, Post-modernism, Post-feminism and Post-colonialism. (McLaughlin)

Gender theory embraces various discussions, most importantly related to the issue of power. It discusses aspect of power that is built into the gender system: a system in which the male is the norm, making the female the subordinate one of the two genders (Miegel & Johansson 2002: 162). Since the notion of gender that defines the traits of masculinity and femininity is socially constructed, hence, it is altered due to each society and even due to the transformations of the norms in the same society. Therefore, the images of both sexes are liable to be distorted. "The woman is described as being watched/saved, while the man the one watching/saving" (Bell et al. 1995, Miegel & Johansson 2002, p. 158, 165-169).

Leslie Steeves (1987) wrote in favor of socialist feminism as it offers the greatest potential for a comprehensive framework to address women's devaluation in communication but that much more theoretical and empirical work still needs to be done. She argued that liberal feminism, which characterizes much U.S. mainstream media research, speaks only to white, heterosexual, middle and upper class women and is incapable of addressing most women's concerns. Radical and structuralist feminist communication scholars, however, tend to focus exclusively on texts and often ignore important contextual considerations. Finally, she encouraged the recent tendency among feminist communication scholars to ignore disciplinary boundaries and draw freely on literary, film, and speech studies, as well as mass communication and feminist theory. (95-135)

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Many scholars employed Steeves framework in ignoring the disciplinary boundaries as Aisha Nakiwala (2019), who examined in her paper power and its manifestation in Uganda's "Stop Malaria Campaign." Her research precisely questioned the deceptive radical feminism, which is conceptualized as a quest for power, and how such extremes lead to the campaign's implementations. She collected her data through focus group discussions and key informant interviews using feminist communication theory as informed by the critical ideas of feminism and power. After analyzing these three processes, she concluded that men are the weaker gender in the malaria prevention drive, an idea that has clashed with the existing male chauvinism on which several families still thrive in Africa. A view that radical feminism should be seen as an organized form of power that needs to be checked if Uganda's malaria communication campaign is to be implemented successfully is herein proposed, along with some solutions to the challenges.(443-457)

In his paper, Brian Semujju (2015) applied gender realities that have been investigated in the media in different parts of the world and the general thesis that the media have "marginalized women in the public sphere", in Uganda. He noted that girls start to face the reality of gender differences at an early age. As very few are enrolled in school due to low income earning families, thus as they grow up they suffer from invisibility created by low education and income levels. His paper drew upon feminist media theory to help contextualize findings obtained through content analysis data drawn from two Ugandan newspapers. Using climate change as a coverage issue, since 56 percent of women in Uganda are farmers, the results of this study show that the gender gap in Uganda is highly noticeable, with women as sources rated third in importance after men and unidentified sources.(658-674)

Engstorm (2010) also cited Steeves feminist approach in his paper that examined radio programs produced by women in the U.S. that feature music by women offering a variety of music

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genres and presentation styles. All analyzed programs highlight women artists that are not heard. As media products, women's music radio programs offer multiple layers of feminist inquiry. (18-32)

Another very important milestone in the work of Feminist Media theories is that of Liesbet van Zoonen (1994) in which she stated that the feminist media theory's "unconditional focus on analyzing gender as a mechanism that structures material and symbolic worlds and our experience of them is hard to find in other theories of the media". (1994, p.31) She believed women are objectified in media by the men producers that control the media system. According to Van Zoonen the media represent women with stereotypical images and this behavior reinforces ideological concept of what it means to be a woman. The media does this because they believe it reflects dominant social values (dominant ideology) and male producers are influenced by this. All of this contributes to the concept of a patriarchal society. She believed that women are often represented as emotional, nurturing and domestic, while men are seen as individuals suited to business and politics. Due to van Zoonen, feminism can be approached through three perspectives; liberal, radical and socialist. In her article "Feminist Perspectives on the Media" (1991), Van Zoonen, described these three feminist perspectives on the media. First of all, van Zoonen viewed that the "liberal feminism" stereotypical thoughts about the roles that women play in society, especially the role as a housewife and mother, are all responsible for why women hold a "lower" or "unequal" position in society. In terms of media analysis, liberal feminists analyze "sex role stereotypes, prescriptions of sex-appropriate behavior, appearance, interests, skills and self-perceptions" (33).

She mentioned the twofold solution offered by Liberal Feminists; that when women acquire more equal position in society and possess power, the media would gradually change to reflect this. Consequently, by portraying women in untraditional roles, media would help in change. But Liberal strategy in reversing roles had some unnecessary consequences, as Van Zoonen illustrated, as the

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creation of a new stereotype of the “Superwoman” ; the woman who is a hard worker in her career, achieving her dreams and ambitions, caring for her husband, children and home responsibilities and at the same time taking care of her beauty and body image. This image is very hard for women to obtain in the real life. Secondly, the increase in feminist media workforce resulted in decrease of salaries and not in superiority of power and increasing influence of women. Van Zoonen explained that this was due to the liberal’s unrealisation of the socio-economic structures of society and power relations. This social conflict can be resolved through raising awareness of male media producers and achieving change from within media institutions by media female professionals. (34)

The second perspective is a radical feminist perspective. In this perception, “patriarchy” is the main point. “In radical feminist discourse ‘patriarchy’, a social system in which all men are assumed to dominate and oppress all women, accounts for women’s position in society”. (35) lesbianism is a “political choice” because in a feminist utopia, women must completely cut themselves off from all ties with men and “form their own communities” (35). In this perspective, media reflects patriarchy as a result of being in the hands of male owners and producers. Radicals focused mainly on the analysis of pornography. The conclusion is that media greatly affects men’s views and attitudes towards women and how women view themselves. Thus their strategy was that women should create their own means of communication But their dream of the community of women working with no conflicts turned out to be unrealistic as power differences, differences of opinions and interests are also found between women. (35) Finally, the third perspective that van Zoonen brings up is socialist feminism. In a socialist feministic perspective, gender, class, and economic conditions each directly affect women’s positions in society. Socialist Feminist Communication model focuses mainly on the perception of media as an ideological instrument reflecting patriarchal and Capitalist society. (37) Van Zoonen says that the solution in terms of media representation of women is “reforming the

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mainstream media as well as producing separate feminist media” (37). Van Zoonen stressed that the negative perspectives of women in society need to be reformed. This can be accomplished either by reforming media that exists today or through creating entirely new, feminist interpretations of the way women should conduct themselves in society.

Van Zoonen believed that since we learn from media discourses and since our ideas about gender change depending on the historic and cultural contexts, so it is important to look at the context of media discourse to know what people have learned about gender at a particular time. She also argued that media does not succeed in reflecting all aspects of women’s lives and experiences, but a call for more realistic images is a problem as Gender Stereotypes have social equivalents in reality, for example, many women are actually mothers and housewives and the conflict between feminists themselves in the definition of what is reality and what are the realistic images. She wrote that the problem of “reality reflection thesis” is the suggestion that media is either real or not real, which denies the complex and various meanings of media texts. She asserted that feminist studies were influenced by cultural studies and shifted to a constructivist theory of gender so as to face the problem of reflection theory. Although Cultural Studies is not a unified consistent approach, it denotes a conceptualization of media texts as a struggle over meaning rather than a clear cultural instruction as they view communication as a process through which shared culture is created and transformed. Thus, Van Zoonen stated that this idea of the multi- negotiations on reality and “polysemic nature” of media texts challenges the possibility of thinking of audience as equally affected by media. (41)

Amongst the most influential theories of Media and Gender was of Butler’s gendered performance and behavior in which she questioned the belief that certain gendered behaviors are natural, explaining that the ways that the person’s learned performance of gendered behavior (what

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we commonly associate with femininity and masculinity) is an act of sorts, a performance that is imposed upon us by normative heterosexuality. She sought to trouble the definition of gender, challenging the status quo in order to fight for the rights of marginalized identities (especially gay and lesbian identity). According to Butler, Gender as a natural thing does not exist and is not tied to material bodily facts, as it is only a social construction that is debatable and changeable. (Butler 1990: 271)

Gender discrimination put different social expectations on, and offers different opportunities, for men and for women which creates a patriarchal society. Even though feminism as a movement to end sexist domination tried to profit all genders, in the past and now women are excessively depressingly affected by the patriarchy -“institutionalized sexism” (Hooks, 2015).

Hooks, in his book ‘Feminism is for Everybody’ (2015) explained that a lot of people consider that feminism is always and only about women seeking to be equal to men and it is “anti-male”. But in fact this mistaken notion is nothing but a reflection of the patriarchal mass media. The feminism portrayed in mass media is about women, usually white and well established, who are mainly committed to gender equality. Thus, those people understand from mass media that women's liberation's main focus is on the free choice to have abortions or to be lesbians or to defy rape and violence and some of them agree on women's equality in work. With the progression of contemporary feminism, women recognized that females could be sexist as well, not only males. So, the feelings of anti-male no longer shaped the movement's consciousness, and it focused its effort to create gender justice. (pp.2-3)

Among the most effective feminist works, that also has a great influence on the methodology of this study, is Botton's *The Inclusion of Other Women Breaking the Silence through Dialogic Learning* (2005) which broke the silence of ordinary, less educated, unacademic women and

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housewives through giving these “other women” the chance to participate. “Recognizing different identities through interaction and being open to the evolution of their self-awareness or new expressions of identities, strengthens the collective actions of many movements that have a transformative objective regarding gender identity. We have learned this through our participation with the groups of the “other women” (141). They used dialogic methodology that welcomes the contributions of the “other women”. CREA, the Center of Research in Theories and Practices that Overcome Inequalities at the University of Barcelona, provided them with a framework of analysis of social reality that corresponds to their objectives of transmitting the voices of other women in reality. The techniques they used are based on one-on-one dialogue (“communicative daily life stories”) and group dialogue (“communicative discussion groups”). Communicative discussion groups are dialogic activities in which both researcher and participant are speakers as well as listeners in a dialogue about a defined theme between natural groups who know each other and share common experience. In the application of these techniques, it is important to not use academic expressions and to focus on the validity of arguments rather than the authority of the speaker. They communicate through narrating their daily life stories with the objective of reaching a deep and comprehensive understanding of the everyday world of these persons (interpretations, thoughts, reflections, ways of thinking , etc). Botton and others depend on the cooperation of different women of varied ages, occupations, experiences and cultures, particularly from the Romaní and Arab cultures. The real names of the participants are not written in the quotations. The researchers’ aim is to highlight their contribution so as to provide an opening for a revision of feminism that academic feminism must take into account. (Lenade Botton, Lídiapuigvert and Montse Sánchez-Aroca 2005)

Symbolic Annihilation of Women

In 1978, Gaye Tuchman pointed to women's 'symbolic annihilation' from the public sphere as media focused overpoweringly on the activities of men. Has anything changed since then? The thesis upon hand employs Tuchman's "symbolic annihilation of women" in T.V. series to spot out the changes in women's images during a critical time of political and social changes in Egypt's history (2010- 2014)

Symbolic annihilation is a term created by Gerbner and Gross (1976) to refer to the absence of a particular group of people in the media, and what that means in the social order: "representation in the fictional world signifies social existence; absence means symbolic annihilation" (44). Tuchman (1978) adapted this to the feminist media context, adding to the concept of annihilation not merely absence, but also denigration, victimization, and trivialization (13). Tuchman theory was a result of the little occurrence of women's portrayals in mass media compared to their actual presence in the United States, and their appearance in stereotypically feminine roles. Tuchman argued that these symbolic representations of the material world define a woman as having a "limited life divorced from the economic productivity of the labor force" (17). Including the psychological theory of modeling that hypothesizes that children learn simply by watching, Tuchman argued that because women on television are represented in traditionally gendered roles, boys and girls would accept that an adult woman's place is in the home. Those fictional representations have the power to shape social expectations based on gender. "These ideas and ideals are incorporated as symbolic representations of American society, not as literal portrayals. As values change, we would expect the images of society presented by the media to change. Further, we might expect one medium to change faster than another." (Lockhart & Crothers 2000: 154)

This takes us to Tuchman's "reflection hypothesis" which suggests that media reflects the

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dominant social norms of the day. And that they do so for commercial purposes by creating programming that will attract advertisers. Thus, we find ourselves in a round cycle in which media reflect reality, and real people model their behavior on the media. Made (2007) explained this as a mutually fundamental process in which the material world and the symbolic world endlessly respond to one another. Feminist activists and academics have opposed that if women and girls do not see accurate or varied representations of themselves in the media as valued members of the labor force, then they will be unable to adopt that behavior in their own lives as contributing members of society. This has led to the saying, “You can’t be what you can’t see.” (39)

Gaye Tuchman’s symbolic annihilation is applied to contemporary media representations of Inuit women in the study conducted by Glennie (2018) that offers sociological vision into the response of Inuit women to mainstream Western media representations of their culture. Generally, there have been inaccurate and stereotypical media representations of Indigenous peoples reproduced in many forms of entertainment media. That study explained how Inuit women made sense of popular music videos that utilize Inuit themes by also applying other social theories such as Pierre Bourdieu’s symbolic violence, Johan Galtung’s cultural violence. Glennie employed focus groups for Inuit women to express their reactions to the videos and discussed how their culture is presented in mainstream Western music videos. Key themes that were identified include the following: unrealistic Western beauty standards projected onto Indigenous women; the normalization of harmful media figures including the silence regarding Inuit women’s victimization, and the issue of missing and murdered native women; and the importance of positive role models, and self-representation of Inuit women in media.

Meanwhile, E. A. Lance And C. M. Paschyn (2018) demonstrated that “Symbolic annihilation” has not been restricted to media coverage in the United States and is still being used

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till our present time and can be applied in other countries as well. The Global Media Monitoring Project tracks gender representation in more than 100 countries, and its most recent data from 2015 showed that women are mentioned only 24 percent of the time across newspaper, television, and radio coverage, which is only a 7 percent increase from when they first collected data in 1995 (World Association for Christian Communication 2015). International researchers have found similar trends in all corners of the globe (Kaneva and Ibroscheva 2013; Krishnan 1998; Vos 2013 and many others). (E. A. Lance And C. M. Paschyn 2018 :40). Researchers in Northern Africa and the Middle East have also begun to apply Tuchman's theory to media representations in the region to reach similar depressing results. As an example, Attiya (2016) started an in-depth quantitative and qualitative examination of women at four Arab satellite television stations from 1996 to 2006 and found that few women held administrative positions and no female held major editorial or editorial management positions. (40)

E. A. Lance And C. M. Paschyn (2018) proved that this theory is applicable in non-Western societies with relation to their unique different context and traditions. It was employed to theorize the relationship between the broad representation of women and their material reality as mutually fundamental in Qatar.

Edstorm (2018), recaptured the symbolic annihilation term in her analysis of the accumulated gender representation in media from images of one day in the most circulated media in Sweden. She found out that when both genders turn older, they almost become invisible, although men are still more visible than women. She interpreted these results as symbolic annihilation of aging women in media. (77- 93)

Milkie et al (2016) build their cultural frame, "The Mommy Wars" upon the concept of symbolic annihilation to highlight how the frame distorts and trivializes mothers' experiences. They

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underwent a critical discourse analysis of U.S. and Canadian news articles that used this term from 1989 through 2013 to confirm the battle between employed mothers and homemakers. (51-78)

Chapter 3:
**The History of Feminism related to
politics and revolutions in Egypt**

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Julie D'Acci (2004) combined three different past approaches; Stuart Hall's encoding/decoding model (1980), Richard Johnson's circuit of production, circulation and consumption of cultural products (1986), and the Open University's circuit of culture (1997-99) to introduce a new "integrated approach" to the study of T.V. representations of gender, which involves four spheres: production, reception, content and Television's social/historical context. (380-381) She explained that each of these essential sites should be considered when studying representations of gender in Television as they interact and influence one another. First, by production, she meant "the way gender is imagined and represented in the mind's eye of the television industry, has everything to do with the historical distribution of jobs, money, and power, with the functioning of industry as an economic and social sector" (381). Giving the US T.V. industry as a reference, she pointed out that the distribution of gender in the T.V. workplace is not equal, as, in many areas of T.V. production, there are still many barriers to women. Even in British T.V., researches proved that women who worked in key stages of production were only associated with "reality T.V." which is categorized as a feminine practice as it describes everyday gossip. However, Julie stressed the essentiality of examining this sphere of production for all the ways it depends upon probable gender differentiations in functioning of its audiences and programs, and consequently, contributing to the certain representations and concepts of gender that it presents.

The sphere of reception, as Julie, put it involves the social and environmental factors that revolve around gender, gender dimensions of the viewer/ program interactions (how do audience accept or reject the norms of gender presented in the program, how do they become fans or identified with a certain program, how do women audience interpret the gender based dimensions intended in a specific program). As for the third sphere, programming, Julie explained that this term includes all

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T.V. content that every facet of them needs to be studied in relation to gender, and not only some forms or genres.

As for the fourth sphere of the social/historical context, Julie described it as “the major sphere that demarcates the ways general social events, movements, beliefs, and changes, produce or represent particular notions about gender in and for the society at large” (385). In other words, in integrated studies, major changes in nations’ history, social, political or religious movements should be included as it influences the other three spheres.

In the thesis upon hand, I try to adopt D’Acci’s integrated approach of studying the four essential spheres that corresponds to development of the representation of women in Egyptian T.V. drama throughout the time determined in the research. That’s why I included three different methods of approach, each related to a certain sphere and a thorough introduction about the history of feminism and politics in Egypt and the recent political and social changes that occurred in the indicated time of study (2010- 2014).

Thus, it is a very essential constituent in any gender study to examine the historical and social contexts of the works examined and the era in which these works are presented, that includes cultural, inherited traditions and historical changes that influence the works studied. This Chapter complements this sphere by describing the historical background of feminism in Egypt before even it was uncovered and defined worldwide. This reveals the greatness of women in Ancient Egyptians and their acquirement of absolute political and social rights, and their strength and personality to lead the entire nation. The Chapter also delves into the developments and deteriorations of women’s status throughout ages till the recent time of study.

Great Queens of Egypt had always influenced the whole world’s civilization since the old ages. In ancient Egypt, sculptures and tombs of Pharaonic wives, daughters and Queens documented

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their distinguished roles in all aspects of life, and their participation in the social, domestic, rural and political life. The stories engraved also reveal the respect and appreciation towards women and that they shared their husband's lives with love and respect.

Egyptologist Barbara Watterson stated that in ancient Egypt, a woman enjoyed the same rights under the law as a man. Her granted rights were dependent upon her social class not her sex. All landed property was inherited in the female line, from mother to daughter, as they assume that "maternity is a matter of fact, paternity a matter of opinion". A woman was authorized to manage her own property and arrange it by her own. She was capable of buying, selling, be a partner in legal contracts, she can bring an action at court, and adopt children in her own name. An ancient Egyptian woman was granted all her legal rights. (Mark 2016)

Actually, Egyptian women's struggle had started since the dawn of Egyptian ancient civilization that carried over a set of values and messages to humanity that involved all aspects of life. These values were translated in the framing of the high status of Egyptian ancient woman, who was considered as the only partner for man's religious and worldly life due to God's theory on earth. Furthermore, Ancient Egyptian woman has surpassed this status to reach sanctification, for example, the God of wisdom was in the shape of a woman and Isis was the symbol of fulfillment and devotion. They even excelled that in the actual political life as great Queens: Mired Net was the first Queen in history. Kent Kaws was the Queen of Upper and lower Egypt. Need Ekart was the Queen that revenged for her husband's death, and then killed herself. Sake Nefro was the great Queen and first lady. Hatshebsoot was the strongest Queen. Tawsert was the Queen of both earths who took over the rule after the chaos. She was the last Queen of the 19th Royal family till the end of the Modern country. Nefertari was the most beautiful Queen that destroyed her enemies. Cleopatra II ruled Egypt after her temporary revolution against her father. Barneeka took over the throne after the death of

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her husband Batlaymos the ninth. Cleopatra the seventh that loved Antony, committed suicide for the sake of the throne. Shagaret Al Dor was the first Queen to rule Egypt. She conquered the soldiers of Louis the ninth and took over the rule from Aybak and Aktay. (Saki, www.wataninet.com)

While Egyptologist Sally-Ann Ashton wrote, "In a world that was dominated by the male pharaoh, it is often difficult to fully comprehend the roles of Egyptian queens. A pharaoh would have a number of queens but the most important would be elevated to "principal wife" (Ashton,2003). This Great Wife's role differs due to each pharaoh. For instance, Queen Tiye (1398-1338 BCE), the wife of Amenhotep III, often took part in the affairs of state, performed a diplomatic role, and moreover her name was written in a cartouche, like a king. While Nefertiti (c. 1370-1336 BCE), the wife of Akhenaten, cared for their family and at the same time she helped her husband in running the country. She even took over her husband's responsibilities when he abandoned his duties as pharaoh to focus on his new monotheistic religion.



Photo of Nefertiti (c. 1370-1336 BCE), the wife of Akhenaten

Mark (2016) illustrated that women's status in Egypt was incredibly advanced more than any other time in history and even in present. Great queens were recorded as far back as the early dynastic period in Egypt with Queen Merneith (c. 3000 BCE) who ruled as substitute for her son Den. Queen Sobeknefru (c. 1807-1802 BCE) took the throne during the Middle Kingdom of Egypt and ruled as a woman regardless of the trappings of tradition that only a male could reign over Egypt. Hatshepsut

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of the 18th Dynasty took Sobeknefru's example further and had herself crowned pharaoh. Hatshepsut continues to be considered one of the most powerful women of the ancient world and among the greatest pharaohs of Egypt.

She goes on to describe the great effort and considerable influence of the great ancient Queens over their husbands, the court, and the country. She refers back to the legend of Isis and Osiris, who ruled the world in the beginning of humanity bestowing it with the gift of equality between men and women. This Egyptian legend is an example of the high status of women throughout Egypt's history. Mark claimed that woman in ancient Egypt had more rights than many women living in the present day due to the introduction of religions; namely Christianity and Islam, which were the main reasons behind the deterioration of women's value and position in society:

Equality and respect for women continued through the Ptolemaic Dynasty (323-30 BCE), the last to rule Egypt before it was annexed by Rome. Cleopatra VII (c. 69-30 BCE), the last queen of Egypt, is among the best representatives of women's power as she surpassed Kings in ruling the country. In the 4th century, women's prominence started to deteriorate with the rise of Christianity and its conviction that Eve was the reason of sin due to her disobedience, thus distorted the value of women and trust in them. In the 7th century, Islam entered Egypt through the Arab Invasion which ended the kind of equality women had known in the country for almost 3,000 years. (Mark, 2016)

Actually, women in Egyptian ancient culture were granted equality and respect and involved in economic, political and social life till the invasion of the Arab culture, which started to view women as inferior to men.

James C. Thompson wrote about the status of ancient Egyptian women stating that "Egypt treated its women better than any of the other major civilizations of the ancient world. Nefertari, the Great Wife of Ramses II whom we today call Ramses the Great, was granted one of the most

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spectacular tombs in the Valley of the Queens. Some see Nefertari as continuing the tradition of strong queens begun in the Eighteenth Dynasty." Nefertari carried the title "God's Wife of Amun" which granted her independent wealth and power, and wore the extravagant head-dress of Ahmose-Nefertari, but unfortunately, very little was known about her activities as Queen. (Thompson, 2010)

Throughout the Eighteenth Dynasty, royal women not only played a substantial and visible role in state and religious affairs, but also assisted and backed their husbands as it is embedded in the nature of Egyptian women. He went on to explain that Nefertiti, being one of the eighteenth Dynasty Queens who played a major role in Ancient Egyptian civilization, aided her husband to convert Egypt to monotheism. He stated that she "was a full partner in this religious reformation; she is pictured worshipping alongside her husband and on other state occasions. She was never given the title "God's Wife of Amun" but she appears to have performed all of the functions normally associated with that office. She was pictured killing the enemies of Egypt in a scene normally reserved for pharaohs and she was shown with her husband awarding gold to royal favorites at the Window of Appearance." (Thompson, 2010)

Another great and famous example of Ancient Queens of Egypt who stood to back her husband and carved her name in history to be the most celebrated Pharaonic Queen that no one even remembers the name of her husband who was originally the King, but remembers only her name; Queen Hatshepsut. Thompson wrote that:

Tuthmosis II and Hatshepsut began their reign like any other Egyptian king and queen. She was very conservative and was always visualized standing behind her husband and her mother. When her husband died, his son from another wife took over the throne. As Tuthmosis III was still a young child he needed his mother, Hatshepsut to act on his behalf. Until this point Hatshepsut has behaved in a perfectly traditional way. After 7 years of substitution, she started to

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call herself King. She reigned for 22 years which "was long past the point at which her step son was old enough to rule on his own." (Thompson, 2010)



Photo of Queen Hatshepsot, the fifth **pharaoh** of the Eighteenth Dynasty of Egypt (circa 1473–58 BCE)

Although the term Feminism was not fully introduced before the twentieth century, it is indebted in the long past history of Egyptian women. In every stage of Egyptian history, women participated with men in fighting for their freedom, liberty and their political rights. When Islam entered Egypt in 20 Hijra, it set its regulations and roles that are supposed to protect women's status and grant them their own independent rights and identity that were not given to women till the 20th century. Islam was supposed to protect women from being abused or regarded as a commodity for satisfying men's desires. As Mohamed Aly took over the rule, establishing Modern Egyptian country, he worked on developing society through education especially of women. And indeed women's effective participation has started to evolve in an unprecedented manner in the massive demonstrations on 19th of March 1919 to support Saad Zaghloul. The first two martyrs after 5 days were Hamida Khalil and Shafika Mohamed. After that, the Wafd Women's institution was formed with Hoda Shaarawy as its president.

Sandra N. Mokalled mentioned in her dissertation about Feminism in the early Twentieth Century that the foundations for the emergence of the women's movement were laid in the nineteenth century, namely in 1805, when Muhammad Ali (r. 1805-1848) established himself as the "khedive

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of Egypt and Sudan" after the departure of Napoleon's French troops as he wanted to protect the recently independent Egypt. Muhammad Ali applied a modern system in industry health and education. He also presented the printing press in Egypt. Under Khedive Ismail (r. 1863-1879), "the Egyptian transportation and communication system became more elaborate, including the opening of the Suez Canal in 1869. Egypt was now increasingly exposed to the West, as global transportation of people and ideas was linked through the Suez Canal." (Badran 1995: 6)

The new modernization of Egypt had a great effect on Egyptian women as it affected their lives in various ways across the nineteenth century. Badran wrote that the developed transportation networks that link Cairo, Alexandria, and Minya (a city in Upper Egypt) helped women to travel around more freely, as trams were specially designed with separate compartments for females, to conserve the traditional separation of males and females. Exceptionally were the Elite women, who may be exposed to males, such as photographers when hired to take family pictures. (Badran, 8)

Mokalled also pointed out that the most important change in the lives of women involved education as in the mid-1800s, many primary, secondary, and professional schools were opened. For example, the School for "Hakimas (female doctors) in Cairo trained women in the medical field, which produced female physicians who could care for women's medical needs."(Leila, 1992: 137).

Mokalled explained that although nineteenth century elite Egyptian women still followed the traditional separation of males and females and not allowed to go out publicly without wearing headscarves and the face veil, the changes in Egypt gave them more physical and intellectual freedom than before in the British occupation. (Mokalled 2016: 3)

The British occupation, which started from 1882, was primarily aiming to protect the British interests in the east through defending the Suez Canal. Thus, Egypt was able to fully join the capitalist world economy, which only benefited the upper classes and the new class of educated civil

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servants. This actually worsen the lower classes status and peasants' lives as their lands were taken by the state for planting cotton. Mokalled related the British occupation to women's cause stating that "the justification for British occupation also involved a gendered argument: the oppression of Muslim women and their domestic lifestyle of seclusion. This aspect of Egyptian society rendered the Egyptian ruling class incapable of self-rule, as the ruling khedives secluded their wives, daughters, and concubines in the backwards place of the harem. The seclusion of women and the practice of polygamy were incompatible with a modern, Victorian lifestyle, which the British considered to be the supreme culture of the world. As a result, the colonization of Egypt was justified in terms of the benevolent British bringing superior rule and culture to a backwards society" (Mokalled 2016: 5)

The emergence of Qassim Amin's *Tahrir al Mar'a* (Liberation of Women) in 1899, calling for major cultural and social transformations in Egypt, was an actual effective stage in the enlightenment of women. He argued for compulsory primary school education for women, a change in laws regarding divorce and polygamy, and the abolition of the veil. Amin, for Mokalled, "represents Islamic modernists, who desired to improve women's position within the family unit, citing new religious interpretation as justification for improvement." (6)

Kinias wrote about Qasim Amin that he believed that the liberation of women was the first step for the liberation of the Egyptian society as a society cannot develop with rulers that have uneducated mothers. Amin wrote two books discussing this topic. His first book, *The Liberation of Women* in 1899 in which he criticized the way men treated women in Moslem societies and called for ending this. He also wrote *The New Woman* in 1901, in which he developed some of his ideas and called directly for women's freedom. He tried to use rational Islamic arguments and emotional

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ones to plead for a nobler and better social position for women: advocating education equality, the ending of the veil and the reformation of marriage laws, divorce, and polygamy. (Kinias, 2010)

Hence, women started to realize the need for acquiring their unique identity and searching for the methods for achieving it, so they started to dig their way through education. Consequently, women press began to evolve and women's ideas and thoughts started to have their chance to be heard. With the rise of the women's press, women were able to present a wide range of views concerning questions of culture, identity, and change. (Baron, 1994, 7) During the British occupation (1882- 1945) all Egyptians were united under a patriotic stamina for acquiring their national identity and thus, women stood side to side with men to defend the whole nation's rights for freedom and against discrimination and oppression of the occupier. Women were busy defending their country and national identity till Egypt was granted quasi-independence in 1922 following the 1919 Revolution, in which women had a great impact.

In 1924, when Egypt partially gained freedom and democracy. Three main forces were politically controlling Egyptian life; the King, Wafd and the British, from which the British was the most powerful. The existence of the Wafd as a democratic entity in Egypt threatened both the King and the British. Thus, the British attempted to destroy the power of the Wafd and to use the king as a counter to the Wafd (countrystudies.us/egypt/29.htm). Liberalism was hence introduced. The Constitution of 1923 established a liberal constitutional monarchy in Egypt. According to Albert Hourani, the "liberal age" in the Middle East was the time in which Arab intellectual thinkers were inspired by the liberal ideologies of Western Europe. Egyptians were struggling at that time to maintain these dual cultures. This meant that they were trying to experiment with secular politics and modern culture, while still struggling to reserve Islamic culture. (Hourani, 1983)

As a result of the incapability of the government in achieving the nation's total

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independence, groups outside of mainstream politics began trickling into the political system and gained popularity among the Egyptian population. Political and ideological ferment intensified in the 1930s and 1940s, due to the worsening economic conditions of the Great Depression, followed by increased industrialization and self-sufficiency brought on by mobilization during World War II. This was the beginning of the emergence of groups such as the Muslim Brotherhood, Young Egypt, and the Young Men's Muslim Association. Women also joined a number of these emerging groups, and they established their own organizations, such as the Egyptian Feminist Union, with the dual goal of gaining political rights for women and gaining Egyptian independence. (Botman, 1991,7)

Tracing the history of Feminism in Egypt, Mokalled denied rendering it back to the British colonialism as women's veil was attacked by the British as they considered it a symbol of backwardness. On the other hand, she agreed with historians who pointed out the importance of nationalism in the rise of the feminist movement in revolutions as in 1919, which gave them the chance to engage in public activity of liberation. (13)

Nabila Ramdani traced women's trials to move beyond traditional gender roles that started as early as 1870s and 1880's. She wrote that women's accomplishments were published in the male-dominated press, wishing to move beyond traditional gender roles. While in late 19th century and early 20th century, Feminist awareness and the largely male-dominated national movement were rising at a different pace in Egypt. For instance, men began to study abroad, whereas women were only just emerging from the shield of the upper- class into the public. Women in such strong traditional domestic situations started to find new outlets to release their frustration – namely a "burgeoning publishing industry". This period is referred to as 'the women's awakening' by Egypt scholars such as Beth Baron who point to the manner in which women were able to announce their demands. The well educated women resorted to the written word, others took part in public political

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action. Among the early female activists who inspired these developments were 'Aisha al-Taymurriyya and Huda Sha'arawiwho became the first president of the Egyptian Feminist Union (EFU) in 1923. (Nabila, Article 5, 2013)

Female literacy started from the early 1870s, but was mainly addressed to the educated class as women's writings started to emerge and flourished in the late 19th century and early 20th century. Consequently, magazines, articles and books specialized for women were published. But, most obviously, these writings could not reach working and lower-class women so they remained stuck to the male dominated rules that were spreading their nets all over the majority of Egyptian families. In her book, *The Women's Awakening in Egypt* (1994), Baron presented the role of Egyptian women's press (newspapers and magazines owned, established and edited by women), since the publication of the first women's newspaper Al-Fatah (The Young Woman) in 1892, followed by several others such as *Anis al-Jalees* in 1898, *Fatat al-Sharq* in 1906 and *Al-jins al-lateef* in 1908, among many others - all aimed to defend women's rights and express their points of view. Baron stated that with the rise of the national liberation movement, social, cultural and gender roles were reconsidered in the press as highlighting issues related to women: "marriage, divorce, polygamy, custody, education and work, in addition to the veil and domesticity" (Baron, 1994,14ff.).

While Egyptian women tried to participate in the political life, they believed that it was their main task to bring up patriarchal children that protect their country by teaching them national songs and stories. 'It is upon you, tenderhearted mother, to impart to your son respect for his beloved nation, which has no dignity without him. The glory of this nation and its misery are in your hands.' (Rashid, 1991, vii)

Actually, Feminism was first introduced in Egypt with the outbreak of Egyptian national revolution in 1919, as all Egyptians, of all classes, demonstrated against violent oppressive treatment

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of the British occupation and the injustice that Egyptians suffered from at that time. Meanwhile, a parallel wave of fighting for their rights in their country, for their independence and equality, Feminism was essentially introduced in Egypt at the start of the 19th century. Women were standing side by side with men in claiming their rights in the Egyptian nationalist movement which was formed in 1918 at the end of the First World War with the lead of Huda Shaarawy and Safia Zaghlool which was the first actual female appearance from different classes in Egyptian women's history. The marches of wives, mothers, peasant and elite women who shared a great deal in the revolt started a public feminist awareness of the strength and capabilities of women from different classes.

The main effect of the elite women's activity was to produce a female Egyptian voice which would move larger, international audience. Petitions written by the elite women used expressions like: 'In the name of the women of Egypt.' Many of the petitions were signed as 'The Ladies of Egypt' and 'The Egyptian Women.' (Badran, 1995, 49)

Halla Kamal related the violent assault against the demonstrations of 1919 to the brutal treatment that contemporary women faced from the authorities in 2011 uprising, not only politically but socially as well. "In addition to the typical methods of brutal assault, in the form of rubber bullets, tear-gas, and batons used by men in uniform, we have been witnessing additional forms of sexual assault, targeting women's bodies, not simply as human beings, but particularly as women". However, Egyptian women's struggle at this time was shown in all forms of media, including social media, as well as by human rights and feminist non-government organizations. With the same praise that women received in 1919 for their courageous act of protest, victims of physical violence and sexual assault today receive the support and admiration of many. (2016: 5)

Since then, women started to form their own independent national organizations to continue being active participants in the Egyptian political life. Among these was the Egyptian Feminist Union (EFU), which

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was formed by Huda Sha'arawi in 1923, and was one of the first along with many other influential women's political organizations which claimed for equality and independence. However, "Feminists were in turn forced to face up to an unavoidable reality – to succeed they needed to establish their own independent political movement." (51)

Following the outbreak of the 23rd July revolution in 1952 that was a consequence of the corruption of the Egyptian monarchy that led a lavish lifestyle which provoked free officers who lived in poverty, Gamal Abel Naser ruled Egypt. The reformations of Gamal Abdel Nasser (1956 to 1970) were so effective in motivating women to become educated and to work outside home, but also banned independent feminist organizations and left the patriarchal structure of both law and culture mostly untouched. (Keddie,2007: 122)

Relating Feminism in Egypt to Politics is indicated in all the books, essays and researches that deal with this topic. As a matter of fact, Feminism in Egypt, with its ups and downs, is closely influenced by the social and political atmosphere of the Egyptian society whether internal or external. Women arranged themselves and went into the streets at a time when women were not even granted the right to education; this in itself is a political act with a feminist dimension. Feminism here is not displayed in the slogans that these women carried, but in the fact that their act was an indirect rebellion against a general prevalent culture that kept middle class and upper class women restrained inside their homes and limited to domestic concerns (Kamal, 8). Hala Kamal, in her article, argued that the Egyptian feminist movement is closely connected to its national political contexts, while at the same time being responsive to the international feminist agenda. She identified the Egyptian feminist movement's history with the western feminism, as falling into three waves. The first was during the 1919 Revolution, in which women played a significant role and participated in the demonstrations which started with the anti- French campaign in Egypt in Alexandria in 1798 that helped in empowering women till the formation of The Wafd Women's Central Committee in

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December 1919 that added to the political empowerment of Egyptian women in advocating for their rights. "This political engagement must have alerted women to the multiple levels of oppression to which they were subjected, leading in 1799 to the Rosetta Women's Conference in which women discussed their gendered roles within Egyptian society in comparison to French women's positions in their families" (Elsadda & Abu-Ghazi, 2001, p. 26). The first wave resulted in the increase of the numbers of educated working women leading to their rising awareness of their rights in work, in addition to: the establishment of the Egyptian Women's Party in 1942, which is the first entity that paid attention to gender equality in education, work, citizenship and political participation, with particular emphasis on working women's rights to paid maternity leave, in addition to its role in urging women workers to form unions in factories and other workplaces. This movement was more elaborated in 1946 by the "establishment of the National Committee for Students and Workers, with women such as Latifa al-Zayyat and Inji Efflatoun elected to leading positions within the Committee, combining women's rights with national liberation demands" (Abdel-Wahab, 1995: 136). In the 1940s, the 'Daughter of the Nile Association' was established, led by Doria Shafik, advocating for women's political rights and "leading the women's hunger strike in Cairo and Alexandria in 1954" (Kamal,10).

The second wave (1950s - 1970s) that Hala Kamal pointed out was during Nasser's regime in which "Egyptian feminist struggle directly addressed the State, demanding legal reforms of the family and personal status law. The two main issues raised at the time were those related to women's obedience (al-ta'a) and divorce laws" (Kamal, 11). Women started to gain their own rights as citizens that have equal work opportunities and chances in workplaces as men but still "although women worked in education, health care and social services, the judicial, diplomatic and ministerial positions continued to exclude women" (Bier, 2011: 66).

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The third wave (1980s - 2011) which started from Mubarak's rule from 1981 in which many women's committees in political parties were formed as the FGM Task Force and the Media Watch Group and several women organizations were established at that time as " Nazra for Feminist Studies" in 2005. Moreover, women started to have their seats in parliament and Egypt started to implement CEDAW starting from 1983 in which Egypt approved the " Convention on the Elimination of All forms of Discrimination against Women". Thus, granting women equal human rights and freedoms in all fields related to politics, economics, culture, civil, marital. .etc. Followed by the establishment of the National Council for Women to counter civil society representing Egyptian women's legal issues. Since the 1990s, and into the first decade of the millennium, one notices a rise in the number of feminist groups and human rights NGOs including sexuality rights on their agendas and exerting their efforts towards opposing traditional practices such as honor killings and virginity tests in addition to FGM and reproductive rights. Moreover increasing attention was given to domestic violence, sexual harassment and the human rights of LGBTQ citizens.... The issue of women's bodies was ranking among the most important human rights concerns in Egypt, and has continued to be the main component of feminist and human rights activism. (Kamal, 14)

The Forth Wave, as demonstrated by Hala, started from 2011 onwards, from the rise of 25th January revolution and was mostly focused on women's bodies and women's rights: Since 2011 two main issues have received the most attention: sexual violence against women and including women's rights in the new constitution. Egyptian women's participation in the revolution was spectacular but not at all exceptional... Together with Egyptian women's spectacular presence in the anti-Mubarak protests, confronting the police and army forces, women journalists and activists were beginning to face an additional form of violence _ sexual violence (Kamal, 15). At this stage women were widely included in political parties and activists, even in the Brotherhood rule, some

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of their women figures were included in the parliament although they failed to abide and maintain women's rights.

In her article about the “ Challenges of thinking feminism and revolution in Egypt between 2011 and 2014”, Lucia Sorbera wrote about the long historical political participation of women throughout different stages of political changes and revolutions, particularly, 25th January revolution, that marked a shift in Feminist activism: “In Egyptian political history, some events are perceived as milestones, and the Arabic sources refer to them using the word ‘Thawra’ (revolution) which had deep, complex, and not always positive implications for women.” (2014:63)

Starting from Ahmed Urabi's revolt (1879-1882) to end the British and French influence over Egypt found space not only in imperialist and nationalist political historiography, but also in an emerging literary genre: women's memoirs. In fact, the memoirs of two pioneers of Egyptian feminism, the founding leader of the Egyptian Feminist Union (EFU), Huda Sha'rawi Pasha (1879–1947), and the pioneer in women's education, Nabawiyya Musa (1890–1951). Both argue about the political events, including the ‘Urabi's revolt. As noticed elsewhere by feminist literary criticism, women's literature, and in particular women's memoirs, do not just focus on private life, but rather frame the narration of private life within a broader context, where the telling the intimacy intersects with politics and may in fact be considered a political act in itself.

And hence, she tried to state this link between Feminism in Egypt and Egypt's political life with its revolutions and ups and downs by following the lives of the two prominent feminist figures at that time; Huda Shaarawi and Nabawiya Musa: The two authors relate their narrative of the 1881 revolts to their own family's history, namely, to the role that their fathers played in it. More precisely, the aristocratic Huda Sha'rawi denies the accusations that was led against her father, Sultan Sha'rawi Pasha, on facilitating the British invasion. On the other side, Nabawiya Musa points out with pride

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that her late father, a military in the Egyptian army, took part in the 'Urabi's revolt. At the time they wrote their memoirs, the two authors were leading feminists. (Sorbera 2014: 64)

Sorbera argued that during the British colonialism in Egypt, from 1882 to 1956, women activists and intellectuals were positive advocates against the colonial policies. The debate over the ambiguity of the word 'protection' in the political field raised again in the last decades of the twentieth century, when the writer Nawal El Saadawi, an essential voice of Egyptian feminism since the 1970s, criticized it, showing that, in reality, this word has concealed colonialism and exploitation. It delayed Egypt's economic and cultural development for more than seventy years. That's why the neo colonizers do not use the word 'protection' any more. "The word 'protection' was demystified through peoples' living experience; 'protection' to us in Egypt now means colonialism." (El Saadawy 1997:158)

Sorbera went on to prove how Egyptian women, who constitute most of the Egyptian conscience, refused this so called "protection" that stripped them from their freedom and independence. Mitchell wrote about colonizing Egypt that this British protection hindered all plans to promote education, including women's education. (1988) Sorbera wrote that in her memoirs, Nabawiyya Musa documents the ambiguities of British officials—including women—towards Egyptian women's education. (1944) and the journalist Doria Shafik (1908–1975) praises Egyptian feminists and nationalist liberal male intellectuals' role in developing women's schools. (Shafik,1944, 58) History demonstrates that Egypt did not want to be left 'under protection'. Specially, the Egyptian nationalists opposed the Protectorate status that the British had imposed on them. "Within this context, Egyptian women challenged the patriarchal discourse on protection (both the nationalist and the colonial): they were ready to join the revolution, and in March 1919 they took to the streets alongside men, demanding the liberation of their nation. "(65)

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Sorbera went on to trace the activities of Egyptian women in maintaining and protecting their life time struggle against patriarchal powers explaining the symbolic challenges that women started to face through publishing her own writings. From the late nineteenth century, women writers and journalists were trying to make themselves heard in the political public sphere. While from the start of the twentieth century, women's voices were significantly flourishing through their presence in literature and drama which advocated to the necessity of women's education as women started to write their own literature and autobiography. Nawal El Saadawi relates this art to creativity, and she explains that "the creative word is intrinsically dissident. Dissident authors can use the languages of imperialism and oppression, forcing them into instruments of liberation." (El Saadawi, 1997, 157.) Sorbera also traced women's participation in the political sphere till today, describing it as "challenging". "Taking part in the 1919 anti-British uprising was not enough to gain the suffrage. The liberal male elite, which in 1922 assumed the political leadership of the country, did not grant women political rights. Women obtained the right to vote only in 1956, but, as denounced by many feminist organizations, the political gender gap remained wide, and still is today" (66). Continually, Sorbera pointed out the ongoing strife of women to pave their way in a range of political movements and to challenge patriarchal institutions, which give all authority to men, from the Marxists to the Islamists. Feminist voices started to be heard calling for modifying laws to grant women their full rights and establishing women's institutions to provide full support for women.

In the era of President Hosny Mubarak, who was the fourth Egyptian President to rule Egypt from 1981 till 2011, women were fully appreciated and granted many of their rights. This was due to special interest that the first lady Suzan Mubarak laid upon granting women's rights and modifying many laws in favor of women. National Council for Women was established in 2000 that followed President Mubarak. It was announced by Suzan Mubarak, the head of Consultant Technical

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Committee of the National Women Council that 2003 is the year of the “Egyptian Girl” and 2007 was the year of “ Egyptian Girl’s Right”.

The period of Mubarak’s role ended when his government and the whole system was overthrown and he was arrested and prosecuted with his family and former ministers following the protests of 25th of January 2011. Youth were the main catalysts of this uprising. Then protestors were all over the streets calling for ending Mubarak’s regime for its corruption and lack of freedom and police brutality. Women’s presence could be strongly felt in that time of uprising as women were standing in the Tahrir square, which was the starting point of the uprising. Women, including mothers, daughters, students, employees, housewives and from all sectors were found in all over the streets in Cairo, calling for Egypt’s freedom from Mubarak’s corrupted regime.

During the 2011 revolution, women writers and intellectuals, alongside students and working-class women, overwhelmed the streets, Al Tahrir square, to assert their will, as Egyptian citizens, to remove the ruling government. This was recorded in Ahdaf Soueif’s devoted historic record of the revolution where women invaded the public space. Its title, " Cairo. My City, Our Revolution, is a statement".

"On the eve of 25 January 2011, a member of the April 6 movement,²⁷ Asma’ Mahfouz, launched a call to demonstration to Egyptian people, in which she appropriates the words of patriarchal culture—‘honor’, ‘manhood’, ‘protection’—and she re-invents them to claim her right, as a young Egyptian woman, to join the protests...Young women activists are articulating new approaches to feminism, and the experience of the 18 days in Tahrir Square has been crucial in developing a new awareness, and experiencing what they call ‘a personal revolution". (Sorbera, 67-68) Sorbera related Tahrir demonstrations to the arousal of gender issues especially those that concerned women as their roles were distinctive during the events. Women’s efforts were strongly

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directed towards rebellion and objection to submit anymore to oppressive regimes.

The Tahrir experience was also a liberation from a gender issue which under the regime was manipulated by the authorities. It is true that gender was not an issue in the 18 days of Tahrir, but it became an issue soon after, when verbal and physical attacks against women became frequent. For growing numbers, the revolution increased the awareness of gender as a political problem, both in the institutional sphere, where the gender gap is huge, and in the public space, where sexual assaults are becoming a tool to threaten women (at least half of the protesters) to take part in demonstrations. She, then, argued that at this phase of the revolution, Egyptians protest against the oppressive authority of police officers, who claim to be law defenders and protectors of civilians, is related to women's fight against patriarchal oppressive protection. In fact, they both have the same reason for protest, which is using justified violence to protect.

After the 25th revolution protest, and during Morsi's role women's challenge against the brotherhood view to women as inferior and source of joy for man reached its highest levels. Egyptians continued to fight against the Brotherhood protection and all through this year, demonstrations with and against were filling Egypt's streets till the protest of 30th June, 2013 against the Brotherhood regime that all Egyptians, except Brotherhood, participated in. She concluded that "the rejection of patriarchal violence, whoever is the actor and whoever is the opposition, is the main marker of feminist revolutionary activism today, as it has been in the past, and it qualifies it as different from other forms of dissident grassroots and intellectual activism."(72)

In her article "Egyptian Women, Revolution, and the Making of a Visual Public Sphere", Fakhri Haghani discussed another kind of women's participation in public life after the 1919 revolution, that of artists, journalists and singers. She explored the theory of visibility to establish performativity for social practices and relations between Egyptian women during the period (1920s–

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1940s). In this article, she linked between the 2011 and the 1919 popular revolutions in her analysis, Haghani stressed the point of how a visual public sphere was shaped and enriched chiefly by middle and upper class women in the early decades of the twentieth century, and how it influenced the breakout of the 2011 revolution. She emphasized how women from all social classes have taken an active part in 2011, regarding their cultural output that has been widely admitted and documented.

In a special issue of the “journal for Cultural Research” that has been solely devoted to the Participation of Egyptian women in revolutions in general and in 25th January Uprising in particular. In the introduction, Dalia Mostafa wrote some articles that aim to focus on the central role of women within the 2011 revolution from a critical perspective. Her objective, as mentioned, is not to glorify the revolution or expand the role of Egyptian women, but to analyze and critique both the achievements and obstacles of this revolution and the contributions of various sections of women to this revolutionary act. "Women's participation is part of a broader picture and needs to be theorized as an essential aspect of the ongoing struggle for freedom and social justice, not in isolation of it "(Mostafa, 2015, 118-129). Many articles were presented in two workshops. The two events were funded by a grant from the Council for British Research in the Levant (CBRL) and the British Society for Middle Eastern Studies (BRISMES) with the purpose of combining an international network of researchers and scholars whose work focuses on studying the leading role of women activists, writers and artists in a revolutionary context. The two workshops discussed varied opinions and presented critical studies on women's participation in the ongoing revolutions in Egypt and elsewhere.

In the introduction, Dalia also highlighted the distinguished appearance of women in media before, during and after the 25th events:

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Since the breakout of the revolution, Egypt has witnessed the production of a strikingly high volume of artistic and visual works (documentaries, graffiti, photographs, films), poems and songs, literary works and numerous TV programs. Women have been playing a central role in this radical cultural movement, and we have witnessed the rise of a younger generation of women in various spheres. In cinema, for example, such new filmmakers as Ayten Amin, Maggie Morgan and Nadine Khan have collected awards for their new feature films in the past two years. In documentary filmmaking, directors such as Hala Lotfi, Hanan Abdullah, Amal Ramsis and Jehane Noujaim are restructuring the genre. Also, journalists, bloggers and TV presenters such as Nawwara Negm, Dina Samak, Rasha Azab, Gigi Ibrahim, Reem Maged and Dina Abdel Rahman have expanded and consolidated the demands and aspirations of the 2011 revolution. (Mostafa, 2015: 118-129)

The distinctive role played by women activists at that time in the foundation of political and cultural campaigns such as *Mosireen* (We are Determined), *Kaziboon* (Liars), No to Military Trials for Civilians, Freedom for the Brave, *Bossi* (Look). The short documentaries of “Words of Women from the Egyptian Revolution” and others have spread out in many Egyptian governorates, not only the urban centers. That huge “cultural archive” was expanding further and attracting more members and supporters. Thus, activists, writers and artists were persistently making a profound political statement: the aspirations of the 2011 revolution were constantly being renewed and energized. (Mostafa, 2015, 118-129)

Another article which was written by Ahmed Kadry entitled “Gender and Tahrir Square: contesting the state and imagining a new nation”, in which he tried to explore the nature of gender equality that was noticeable in the Tahrir square and throughout the events of 25th July. His article attempted to clarify the complicated appearance of a new image of Egyptian nationhood throughout

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highlighting many women's voices who joined the early days of the Tahrir Square protests and expanding qualitative fieldwork interviews with Cairo-based feminist and political activists. He wrote that: "In Tahrir Square, this image appeared to be largely framed within gendered criteria where notions of manhood and hyper visible gender equality were intrinsically linked to the broader objective of removing Mubarak and his regime. This raises the question of whether new gender paradigms of equality can continue to exist beyond Tahrir Square's imagination of a 'new' nation." (Kadry, 2014: 199)

As President SiSi took over the rule of Egypt, he was very keen to lay special interest on Egyptian women's role in the turnover of the political life in Egypt. Firstly, He was very keen in his speeches to urge mothers, wives and daughters to vote for the Constitution in 2014 and lastly, he called the year 2017 as "The Women's Year".

In the *National Report On Beijing +20 of the National Council of Women* in 2014, they stated that the Egyptian society has passed through many political changes during the last three years, beginning with the revolution of January 2011, followed by the freedom and Justice Party (the political arm of the Muslim Brotherhood) rule, during which the country suffered from extreme religious fundamentalism, the highlights of which was the hindrance of the hard earned rights of different social groups, most of all, that of women. They noted that women have excellently joined in the revolution of January 2011 calling for dignity, freedom and social justice, as an active part of the Egyptian society, women stood in Tahrir square, condemning corruption and oppression and injustice and had equally suffered the same painful setbacks to the nation. They confirmed that Muslim brotherhood implemented a series of prejudiced practices against women aiming at their marginalization and exclusion, and through their desperate attempts to change legislations relevant to women, such as lowering the marriage age for girls as well as the age of the mother's custody of

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her children upon divorce and attempted to restrict their right to divorce themselves, and the legalization of female genital mutilation (Circumcision) , as well as their deliberate exclusion from participation in political and public life although women were a key partner in the Egyptian revolution. After the other revolt in 2013, in which Egyptians broke their fear, The 30th of June was truly a huge revolution that included people from all segments of the Egyptian society.

Accordingly, a commission of 50 for drafting the amendment to the Constitution (2013) was formed, where The National Council for women was highly represented and had actively participated in the process and a report that reflects the information provided by the proficient governmental agencies in Egypt as well as a number of non-governmental organizations in the country, and focuses on the efforts made to implement the Beijing Declaration and Platform for action of 1995. In the report, it was well stated that the National Council for women exerts much effort towards women's development in the field of political participation through a number of political initiatives, including:

- The Creation of "The Political Qualification Center for Women" that had worked for about three years, during which several political development programs were implemented for women in order to encourage them to engage in political action through the sensitization programs for women's political rights.
- The implementation of group training (theoretical and practical) to support the capacity of women to participate in political life.
- The Council launched the initiative "Know your Candidate" and "Women Voters" and the "Managing election campaigns of candidates for the House of representatives" and "know your Constitution, choose your Candidate" among several other initiatives, which contributed mainly to encourage women to participate in elections and referendums, which came to pass in the country during the current period.

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As a result of these efforts, the number of women voters has reached more than 48% of the total enrolment of over 23 million voters in 2012.

Chapter 4:

Review of Literature

Studies on Media representation of Women

Many of the early feminist analyses of mediated representations of women in fictional genres were focused on the medium of film starting from Laura Mulvey, who introduced the “male gaze” in her contemporary feminist media research “Visual Pleasure and Narrative Cinema”, published in 1975. Then, much attention has been given from feminist media scholars to soap operas. (Byerly, 2006) Soap women seek fulfillment by achieving success in their personal lives, withdrawing into the private dominion as their proper space and place. Many media scholars from different cultures examined their content and consumption as they proved to have a great effect on women’s viewers. Beside T.V soaps, the other genres that have attracted most interest from feminist media scholars have been the crime and action genres , both film and T.V, especially, that featured tough women with lead roles, stripped of their womanly subordination to men. Byerly concluded that as women face inequality in treatment, in jobs, in pay and in value in real life, this is inevitably reflected in media themes. (Byerly 2006: 25).

During the early times of American cinema, women were represented based on codes drawn from the Victorian era. Her main job was to produce and raise children, not work outside the home (Benshoff & Griffin 2004, p. 208). During this time there were also images of bad women: women who were described as explicitly sexualized, and the moral of those stories usually ended with bad things happening to these bad women. When the first wave feminism took place in America, the image presented in the movies of feminist women was that of criminal radicals or mad women (Benshoff & Griffin 2004, p. 210). By the time women earned equal rights, a new type of character was introduced, called the flapper, however, in movies she was represented as independent but only by using her freedom to buy things to show her personal style. She was also still out to find a husband

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(Benshoff & Griffin 2004, p. 211). In movies, during this time, a woman's place was portrayed as being in the private sphere. If they did not stay good mothers and housewives, they would be punished by a way or another. Happiness for a woman was described as finding a man. (Benshoff & Griffin 2004: 220). During the great depression, when men were disabled from their role as family providers, due to being laid off their job, men in movies were starting to represent rougher images of leading men, and were increasingly represented as showing violence towards women. The message movies sent to men during these times was how to be masculine: by teaching them how to walk, talk and handle other men and women (Benshoff & Griffin 2004, p. 250-251). (Quoted in Ottosson 2012:13)

According to *Boxed In*, an annual report by University's Center for the Study of Women in Television and Film, in the 2015-16 TV season, 79% of series had more male than female characters, Five percent featured casts with an equal number of men and women, while a mere 16% had ensembles with more female characters than male. Overall, the number of female characters on broadcast network shows was down slightly from a year ago (41% in 2015-16, compared to 42% in 2014-15). The number of women was even lower elsewhere, comprising only 33% of all characters on cable and 38% on streaming (down from 40% for both a year ago). Across platforms, women made up just 39% of all speaking roles. The nature of the characters they played is worrisome, too, the study's authors say. Nine percent of male characters were portrayed as leaders, while only 5% of female characters were. Women were also more frequently younger than their male counterparts, more often identified by their marital status, and less likely to be seen at work. (Ryan:2016)

The Center for the Study of Women in Television and Film's annual report on women in television, *Women On Screen and Behind the Scenes in Television*, points out that though women are a desirable demographic, they remain underrepresented in the business. 79% of the shows they

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studied featured more male than female cast members. Women made up only 26% of creators, directors, writers, producers, executive producers, editors, and directors of photography. When women run the show, as a producer or creator, they cast more female characters and hire more women in production positions. But while today's women's presence is far from perfect, women's occurrence both in front of and behind the camera is obviously improving in contrast to television's early times. (Ryan:2016)

Nevertheless, there is a continual plethora of researches that emphasized the ongoing under representation and misrepresentation of women in T.V. drama.

In her research "The Representation of Women's Roles in Television Series in Spain: Analysis of the Basque and Catalan Cases" (2013), Tous-Rovirosa, with others, used quantitative content analysis method to analyze six Spanish T.V. dramas to examine the role of women and reached the conclusion that males are still playing the leading role, while women are repeatedly stereotyped. (Tous, 67)

Cheers book (2017) sought to cross-examine the representation of Black women in television. Cheers explored how the increase of Black women in media ownership and creative executive roles (producers, show runners, directors and writers) in the last 30 years influenced the fundamental cultural shift in Black women's representation on television, which in turn parallels the political, social, economic and cultural progresses of Black women in America from 1950 to 2016. She also examined Black women as a varied television audience, discussing how they interact and respond to the continually evolving television representation of their image and portrait, precisely highlighting how social media is used as a tool of audience engagement.

Reynolds (2018) employed a Feminist media qualitative study which examined the depiction of college women in the U.S. TV show *Greek*. Arguing that although women engage in and graduate

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from higher education at rates greater than men, representations of higher education in popular culture tend to under-estimate women's intellectual engagement within the academy, Reynold's findings focus on two themes: that of the show's depiction of college women as "intellectual-lite" through portrayals of their limited and stereotypical interests, and their depictions as "knowers," portrayed through the ways they make sense of college and how they engage in it. As objects of popular culture, such as TV shows, provide templates of college student identity and behaviors for viewers, the study recommended to challenge continuing misrepresentations within personal and institutional practice in higher education by suggesting ways to recognize and counter these messages.

Another research was presented by Christine Geraghty on women and the soap opera in 2019, analyzed two recent Catalan soaps, *Ventdelplà* (2005-10) and *La Riera* (2010). These two works have started to broaden the spectrum of the older female characters that were present in the first Catalan soap operas, and which were mainly set within the stereotypical role of the caring grandmother. Geraghty argued that the stretched form of this TV genre, both in time and plots, has contributed to a wider representation of women in terms of their age, personality traits and social background. The study, which was influenced by previous research on the representation of the older woman within popular fictional media, highlighted the current development of the soap opera and aimed to show to what extent a new understanding of age and femininity is reflected and even promoted in contemporary soap operas through a textual analysis of the narrative arcs of Dora Parramon and Mercè Riera, two main female characters of *Ventdelplà* and *La Riera*,

A recent research carried out in Spain (2019) analyzes the recent state of the representation of gender in prime-time Spanish television series broadcast on the main generalist channels. The researchers carried out a content analysis on 26 television series produced in Spain from 2016 and

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the first semester of 2017, involving 723 characters to conclude whether or not there is an unequal portrayal of male, female, and non binary characters. The main findings show that current prime-time Spanish TV series feature: “an underrepresentation of females; an overrepresentation of cisgender characters and heterosexual orientation; an association of women with less qualified professional occupations and, in particular, with domestic work” (González-de-Garay, M. Marcos-Ramos & Portillo-Delgado 2019)

Another study related to gender representation in Spain that used content analysis to analyze prime-time television programs that were broadcast in Spain in 2009 and 2010. They analyzed 318 characters from 13 variables and the findings confirmed the existence of gender stereotypes: women are usually portrayed through home, family and social relations, women were also portrayed as younger, and in less prestigious jobs than men (García Muñoz, Fedele, and Gómez-Díaz 2012).

Other researches were employed to measure the effects of the images of women on audience's perception of gender and women. Solomon, H.E and Kurtz-Costes, B. investigated in their study (2018) group differences in baseline trans phobia linked to gender, sexual orientation, religiosity, and political ideology and measured whether different representations of trans women in media led to attitude change. They found out that Heterosexuals, Christians, conservatives, and men showed greater trans phobia at pretest than LGB individuals, atheists, liberals, and women, respectively. Attitudes of participants who viewed negative film depictions of trans women became more negative after viewing the clips.

Moreno- Dominguez and others, in their research about Images of Thin and Plus-Size Models Produce Opposite Effects on Women's Body Image, Body Dissatisfaction, and Anxiety (2019), proposed that exposure to thin models deteriorated body image and increase body dissatisfaction and anxiety. Conversely, exposure to overweight models improved body image and decreased body

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dissatisfaction but it did not affect anxiety. They called for the increase of the representation of normal weight and overweight women in media advertisements so as to neutralize or at least reduce the negative impact of media's practice to idealize thin and overly thin women as symbols of female beauty.

Recently, a big number of researches were dedicated to the study of the representations of women in the Post-feminist media. Swink (2017) explored audience interpretations in four women-led television comedies that engage with feminist discourses and ideas, paying particular attention to how audience members think these women show runners impact these shows, and how they see feminism playing a role (or not) in these shows. Swink argued that while these audience members enjoyed the shows, contradiction pervaded their understanding of and relationship to the shows, not only in their perceptions of the shows as feminist, but also resulting from their interpretation of the humor and gender dynamics of the shows. Swink concluded that the audience members' conflicted interpretations of the shows reflect larger trends in the post-feminist media environment.

In another study, Primorac, in an analysis of *Victoria* TV series (2017), explored the ways in which the series represents the beginning of the Great Famine in Ireland and shows that the adaptation of historical facts within the biographic series about Queen Victoria loses critical edge not only due to the generic context (historical costume drama about the Monarchy produced in Great Britain) or the theme of the series (biography of Queen Victoria focused on her character and private life) but mainly due to the context in which the series has arisen-post-feminist media culture in which Victoria as a queen-mother becomes an embodiment of the ideal postfeminist subject. Primorac argued that generally, Biographies and TV series dedicated to the life of Queen Victoria (1837-1901) in British (co)-productions belong to the genre of the historical costume drama, and thus avoid criticizing the negative sides of the global British colonial administration, as was the case with the

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period of the Great Famine in Ireland (1845-1849). Victoria (2016) TV series of the commercial British ITV is the first to illustrate on the topic in the course of the sixth episode in the second season by the title "Faith, Hope and Charity" (2017). The episode caused quite a public uproar in England as the issue of the Great Famine is not studied in English schools.

A study by Brannon (2019) about *Wonder Woman* that was released in 2017 and was celebrated for breaking the superhero glass ceiling, Brannon argued that certain industry knowledge blaming an individual filmmaker's lack of experience or indifference in superhero projects underlies more complex issues of access, bankability, and failure. Having *Wonder Woman* as a case study, Brannon explored how larger gendered expectations and industry experience about economic viability and risk enlighten the traditionally masculine landscape of media licensing cultures through media feminist studies and media industries studies approach based on industry interviews, trade publication coverage, and box office data. Framed within modern gender justice conversations, the critical debates around the film's production and theatrical release reveal the literal superhero expectations placed on female-driven films for overcoming systemic marginalization faced not only by female filmmakers but also by women working across the male-dominated entertainment industries.

Germaine Buckley (2019) analyzed the television series "Penny Dreadful" (2014–2016) as an example of a particular form of post-feminist media, one that reimagines supernatural gothic fiction for twenty-first-century audiences. The study examines the gothic representation of two female characters in the series as "grotesques," deliberately mobilizing their bodies to resist patriarchal control. However, the women are separated according to differently classed models of femininity: one represents idealized upper-class femininity whilst the other is made miserable. Following Mary Russo's seminal work in 1995, Buckley viewed these characters as "female

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grotesques” to reveal the contradiction with which postfeminist gothic reproduces female bodies, arguing that the female grotesque creates risky opportunities for women to break out of patriarchal control, but it can also confirm the association of “woman” with outrage. This article reflects on *Penny Dreadful’s* ambivalent grotesquerie, highlighting the show’s efforts to overthrow representational systems that continue to objectify and punish women. Buckley also revealed the show’s blind spots and its distress of lower-class femininity, arguing that *Penny Dreadful* shows the rise of the female grotesque in post-feminist media, suggesting a conflict: As feminist ideals gain power, they meet resistance in the form of representational systems that continue to be hindered in misogyny.

In her study about girls’ activism and how it is played out in social media where they can speak out about gender-based injustices experienced and witnessed, *Young feminists, feminism and digital media* (2018), Jackson found out an obvious continuity between girls’ practices in “safe” digital spaces and feminisms practiced in other historical and geographical locations. She asserted that digital media are a key tool to connect girls with feminism and with other feminists in local and global contexts. In her study, Jackson used a feminist poststructuralist approach to identify three key constructions of digital media as a tool for feminist practice: online feminism as precarious and as knowledge sharing; and feminism as “doing something” on/offline.

Jackson, in his paper *Young feminists, feminism and digital media* (2018), used a qualitative method with teenage feminists to discover how girls are using and producing digital feminist media, their motives behind this, and how their online practice bonds with their offline feminism. Using a feminist poststructuralist approach analysis recognized three key constructions of digital media as a tool for feminist practice: online feminism as risky and as knowledge sharing; and feminism as “doing something” on/offline. She found that there is significant continuity between girls’ practices

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in “safe” digital spaces and feminisms practiced in other historical and geographical locations. Ultimately, the study recognized digital media as a key tool to connect girls with feminism and with other feminists in local and global contexts.

Another research was submitted by Harrison (2019) about the reasons why women have trouble getting jobs in local television sports and the persistence of the double standard of appearance that women in the United States’ electronic sports media through a Foucauldian lens. Using Michel Foucault’s “power/knowledge paradigm”, in “The history of sexuality” (1978), this Foucauldian discourse analysis uses one-on-one interviews with women sportscasters and textual analysis to tackle with this formerly unexplored aspect of one of electronic sports media’s longest standing gendered double standards. Using these data, Harrison argued that post-feminist discourses have a commonly enlightening relationship with three signs of the electronic sports media’s gendered double standard of appearance: sports broadcaster employing and maintenance, unfair media consumer estimations of on-screen appearance, and prospects for sportscaster dress, the latter of which have obliged many women to wear ever more revealing clothing. Harrison concluded that although post-feminist analysis explains the degrees of the appearance double standard and the electronic sports media’s effects on the culture’s structures of gender relations, Foucauldian discourse analysis revealed how the appearance double standard has been taken for granted and how it might indicate other obstacles women in the industry must cross.

In the article published about *Shameless television: gendering transnational narratives* (2019) Johnson argued that the examination of gender in narrative reveals differing cultural values between the UK and US. Drawing on the work of feminist narratologies and transnational TV theory, the study analyzed the UK television drama ‘*Shameless*’ (Channel 4, 2004–2011) that ran for eleven series, ending with its 138th episode in 2011. Johnson argued that the closing episode did not only

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mark an end, but also a beginning—of a US remake on Showtime (2011-) that consisted of eight series. Johnson's article explored the textual representations and formal constructions of gender through the process of adaptation, focusing on the structural elements of recaps, voiceovers, and final sequences of *Shameless*' first series.

Kennedy highlighted the constant relevance of the terms “post-feminism” and “neoliberalism” at a time when they are less used in feminist media through a research “Come on, [...] let's go find your inner princess” (2018) about the increase of tween popular culture at the start of the twenty-first century, and especially tween fairy tale films. The study demonstrated how tween popular culture facilitates feminism's history; by questioning the dialogue between the onscreen maternal generations of feminism, represented in the female characters of teen princess, mother, step-mother, and grandmother/fairy godmother. The study revealed that the fairy tale narrative and the figure of the princess are employed to directly present feminism's complicated history, and to present a post-feminist identity as the only “authentic” choice in this involuntary structure of a feminine self. The princesses are presented as neoliberal icons of post-feminist culture, representing the self as project.

In another research, Cooper (2019) analyzed Amy Schumer's *Mostly Sex Stuff* stand-up performance as a narrative text and discussed how Schumer plays with, and often challenges, dominant cultural discourses on sex, gender performance, and race through comedic storytelling. The study drew from Goffman, inspired symbolic interactionism in conjunction with feminist media sociology to highlight sociological attention to the “cultural work” of stand-up and its ability to change cultural conventions and create new meanings in society.

Portrayal of Women in Arab and Egyptian T.V. drama

Arab media abide by a common Media policy related to women issues that is centered upon certain ideas and values as:

- 1- Most of Media content directed to women present the traditional roles of Arab women as wife or mother. Some researchers suggest that 80% of the T.V. content presented for women is limited to cooking, fashion, beauty, designs and childcare.
- 2- Arab women magazines also devote 75% of its pages for the traditional issues as fashion, beauty, emotional problems, family issues and topics related to child care. This stabilizes the traditional stereotypical image in women's mind about themselves that their first issue is developing their femininity and denying their other abilities as a human and a citizen. There are some exceptions as a very few number of newspaper focus on working women and their roles in development and some revolutionary content that were published in some feminist magazines.
- 3- Moreover, media focus on the high category of the middle class Arab women that live in the city and ignore other classes.
- 4- More interest is given to some jobs as artists, athletes, businesswomen, diplomatic women and not for teachers, doctors, workers, researchers, lawyers and peasants.
- 5- Media usually present ages between 20 to 40.

(Abdel Rahman 2003:150-194)

Since television was firstly introduced to Egypt in 1960, T.V. drama was initially starting to be broadcasted and broadly watched by all Egyptians who found it a very interesting available method of entertainment that does not require any effort as going to the theatre (which was the oldest form of arts that emerged from the dawn of civilization in pharaonic era) or cinema (that started since 1896)

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Egyptian wives and mothers were represented on T.V. in the figure of 'Ameena' in Naguib Mahfouz trilogy: *Palace Walk*, *Palace of Desire* and *Sugar Street* that was presented on T.V. screen since 1987, which was a very true reflection of the reality of Egyptian society at that time. A handful of researches were presented regarding the relation between the content presented in T.V. drama and the social reality of Egyptian women. Most of which made good use of cultivation theory for examining the effect of continuous exposure to the content presented on T.V. which the audience accept as a total reflection of reality.

Mary Louse (2005) stated in her study about the effect of frequent exposure to T.V. drama that it causes the audience to perceive it as a reflection of reality to the extent that they may judge similar situations in real life through their embedded notions and experiences acquired from the content shown on T.V. Thus, Egyptian studies stressed on the effects of T.V. content on the audience and society.

Mona Helmy (2003), in her thesis about the effect of the Egyptian youth frequent exposure to dramatic shows and their conceptions about gender relationships, has statistically proven that T.V. drama has strongly shaped the youth perceptions of the gender relations. On the other hand, youth perceive the stories presented on T.V. drama that depict gender relations as a reflection of reality.

Another thesis submitted by Abdel Aziz (2003) about the importance of T.V. drama and its ethical influence on society argued that the younger and more educated sample has given more value to the important role of T.V. and its influence on society than the elder less educated respondents. Thus, his study confirmed the influence of T.V. on the lives of youth and youngsters, especially on their values and directions.

Amira Taha (2001) analyzed the role of T.V. series on youth realization of social problems in society by conducting a sample survey analysis on 400 youth in Cairo whose age from 20 to 30.

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She concluded that when youth watch more T.V. shows, their level of perception about social problems that are reflected in these shows is increased.

Another study submitted by Azza Abd El Azeem (2000) about the effect of T.V. drama on the Egyptian family realization of their social reality by using both descriptive and analytical surveys on audience and content analysis. Throughout her analysis on the content of Egyptian T.V. drama at that time, she reached the following conclusions: First, there is a real difference between the family presented on T.V. and the real family in some respects, although there are many similar facts and events that are shown on T.V. that resembles reality. Secondly, the percentage of male College students in T.V. families is much larger than the number of female College students which only constitutes 11% while male students are 16%. Lastly, the figure of the housewife and mother is the most dominant and frequent model of images of women in 66% of Egyptian T.V. drama.

Many studies aimed at comparing the images of men and women in social reality and T.V, drama. Soha Zaki (1982) stated that women figures only constituted 30% in the dramatic works at that time which resulted in depicting men's world three times more than women's world. She analyzed the content of T.V. series in the time span of 6 months in 1982 that were shown on all Egyptian channels and, hence, proved that women were usually depicted as housewives, doing all the house work and only few of them are working women. She revealed that T.V. drama presented a distorted image of women which was totally different than reality. She stated that customary marriage formed 11% which came on top of the social problems presented in T.V. drama at that time and this also did not reflect reality.

Samia Aly (1984) has proven that 77% of T.V. series in Egyptian T.V. depicted social problems as they are ranked as the first main problems of society, but there are some problems that

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are superficially presented in T.V. series more than others which do not count on the importance of every problem.

Amany Abd El Raof (1992) discussed in her research the relation between T.V, drama and social reality in which she admitted the dangerous effects of presenting a totally different reality than that people are living in as it ends up in distorting the audience's mind set about their society.

Layla Elsayed (1997) who studied the difference between gender equality in reality and as presented in T.V. drama. She stated that T.V. helped in sustaining the stereotypical image of men and women that is different from reality, thus sustaining the positive characteristics of men as opposed to women's negative traits. She also explained that T.V. drama helps in promoting the notion of stereotypical jobs of men and women more than in social reality. She concluded that, throughout her research, the realization of gender equality exists symbolically and not in the real social life as women admit that the images of men are better than that of women on T.V.

On the same issue, Abd El Raof (1992) also discussed another essential issue throughout studying the content of dramatic works presented on T.V. She also concluded that Egyptian drama is more interested in social issues more than economic and political ones. Moreover, emotional problems between teenagers are the most presented on T.V. as it occupied 84.8% from the total social problems that faced teenagers in the dramatic works in the time span of four months in 2005.

Jihan Yousry (2002) found out that the images presented in T.V. drama are abnormal peculiar images that aim to catch the audience attention. Also, 94% of female images that are presented on T.V. are totally negative ones and only 6% are positive which does not reflect reality.

Amany Abdel Raof (2004) studied the presentation of the social status of Egyptian women in T.V. drama in her three roles in education, work and political practices compared by women's real roles in society. She depended on previous researches and surveys that reflected real facts. In

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her study, she also analyzed the directors of dramatic works of both sexes to understand their roles in conveying the actual reality of women through moving visual images. The study relied on the analytical method of content of a sample of T.V. series and the essential findings were that the T.V. drama still presents Egyptian women as linked to family, reflecting a distorted image of women, different from reality, which constitutes dangerous consequences on the credibility of such a strong media that is supposed to reflect reality and its makers.

Layla Abdel Mageed (2006) aimed to analyze women's image in some of Egyptian dramatic works regarding the stereotypes that are related to women in historical and social context of the dramatic works and the extent of the author's interference in them. Some dramatic works that depicted certain historic and social context had presented stereotypical images for women and revealed many negative images about some of women figures in Egypt's history. On the other hand, there are some dramatic works that presented positive images for women in which effective female main characters were able to face difficulties and change history.

Sokra Hassan (2006), in her study, tried to explore the relationship between teenagers as reflected in Egyptian T.V. series through surveys and analysis. She found out that emotional problems between teenagers are the most presented on T.V. as it occupied 84.8% from the total social problems that faced teenagers in the dramatic works in the time span of four months in 2005. Furthermore, gender relations between teenagers were negatively and unethically presented.

Amira Mahmoud, in her research (2004), tried to define the notions of the social upbringing of teenagers as revealed in the Arabic T.V. drama. Thus, she found out that teenagers at that time were interested 100% in watching T.V. and that the negative traits that were depicted in the T.V. content exceeded the positive ones as they constituted 94.34%.

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Another research in 2009 submitted by Ola Mohamed about the image of Egyptian women in T.V. drama and its relation to social reality, admitted that women that presented main roles in series reached 62.3%. Moreover, 40% of Egyptian women in T.V. drama are depicted from high social and economic class within which 40% of women's roles are positively depicted in opposition to 30% that were negatively depicted. She also concluded that most female roles were presented as having a strong relationship with their families, neighbors and friends. She noted that 50% of women in T.V. drama were at the age of 22 to 30, and 40% were in the late adolescence, while only 8% were in the middle adolescent stage. Ola also reached that the emotional problems primarily resulted from the total number of problems that usually face female figures in drama (36.6%), followed by the family disintegration (19.5%) in addition to other problems as rape and late marriage that is contrary to other researches that stated that late marriage and rape came in the first place as problems facing Egyptian women in society.

In this thesis upon hand, the researcher will attempt to catch up the representation of women from 2010, the year in which the revolutionary calls and demonstrations started and the following years of the revolution. It will try to find out whether there occurred changes in the women's portrayal that properly reflected the empowerment of women at that time or not and the reasons behind that.

To sum up, previous studies indicated that the image of Egyptian women is improving and developing throughout the past three decades (the 80s- 90s- 2000s), which is equivalent to the development of women's empowerment in reality. The gradual development is indicated as follows: In the 80s: T.V. drama depicted men's world three times more than women's world while women were usually depicted as housewives. T.V. presented a distorted image of women which was totally

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different than reality. 77% of T.V. series in Egyptian T.V. depicted social problems as they are ranked as the first main problems of society.

In the 90s: T.V. helped in sustaining the stereotypical image of men and women more than that in social reality, thus advocating for the positive characteristics of men as opposed to women's negative traits. Egyptian drama is also more interested in social issues more than economic and political. In the 2000s: The figures of women started to increase but the figure of the housewife and mother was the most dominant and frequent model of images of women in 66% of Egyptian T.V. drama. In 2005: emotional problems between teenagers are the most presented on T.V. as it occupied 84.8% from the total social problems that faced teenagers. At the end of the 2000s and especially in 2009: women that presented main roles in series reached 62.3%. Moreover, 40% of Egyptian women in T.V. drama were depicted from high social and economic class within which 40% of women's roles were positively depicted in opposition to 30% that were negatively depicted.

This study will continue to examine the image of Egyptian women from the start of this decade (twenty tens) in relation to the changes that occurred in society in the political, economic and social sectors, with women, playing a vital role in pushing these changes in real life.

Chapter 5

Methodology

Statement of research problem

Most feminist media scholarship since 1970s has been framed by a pattern of the misogynist media in which women are excluded and misrepresented in media content, professions, and policies. There is no doubt that the roles available to women have changed significantly over the past few decades, and that images and plotlines that are now routine would have been unimaginable 30 years ago. Women's progress must eventually be mirrored on the large and small screen. Although women's representation today is certainly "better," in many ways, than ever before, women still experience actual prejudice and discrimination in terms of unequal treatment, unequal pay, and unequal value in real life. So too do these themes continue to occur in media portraits.

Rationale of the study

Enormous political changes occurred throughout the selected years of the study (2010, 2011, 2012, 2013 and 2014). These years are selected to serve the objectives of the study due to the fast and large amount of political changes: 2010 was the year of the preparation for the overthrow in which brotherhood started to re enter the political life and the political parties started to get stronger. Politics and economy occupied a large space for discussion in media. 2011 witnessed the uprising on 25th January which was followed by chaos in all aspects of society. In 2012, Morsi took over the rule in June and since then started the conflict between brotherhood and the public. In 2013 anti-government protests were demonstrating against brotherhood rule. Morsi refused to hand over his power to the Military Council until the largest number of Egyptians resided to El Sisi who was the Commander in Chief of the armed forces and the President of the Supreme Council who announced his taking over the power in January 2014.

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The thesis will study the image of women at this stage and its relation to reality. By employing the “symbolic annihilation” theory, the study examines whether T.V. drama reflected the real images of women at that time or they were symbolically annihilated and misrepresented.

Objectives of Study

- 1- To study whether the political and social changes that occurred in Egypt affected women's images and roles in T.V. series (whether negatively or positively)
- 2-To examine the form and limitations of the changes that occurred in the roles of women in Egyptian T.V. series in correspondence with the political and ideological changes that occurred in society throughout the period of changes in the system and political regimes.
- 3- The study will examine how different producers manipulated women roles in their T.V dramas in a way that reflects society in Egypt at that time to tackle more detailed and sensitive issues and whether their characterization of women reflected reality or not.
- 4- To compare between the portrayals of women in T.V. series throughout different stages in Egypt's history.

Review of previous studies

Previous studies indicated that the image of Egyptian women is improving and developing throughout the past three decades (the 80s- 90s- 2000s), which is equivalent to the development of women’s empowerment in reality. The gradual development is indicated as follows:

- In the 80s: T.V. drama depicted men’s world three times more than women’s world while women were usually depicted as housewives. T.V. presented a distorted image of women which was totally different than reality. 77% of T.V. series in Egyptian T.V. depicted social problems as they are ranked as the first main problems of society.

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- In the 90s: T.V. helped in sustaining the stereotypical image of men and women more than that in social reality, thus advocating for the positive characteristics of men as opposed to women's negative traits. Egyptian drama is also more interested in social issues more than economic and political
- In the 2000s: The figures of women started to increase but the figure of the housewife and mother was the most dominant and frequent model of images of women in 66% of Egyptian T.V. drama
- In 2005: emotional problems between teenagers are the most presented on T.V. as it occupied 84.8% from the total social problems that faced teenagers.
- At the end of the 2000s and especially in 2009: women that presented main roles in series reached 62.3%. Moreover, 40% of Egyptian women in T.V. drama were depicted from high social and economic class within which 40% of women's roles were positively depicted in opposition to 30% that were negatively depicted.

This study will continue to examine the image of Egyptian women from the start of this decade (twenty tens) in relation to the changes that occurred in society in the political, economic and social sectors, with women, playing a vital role in pushing these changes in real life.

Theoretical framework

The thesis upon hand complements the feminist media studies, and employs the gender representation theory of Gaye Tuchman's (1978) "symbolic annihilation of women" with its three aspects of omission, trivialization and condemnation, to describe how women were mostly deleted from media content, or presented in stereotypical roles as victims, mothers, incompetent... etc. Gaye Tuchman, as a liberal feminist, believed that media fails to reflect change within society, including the role of women within it. She states that where women are absent or under represented, shown as

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a minority within media texts, they are in fact being symbolically defeated. Most media portray women in traditional roles: homemaker, mother, or, clerical or other "pink collar" jobs, while there are very few depictions of strong female characters in positions of responsibility or authority, even inside the house.

Many further researches, in the following four decades, followed Tuchman's theory in trying to improve women's representation in media but with very little progress. (Bachmann Et Al. 2018: 6)

In 2018, E. A. Lance And C. M. Paschyn verified that Tuchman's symbolic annihilation theory in its application in non-Western societies with relation to their unique different context and traditions. It was employed to theorize the relationship between the broad representation of women and their material reality as mutually fundamental in Qatar. Following this, the researcher will employ this theory in the current thesis on the Egyptian women representation in T.V. drama during 2011 revolution to compare between their media representation and their actual empowerment in the political and social fields in society.

The thesis adopts Julie D'Acci's (2004) "integrated approach" of the study of T.V. representations of gender, which involves four spheres: production, reception, content and Television's social/historical context. (380-381) These four essential sites should be considered when studying representations of gender in Television as they interact and influence one another. First, by production, she meant "the way gender is imagined and represented in the mind's eye of the television industry, has everything to do with the historical distribution of jobs, money, and power, with the functioning of industry as an economic and social sector" (381) It is essential to examine this sphere of production for all the ways it depends upon probable gender differentiations in functioning of its audiences and programs, and consequently, contributing to the certain representations and concepts of gender that it

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presents. The sphere of reception, as Julie, put it involves the social and environmental factors that revolve around gender, gender dimensions of the viewer/ program interactions (how do audience accept or reject the norms of gender presented in the program, how do they become fans or identified with a certain program, how do women audience interpret the gender based dimensions intended in a specific program). The third sphere, programming, Julie explained that this term includes all T.V. content that every facet of them needs to be studied in relation to gender, and not only some forms or genres. And the fourth sphere of the social/historical context, Julie described it as “the major sphere that demarcates the ways general social events, movements, beliefs, and changes, produce or represent particular notions about gender in and for the society at large” (385). In other words, in integrated studies, major changes in nations’ history, social, political or religious movements should be included as it influences the other three spheres.

In the thesis upon hand, I try to adopt D’Acci’s integrated approach of studying the four essential spheres that corresponds to development of the representation of women in Egyptian T.V. drama throughout the time determined in the research. That’s why I included three different methods of approach, each related to a certain sphere and a thorough introduction about the history of feminism and politics in Egypt and the recent political and social changes that occurred in the indicated time of study (2010- 2014).

Research questions/hypotheses

- 1- How did the political changes that occurred in 2011 affect the image of woman in T.V. series?
- 2- How were women presented in T.V.. series in the time interval during and after 2011 events?

What are the positive and negative orientations of women’s images portrayed in TV dramas?

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- 3- What are the differences between male and female producers and writers, who are responsible of the presented works, in the perception and confronting the failures in the area of gender equality and gender justice?

Research methods

It's best to think of academics as spending their careers trying to prove that their way of looking at whatever portion of the world they look at is correct" (Berger 2016 p. 20), therefore, researchers use more than one strategy to analyze their research materials in order to develop valid explanations to support their arguments. In order to develop a valid explanation, qualitative researchers usually employ more than one method, as for example, interviews and content analysis, to "get at" different angles of the phenomenon and see if both methods reach similar findings. This "use of multiple methods, or triangulation, reflects an attempt to secure an in-depth understanding of the phenomenon in question" (Denzin & Lincoln, 2008, p. 7).

In order to reach an integrated study that could achieve validity in recording women's representation on T.V. at that time of Egyptian history, the study will employ a combination of qualitative and quantitative methods of approach which complies to the conventional media industry/ text/ audience. (Creeber, 2015:8) It is distributed into:

1-Sample analytical study: Content and descriptive Analysis of selected series

2-Field study: In-depth interviews with selected producers, directors and writers, and Focus Group.

In both qualitative and quantitative studies, the researcher follows methods, procedures and instructions indicated in Wimmer, Roger D., Dominick, Joseph R.,'s "Mass Media Research" (2013).

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The following paragraphs describes the methods of approach employed in the research, demonstrating the ways of data collection and analysis of each.

Sample Analytical Study

I- Content Analysis

Content analysis is a general term for a number of different strategies used to analyze text (Powers & Knapp, 2006). It is a systematic coding and categorizing approach used for exploring large amounts of textual information unremarkably to determine trends and patterns of words used, their frequency, their relationships, and the structures and discourses of communication (Mayring, 2000; Pope *et al.*, 2006; Gbrich, 2007). Downe Wambolt (1992) defined Content analysis as " a research method that provides a systematic and objective means to make valid inferences from verbal, visual, or written data" (314)

The purpose of content analysis is to describe the characteristics of the document's content by examining who says what, to whom, and with what effect (Bloor & Wood, 2006).

Content analysis has three approaches: summative, directed, or conventional (Hsieh and Shannon 2005). These approaches differ functionally in the depth of interpretation they offer. The first approach is summative CA, which is more quantitative than qualitative. Its purpose is to explore the contextual use of certain words in the text (Hsieh and Shannon 2005, p. 1283). The analysis of the apparent meaning is conducted by counting the frequency of specific words or phrases used by speakers in specific contexts. The second approach is directed content analysis (Hsieh and Shannon 2005) or conceptual analysis (Wilson 2016). It adds credibility to or theoretically extend a theoretical framework or theory (Hsieh and Shannon 2005, p. 1281). Primary codes and categorizations are derived from existing literature or a theoretical framework and applied deductively to code the data,

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then, adding new concepts that further expand or refine the theoretical framework or phenomenon (Hsieh and Shannon 2005).

Content analysis is considered the best approach when it comes to analyzing the portrayal of a certain group in any given medium. According to Wimmer and Dominick (2013), content analysis is “a method of studying and analyzing communication in a systematic, objective and quantitative manner for the purpose of measuring variable.” They further stated that content analysis is used to study the image of certain groups; so content analysis, in the context of this study, would supply a convenient approach to explore the portrayal of Egyptian women within the changing events from 2010 till 2014 on T.V. and attributing them to the social and political conditions that Egyptian society passed through.

The researcher conducted both qualitative and quantitative content analysis in examining the female characters in the selected sample. In real research work, the two approaches are not mutually exclusive and can be used in combination. Comparing qualitative content analysis with its rather familiar quantitative counterpart can enhance our understanding of the method. As suggested by Smith, “qualitative analysis deals with the forms and antecedent-consequent patterns of form, while quantitative analysis deals with duration and frequency of form”(Smith, 1975: 218). Weber (1990) also pointed out that the best content-analytic studies use both qualitative and quantitative operations.

II- Universe and Samples

Both quantitative and qualitative content analyses are inducted in the research. Content analysis is employed by using purposive sampling through selecting the series that meet the purpose of the study. First, the researcher made use of a comprehensive survey for all T.V. works that were broadcasted in the years 2010-2011-2012- 2013-2014 that was collected and scheduled as the

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graduation Project of the students of College of Language and Communication in the Arab Academy for Science, Technology and Maritime Transport. The total number of T.V. series in 2010 are 70, in 2011 they are 28 as the production decreased due to the conflicts and chaos that arose in this year. In 2012, it reached 53 series as the production rate started to raise again but not to the same amount of T.V. production as in earlier years before the events. In 2013 it reached 47 and then in 2014 it is 35. To double check the results, the researcher compared the number of T.V. series demonstrated above with another survey published online in *Alkhaleej* website on 25-6-2014 with a number of 45 series in 2013 and 38 in 2014 which registered a very slight unnoticeable difference. (www.alkhaleej.ae)

Secondly, the researcher reviewed the works presented in these years according to their content and themes in order to select the works that are most suitable to the objectives of the study. The selected works are soap Operas that are starred by female actresses and depict the conflicts, corruption and problems of Egyptians that constituted the main motive for the revolution, whether social problems of people, political issues as corruption of those in power, or economic problems of youth or families and their effects in changing their whole lives. Some also depict the psychological or personal problems that women encounter and their struggle to establish themselves in patriarchal society with long inherited customs and traditions.

III-Sample size

The sample size was determined as following Creswell sample size estimation method (2013):

Year	Total no. of Study	Sample Size
2010	70	5
2011	28	2
2012	53	3
2013	47	4
2014	35	2

Table 1: Sample Size

Every series consists of 30 episodes of which is about 40 minutes each. Thus, the total corpus of analysis will be 510 episodes with total of 340 hours. Content analysis was employed on female characters in the shows through identifying variables. Inductive codes were assigned to every category in order to identify these variables; in addition, a set of possible values were assigned for each code.

Thematic deductive coding is used to identify women's roles and social patterns within the TV series following Braun & Clarke's (2006) 6-step framework; familiarization, coding, generating themes, reviewing themes, defining and naming themes and finally writing up. Two context categories were established: the year of the presentation of the series and the time in which the events take place. Then, other content categories were established: gendered social roles, relations and behavioral traits. Gendered social roles are measured by examining the show for the social roles of female characters as a wife, a mother, a friend, a daughter, her educational level, financial level, career and the problems facing her. Behavioral traits is measured by examining the women's aspirations, interests, values and behaviors of dependence/independence, anger, sorrow (crying),

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happiness, and “other.” The “other” category provided an opportunity for themes that may have been neglected in the construction of the data coding categories. The researcher also conducted a descriptive analysis of every character included in the sample study (with a total number of 60 characters) that examines the values they depict, the problems they face, how they are solved and their positive and negative traits throughout the sequence of events.

IV-Unit of Analysis:

The Unit of Analysis employed in the study is the Character: It focuses on female characters in analyzing the shows concerning the size and importance of their roles, their negative and positive traits, their physical appearance, their education, their careers, financial status and their relations with others. From each series several characters are chosen in the analysis depending on the size and importance of their roles that are measured by the number of episodes that the character appeared in. The analysis included any female character that appeared at least in half of the episodes of the series. So if the series is 30 episodes, the characters that are analyzed would appear in at least 15 episodes which will describe her as an effective character. The total number of female characters analysed are 60.

V- Frames of Analysis

The main frames of content analysis of female characters presented in the works before the revolution and after will fall into:

- 1- Female negative and positive traits
- 2- Female occupational, financial and social roles.
- 3- Female behavior through relations with others
- 4- The problem she faces and how it is solved
- 5- Female political awareness

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- 6- Values reflected in female roles

VI- Data Statistical Analysis

In this study, the widely used statistical program SPSS (version 23) has been used for analyzing study data. The researcher sought the help of a statistical expert who used the following treatments:

- 1- Simple repetitions and percentages
- 2- Chi Square Test for good corresponding of the statistical denotation between the theoretical dispensation and actual theoretical for one of the nominal factors. The test result has been accepted upon 0.5 level of the statistical denotation to least.
- 3- Contingency coefficient to measure the intensity of the relationship between two nominal variables in a table of more than 2X2. The relationship is considered weak if the value of the coefficient is less than 0.4, medium between 0.4 - 0.7 and strong at 0.7 and above.

The statistical tests results have been accepted upon 95% confidence degree to more, upon 0.5 statistical denotations to less than it.

2. Field Study Sample:

I- In-depth Interviews

Interviews were conducted with ten of the most distinguished producers, writers and directors. The interviewees include some of the directors and writers of the selected works as to recognize the conditions of production due to social and financial circumstances. This will offer a deeper connection between the works presented at that time and the real social, political and economic conditions at that time. They will also offer explanations to the roles attributed to women

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characters in their works and its relationship with production and whether it really complied with women's actual role in society and especially in the time of the revolution.

In-depth interviews were conducted by the researcher herself with 3 authors: Mariam Naoum Ayman Salama, Rabab Hussein (author and director) , 5 directors: Amr Abdeen, Manal Al-Sefi, Hala Khalil, Magdy Abu Omera and Mohammed Al Nokaly, and 2 producers: Nahed Farid Shawky and Emad Abdullah, all of which are considered first class T.V. makers in Egypt and have a rich variety of works in Egyptian T.V. The researcher also took into account the diversity and qualitative representation in each component separately to monitor whether there is a difference in opinions or the way they work whether the author, director or producer is a man or woman. Thus, the researcher considered to conduct the interviews with both genders equally (5 men and 5 women) trying to achieve equal opportunities.

Interviews were recorded by the researcher using “Apple Voice Memos”, written down in scripts from which the data was collected, decoded and analyzed due to the main topics that serve the aims and objectives of the research. The main findings of the in-depth interviews were written due to the method illustrated in Roger and Wimmer’s “Mass Media Research” (2013) organized as follows:

1. The Introduction that provides an overview of the project, the research question or problem statement and why the reader should be interested in it.
2. The Method. This section includes a number of topics that explain what was done in the study: The method used to collect data and the reasons for choosing it and the research setting. Participants or respondents can be recruited in a variety of ways, and the researcher must describe the recruitment method(s) used, the sample size and the criteria used for data gathering. This is followed by explaining the methods of data collection.

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3. General finding and a discussion of the strengths and weaknesses of the study (Roger&Wimmer 2013: 149-150)

II- Discussion Groups

Feminist research is “research on, by, and especially for women” (Stacey, 1988: 21); using a feminist methodology requires that women’s observations, meanings and involvements are taken seriously and valued (Foss 1994: 39). Thus, discussing with women the findings of the research about the works that are mainly addressed to women brings their own words. By discussing with women the relevance of the findings and whether these works really reveal their own lives and experiences or not and whether their concerns and opinions about the images of women are represented in T.V throughout different stages in Egypt, this research aims to contribute to the body of feminist scholarship.

Focus Group is determined following the procedures indicated in Stewart, D. W., & Shamdasani, P.N. (1990) “ Focus groups: Theory & practice” and Krueger, R.A. (1994) “Focus groups: A practical guide for applied research”. Focus group members are average class women who are not academics, but normal traditional Egyptian women who were chosen from the local districts in Egypt and were recruited through a charity institution. This follows the dialogic feminism theory indicated by Botton (2005) which uses critical communicative methodology (CCM) to include “all women, particularly those who have traditionally been most excluded, into participation and decision making in different areas of society. CCM has included the voices of the Other Women into research processes and dialogue on an equal level to the voices of researchers. Research carried out using the CCM shows that when this is ensured, it is possible to achieve scientific results that help to overcome

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the social inequalities that many women face as well as to achieve progress in feminist theory.” (Yeste, Ferrada & Ruiz, 2011)

In this research, “Communicative discussion groups” were carried in which both researcher and participants are speakers as well as listeners in the dialogue. During the implementation of this technique, several academic forms of expression were changed in order to focus on the validity of arguments rather than the authority of the speaker and non-academic colloquial language was used so as to seem natural and spontaneous.

Sample Size

As television is the most available popular media for both educated and an uneducated individuals, the sample was selected only on the basis of Television viewers. The sample involves female categorized by their ages. The sample consists of 6 members of female youth age group (20-30) including graduates and high school students. For the category of middle age population, the sample of 6 women age group (30- 40) was chosen. This category includes 3 house wives and 3 working women; working may be at the offices or may be the shop keepers and other people belonging to certain different occupations. This category covered the general public both educated and uneducated. For the third category of old age population the sample of 6 women with age group (45 and up) are selected, including working and retired women with variant educational levels.

Sampling Techniques

The basic population is selected with the help of convenient sampling (as the viewers of T.V. drama will be selected by the method of simple random sampling technique.)

Data Collection and Data Collection Mean

Before holding a group, discussion topics are developed using an outline, which is prepared by the researcher. The researcher, then developed a research plan or a plan of action. This plan includes the identification of the research objectives and questions, characteristics of the sample to be recruited, resources available, time line for all phases of the research process, and budget. A moderator was hired to conduct the focus group sessions. Problem definition and topics that serve the research objectives are written by the researcher and discussed with the moderator with special emphasis on the main aims and questions of research. Then the sessions were conducted in Arabic language, which is the mother tongue language of the participants and recorded.

Data Analysis

The moderator collected the data in a written transcript, following a planned, systematic procedure that helped the researcher in analyzing qualitative data. This procedure helps ensure that the results will be as error-free as possible. Data is then interpreted in the shape of descriptive information that consists of summary comments prepared by the analyst, presenting the raw data in summary form and providing representative participant comments to support the data. The researcher decoded, analyzed and translated the data till the findings of the analysis are reached.

Limitations

This study is limited to Egyptian women and Egyptian series.

Data Presentation

Data is presented through descriptive paragraphs that sometimes may include tables for comparisons and illustrations.

Operational definitions

Feminist theory: This term is used to refer to a myriad of kinds of works, produced by movement activists and scholars in a variety of disciplines; these are not mutually exclusive and include: normative discussions of how societies and relationships ought to be structured, their current inequities, and strategies to achieve equity; critiques of androcentric classical theories, concepts, epistemologies, and assumptions; epistemological discussions of what constitute appropriate forms, subject matters, and techniques of theorizing from a feminist perspective; and explanatory theories of the relationship between gender and various social, cultural, economic, psychological, and political structures and processes. (Chafetz: 97)

Media Representations of women: It have developed and changed with time to reflect the cultural and sociological changes in society. However, female stereotypes continue to appear in some media texts. Representations of women are often defined by how men see women (termed the 'male gaze'), or by how society expects women to look and behave. Many representations of women concentrate on sexuality and emotions. Others focus on their relationships with their children or romantic partners.

Although there are representations of women in the media that conform to society's expectations, there are also representations that aim to subvert and challenge these constructions. These positive representations offer a more realistic and refreshing view, showing women as active rather than passive, as heroes not victims.

Symbolic Annihilation: Sociologist Pierre Bourdieu described symbolic annihilation as a form of subtle violence which disregards the legitimacy of an identity. A society is susceptible to the media it consumes and the social norms as depicted by the media can be instructive to consumers as a model of behavior toward the minority group. Invisibility or negative portrayal of minorities in

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media denies their existence in society. The result is that familiarity and behavioral codes are not well established and interaction is characterized by differences between groups (Venzo 2014). Since the 1970s, scholars of feminism have used the concept of annihilation to express the effects misrepresentation and/or absence of women and girls in mass media has had on their ability to find secure employment, advance in the workplace, and create unique identities.

T.V. series: A group of programs created or adapted for television broadcast with a common series title, usually related to one another in subject or another way. Often, television series appear once a week during a prescribed time slot; however, they may appear with more or less frequency. Television series are usually created to be open-ended, not with a predetermined number of episodes. In a fiction series, the programs typically share the same characters and basic themes.(
www.itsmarc.com)

Political Aspects: concerned with the whole system of government that constitutes the power that rules a certain society, thus affecting it.

Social Aspects: related to the relationships of individuals with each other within the same society and their ways of facing the same problems in their society (that mostly result from political aspects) such as inequality, unemployment, instability, addiction, sexual harassment, literacy, patriarchy and so on.

25th January 2011 Egypt Revolution/ Egypt Uprising:

Beginning in December 2010, unprecedented mass demonstrations against poverty, corruption, and political repression broke out in several Arab countries, challenging the authority of some of the most entrenched regimes in the Middle East and North Africa. Such was the case in Egypt, where in 2011 a popular uprising forced one of the region's longest-serving and most influential leaders, Pres. Ḥosnī Mubārak, from power. In Egypt, demonstrations organized by youth groups, largely

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independent of Egypt's established opposition parties, took hold in the capital and in cities around the country. Protesters called for Mubārak to step down immediately, clearing the way for free elections and democracy. As the demonstrations gathered strength, the Mubārak regime resorted to increasingly violent tactics against protesters, resulting in hundreds of injuries and deaths. Mubārak's attempts to placate the protesters with concessions, including a pledge to step down at the end of his term in 2011 and naming Omar Suleiman as vice president—the first person to serve as such in Mubārak's nearly three-decade presidency—did little to quell the unrest. After almost three weeks of mass protests in Egypt, Mubārak stepped down as president, leaving the Egyptian military in control of the country. (Encyclopedia Britannica 2021)

Research Design

This research falls into seven Chapters. Chapter 1 presents an introduction to the topic and a quick overview of the history of T.V. drama in Egypt, its origins and its development. The second Chapter provides the theoretical framework for the study which includes background on feminism, Media Representation theory and main methodological theories used by the researcher. Chapter 3 explores the history of Feminism in Egypt and the women status from the dawn of Egyptian civilization (pharos) till the end of the continuous revolutions in 2014. Chapter 4 includes the literature review of the previous studies of Gender Media studies of T.V. drama in general and in in Egypt in particular. Chapter 5 describes the Methodology adopted in the research. Chapter 6 is devoted to the discussion of the findings of the quantitative content analysis of the corpus of study and Chapter 7 provides deeper understanding of characters through a descriptive content analysis, drawing comparisons and conclusions. Chapter 8 discusses the outcomes of the field study and the analysis of In depth interviews and the discussion groups. And the last Chapter 9 presents the conclusions, findings and suggestions of the study.

Chapter 6

Findings of Content Analysis

The researcher analyzed 60 characters that presented female figures in the sample study that consists of 16 Egyptian T.V. series according to a the coding scheme (see appendix A) that was modified and validated by ten Media professors (see Appendix F). A few female characters were excluded from the analysis due to their very minor or superficial roles. The names of T.V. series, info about them and names of characters analyzed are attached in Appendix B.

1. The time of events:

Table No. 1

The time of events

Production Year			before	after	Total
			25Jan	25Jan	
Time of events			Revolution	Revolution	
			After	25Jan	f
Revolution		%	-	26.7%	20%
before	25Jan	f	15	33	48
Revolution		%	100%	73.3%	80%
Total			f	15	45
			%	100%	100%

(Chi Square=5, df=1, Sig.=0.025, Contingency Coefficient=0.277)

This table shows the relationship between the time of production and the events depicted in the content of the series; the effect of the context on the content. Only 26.7 % of the characters in the series of the selected sample that were produced after the revolution were shown during the events of the 25th January revolution, which is very little with relation to such a big event in Egypt's history. These results are compatible with the statistical indicators that are shown at the bottom of the table. It is indicated that there is a significant statistical correlation between the year of production of the series and the time of the events presented in the series. Chi square value has reached 5 which is a statistically significant value with degree of freedom (df) 1 and the level of significance is 0.025. According to the degree of strength, this relation is weak as the degree of compatibility is 0.277.

2. Woman's role development:

Table No. 2

Woman's role development

Production Year		before	after	Total
		25Jan Revolution	25Jan Revolution	
Woman's role development	f	9	20	29
	%	60%	44.4%	48.3%
Round character	f	6	25	31
	%	40%	55.6%	51.7%

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Production Year		before	after	Total	
		25Jan Revolution	25Jan Revolution		
Woman's development role		f	15	45	60
		%	100%	100%	100%

(Chi Square=1.090, df=1, Sig.=0.296)

The results show that women's roles have developed slightly in the works produced after the revolution as the percentage of round characters has increased from 40% to 55.6%, while the flat characters decreased from 60% to 44%. Women's inner conflicts, psychological and emotional changes were more presented. Nevertheless, there is no development in women's characterization throughout the years.

3. Woman's age:

Table No. 3

Woman's age

Production Year		before	after	Total		
		25Jan Revolution	25Jan Revolution			
Woman's age		f	7	28	35	
		%	46.7%	62.3%	58.3%	
From	Adult	to	f	-	1	1

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Production Year Woman's age		before	after	Total
		25Jan Revolution	25Jan Revolution	
Middle aged adult (from 21 to 60)	%	-	2.2%	1.7%
From child to Middle aged adult (from 1 to 60)	f	-	1	1
	%	-	2.2%	1.7%
Middle aged (40-60)	f	8	12	20
	%	53.3%	26.7%	33.3%
Old-aged(above 60)	f	-	1	1
	%	-	2.2%	1.7%
Teenage (18-20)	f	-	2	2
	%	-	4.4%	3.3%
Total	f	15	45	60
	%	100%	100%	100%

(Chi Square=10.729, df=5, Sig.=0.096)

The table indicates that 58.3 % of the total study sample is adults in the twenties (from 21 to 39) , while 33.3% are middle aged (40-60). Other age categories are very small percentages.

In the series produced before the revolution, 46.7% of women is between 21-69 and the percentage of adult women has grown larger to reach 62.3% in the series produced after the revolution. While the middle aged women (40-60) were less depicted in the works produced after the revolution as it changed from 53.3 % to 26.7 %.

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The chi square indicates a non significant relation (10.729) between the time of production of works and the depiction of women's ages, with degree of freedom 5.

With refence to past studies, there is no change in the quantity of representations of old aged women who were and are still represented in a very small amount, while young women (21-39) are the most represented category. In 2009, Ola Mohamed found out that 50% of women in T.V. drama were at the age of 22 to 30, and 40% were in the late adolescence, while only 8% were in the middle adolescent stage.

4- Woman's financial/social level:**Table No. 4****Woman's financial level**

Production Year		before	after	Total
		25Jan Revolution	25Jan Revolution	
Woman's financial level	f			
	High	f	6	25
%		40%	55.6%	51.7%
High then Law	f	2		2
	%	13.3%		3.3%
Law	f		14	14
	%		31.1%	23.3%
Law then high	f	2	2	4
	%	13.3%	4.4%	6.7%

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Production Year		before	after	Total
		25Jan Revolution	25Jan Revolution	
Woman's level	financial			
	Medium	f	5	3
%		33.4%	6.7%	13.3%
Medium then high	f		1	1
	%		2.2%	1.7%
Total	f	15	45	60
	%	100%	100%	100%

(Chi Square=18.860, df=5, Sig.=0.002, Contingency Coefficient=0.489)

This table shows the relation between the time of production of the series and the financial and social level of the women characters analyzed. It indicates that the total percentage of high class women in the sample study is 51.7% while only 23.3% have low financial level.

About 50% of the females are depicted from high social and financial class which is compatible with Ola's research in 2009 about the image of Egyptian women in T.V. drama and its relation to social reality, in which she admitted that 40% of Egyptian women in T.V. drama are depicted from high social and economic class .

While females with low financial level reached 31.1% of the female characters that were studied in the series produced after the revolution. The percentage of medium financial level of women also decreased after the revolution from 33% to 6%. These results correlate with the real financial status of people that decreased after the revolution as a result of the prevailing economic problems in Egypt at that time and the deterioration of the middle class. Also, it reflects the real financial status of

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Egypt. “According to United Nations figures, since 1990, 20 to 30 percent of the population live below the poverty line.”

(<https://www.nationsencyclopedia.com/economies/Africa/Egypt-POVERTY-AND-WEALTH.html#ixzz6pMxhIq00>)

5- Woman's educational level:**Table No. 5****Woman's educational level**

Production Year		before	after	Total
		25Jan Revolution	25Jan Revolution	
Woman's educational level				
College qualified	f	12	20	32
	%	80%	44.5%	53.3%
Illiterate	f	-	4	4
	%	-	8.9%	6.7%
Not clear	f	2	16	18
	%	13.3%	35.6%	30%
Post graduate certified	f	-	1	1
	%	-	2.2%	1.7%
High School	f	-	2	2

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Production Year		before	after	Total
		25Jan Revolution	25Jan Revolution	
Woman's educational level				
Certificate	%	-	4.4%	3.3%
Diploma	f	1	2	3
	%	6.7%	4.4%	5%
Total	f	15	45	60
	%	100%	100%	100%

(Chi Square=6.963, df=5, Sig.=0.223)

This table shows the relation between women's educational level and the year of production. In total, the percentage of college educated women in the sample study has reached 53.3%. And 30% of the total characters that are analyzed did not have a clear educational level as it was not effective in the sequence of events. While only 6.7% of the characters in the sample were illiterate. 5% studied Diploma, which is an intermediate educational level, only 1.7% did their post graduate study.

The percentages indicated in the above table of the educational level of women characters portrayed before and after the revolution indicate that women's educational level deteriorated after the revolution. As the representation of college educated women was 80% and became 44.5% in the characters portrayed after the revolution. Moreover, there were no coding of illiterate female characters in the sample study of the series before the revolution, compared to 8.9% in the series after the revolution. Also, the percentage of women whose educational level is unclear reached 35.6% in the characters before the revolution compared to 13.3% of the characters portrayed after

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the revolution.

The analysis indicated that there were no female characters who only have high school certificates in the series before the revolution (did not complete their college) while 4.4% of the characters analyzed after the revolution stopped till high school and did not complete their college education.

The Chi square below the table indicates a non-significant relation (6.963) with a degree of freedom

5. So the relation between these two variables of the educational level of female characters and the year of production is statistically insignificant.

6- Woman's marital status:

Table No. 6

Woman's marital status

Production Year		before	after	Total
		25Jan Revolution	25Jan Revolution	
Woman's marital status				
	Customary Married	f	-	1
%		-	2.2%	1.7%
Divorced	f	1	1	2
	%	6.7%	2.2%	3.3%
Divorced then Married	f	1	2	3
	%	6.7%	4.4%	5.0%
engaged	f	1	1	2

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Production Year		before 25Jan Revolution	after 25Jan Revolution	Total
	%	6.7%	2.2%	3.3%
Married	f	5	13	18
	%	33.3%	28.9%	30.0%
Married then Divorced	f	2	4	6
	%	13.3%	8.9%	10%
Married then Widow	f	1	-	1
	%	6.7%	-	1.7%
Not clear	f	-	3	3
	%	-	6.7%	5.0%
Single	f	2	11	13
	%	13.3%	24.4%	21.7%
Single then Married	f	-	3	3
	%	-	6.7%	5.0%
Widow	f	1	4	5
	%	6.7%	8.9%	8.3%
Widow then Married	f	1	2	3
	%	6.7%	4.4%	5.0%
Total	f	15	45	60

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Production Year		before	after	Total
		25Jan Revolution	25Jan Revolution	
Woman's status	marital			
	%	100%	100%	100%

(Chi Square=7.893, df=11, Sig.=0.723)

The table shows that the percentage of married women has reached 30% of the total number of characters in the sample study and 21.7 % of the total number are single. 10% of female characters in the sample study were married and then divorced, while only 5% were single and then married. Also, 8.3% of them are widows and 5% were divorced then married and 5% were widows then married. Very little percentage are engaged or customary married.

As the statistical results in this table show, there is no significant variation between women's marital status in the series produced after the revolution compared to those produced before. The greatest percentage of women portrayed in the series of the sample study are married, constituting 33.3% in the series produced before the revolution and 28.9% in those that are produced after the revolution. Single women constitute 13.3% in the series before the revolution which is few compared to those in the works after the revolution which are 24.4%.

Consequently, the Chi square is 7.893, which does not indicate any significant statistical relation between women's marital status and the time of production. ($p > 0.05$).

7- Woman's occupation:**Table No.7****Woman's occupation**

Production Year		before	after	Total
		25Jan Revolution	25Jan Revolution	
Woman's occupation				
Working	f	8	31	39
	%	53.3%	68.9%	65.0%
Not working	f	7	14	21
	%	46.7%	31.1%	35.0%
Total	f	15	45	60
	%	100%	100%	100%

(Chi Square=4.12, df=1, Sig.=0.053)

The total percentage of not working women depicted in the sample study reached 35 %, while that of the working women is 65% which constitutes a very good percentage of overall representation of women.

There is a very little variation in the percentages of working women in the series produced before the revolution which was 53% and increased to be 68.9% in the works produced after the revolution. While the total percentage of non-working women was 46.7% in the works produced before the revolution and decreased be 31.1% in the works after. This little variation indicates a continual improvement in the working category of women in T.V drama.

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As indicated below the table, the chi square shows insignificant statistical relation between women's occupation and time of production.

Table No.8 (More detailed)**Woman's Jobs**

Production Year		before	after	Total
		25Jan Revolution	25Jan Revolution	
Woman's Jobs				
Academic Staff	f	-	1	1
	%	-	2.2%	1.7%
advertising	f	-	1	1
	%	-	2.2%	1.7%
Artist then President Secretary	f	-	1	1
	%	-	2.2%	1.7%
Beggar	f	-	1	1
	%	-	2.2%	1.7%
Beggar then Dancer	f	-	1	1
	%	-	2.2%	1.7%
Businesswoman	f	4	1	5
	%	26.7%	2.2%	8.3%
college student	f	1	-	1
	%	6.7%	-	1.7%
Doctor	f	-	1	1

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Production Year Woman's Jobs		before	after	Total
		25Jan Revolution	25Jan Revolution	
	%	-	2.2%	1.7%
Drug Dealer	f	-	2	2
Jailer	f	-	1	1
	%	-	2.2%	1.7%
jailer then prisoner	f	-	1	1
	%	-	2.2%	1.7%
Journalist	f	1	2	3
	%	6.7%	4.4%	5.0%
Lady Society	f	1	0	1
	%	6.7%	.0%	1.7%
Lawyer	f	-	1	1
	%	-	2.2%	1.7%
Maid	f	-	1	1
	%	-	2.2%	1.7%
maid then prisoner	f	-	1	1
	%	-	2.2%	1.7%
Marketing	f	-	2	2
	%	-	4.4%	3.3%

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Production Year Woman's Jobs		before	after	Total
		25Jan Revolution	25Jan Revolution	
Medical examiner	f	1	-	1
	%	6.7%	-	1.7%
Minister	f	-	1	1
	%	-	2.2%	1.7%
Montage Editor	f	-	1	1
	%	-	2.2%	1.7%
Nun	f	-	1	1
	%	-	2.2%	1.7%
nurse then business women	f	1	-	1
	%	6.7%	-	1.7%
Pimp	f	-	1	1
	%	-	2.2%	1.7%
President Wife	f	-	1	1
	%	-	2.2%	1.7%
Prisoner	f	-	2	2
	%	-	4.4%	3.3%
Professor	f	-	1	1
	%	-	2.2%	1.7%
Radio Presenter	f	-	1	1

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Production Year Woman's Jobs		before	after	Total
		25Jan Revolution	25Jan Revolution	
	%	-	2.2%	1.7%
Restaurant Owner	f	-	1	1
	%	-	2.2%	1.7%
Secretary	f	-	1	1
	%	-	2.2%	1.7%
Teacher	f	-	1	1
	%	-	2.2%	1.7%
Unemployed	f	6	14	20
	%	40%	31.1%%	33.3%
Working in a shop	f	-	1	1
	%	-	2.2%	1.7%
Total	f	15	45	60
	%	100%	100%	100%

(Chi Square=32.178, df=34, Sig.=0.557)

The above table indicates that women depicted as journalists and ladies of society and businesswomen appeared in the works before the revolution, which indicate the emergence of women who had effective roles in society as journalists and businesswomen. While there are certain jobs that appeared in the works after the revolution as academic staff, advertiser, artist, President secretary, doctor, lawyer, marketing, minister, montage editor, nun, professor, radio presenter,

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restaurant owner, secretary, teacher, and working in a shop.

8- Woman's activities and hobbies:

Table No. 9

Woman's activities and hobbies

Production Year		before	after	Total
		25Jan Revolution	25Jan Revolution	
Woman's activities and hobbies				
Art	f	-	1	1
	%	-	2.2%	1.7%
Beauty	f	-	1	1
	%	-	2.2%	1.7%
Charity	f	-	1	1
	%	-	2.2%	1.7%
Handcrafts	f	1	1	2
	%	6.7%	2.2%	3.3%
horse riding	f	1	-	1
	%	6.7%	-	1.7%
Not clear	f	11	34	45
	%	73.3%	75.6%	75.0%
playing cards and	f	-	2	2

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Production Year		before	after	
Woman's activities and hobbies		25Jan	25Jan	Total
		Revolution	Revolution	
listening to music	%	-	4.4%	3.3%
Reading	f	-	1	1
	%	-	2.2%	1.7%
Sewing	f	-	2	2
	%	-	4.4%	3.3%
Shopping	f	-	1	1
	%	-	2.2%	1.7%
Touring	f	1	-	1
	%	6.7%	-	1.7%
Writing	f	1	1	2
	%	6.7%	2.2%	3.3%
Total	f	15	45	60
	%	100%	100%	100%

(Chi Square=10.341, df=11, Sig.=0.500)

and The total percentage of women that do not have an apparent hobby is 75% of the total number of female characters in the sample studied. And the remaining 25% vary from writing, touring, shopping, sewing, reading, listening to music, playing cards, horse riding, charity, handcrafts, beauty and art.

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The results indicated in the table above show that there are no significant changes in the portrayal of women's hobbies in the works before and after the revolution. The percentage of women with unknown hobbies is almost the same in the series before (73%) the revolution and after (75%). Some hobbies are not apparent in the series before the revolution and only appear in those after as art, beauty, charity, playing cards, listening to music, reading, sewing and shopping. While others only appear in the series produced before the revolution as touring and horse riding.

Consequently, the Chi square below the table indicates a non-significant relation (10.341) with a degree of freedom 11. So the relation between these two variables of the hobbies of female characters and the year of production is statistically insignificant.

9- Woman's relationships with her friends:**Table No 10****Woman's relationships with her friends**

Production Year		Woman's relationships with her friends		before 25Jan	after 25Jan	Total
				Revolution	Revolution	
Benefits	f	2	11	13		
	%	13.3%	24.4%	21.7%		
Deep	f	7	19	26		
	%	46.7%	42.2%	43.3%		
No friends	f	5	10	15		
	%	33.3%	22.2%	25%		

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Production Year		before 25Jan	after 25Jan	Total
		Revolution	Revolution	
Woman's relationships with her friends				
Some are deep and some are superficial	f	1	3	4
	%	6.7%	6.7%	6.7%
Superficial	f	-	1	1
	%	-	2.2%	1.7%
Workmates	f	-	1	1
	%	-	2.2%	1.7%
Total	f	15	45	60
	%	100%	100%	100%

(Chi Square=1.915, df=5, Sig.=0.861)

The total number of female characters who have deep friendships with other women constitute 43.3% of the total number of the sample and 25% have no friends at all. Also 21% have friends for benefits reasons, and 6.7% of the total study sample has a mix between deep and superficial friends. While only 1.7% has superficial friends and 1.7% also has workmates.

Women whose relationships with their friends are deep almost constitute similar percentage in the works presented before the revolution and those presented after. The same applies to the of women who has no friends as it is almost equal in the works before and after the revolution. But women who have superficial friends are only 2.2% in the number works after the revolution and are not found in the works before the revolution. The statistical results shown under the table indicates that there is no significant correlation between the time of production and women's types of relationships

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with their friends.

10- Woman's attachment to her family members:

Table No 11

Woman's attachment to her family members

Production Year		before	after	Total
		25Jan Revolution	25Jan Revolution	
Woman's attachment to her family members				
Deep/ strong	f	10	18	28
	%	66.7%	40 %	46.6 %
Medium	f	-	2	2
	%	-	4.4%	3.3%
No attachment	f	2	11	13
	%	13.3%	24.4%	21.8%
Weak	f	3	14	17
	%	20%	31.1%	28.3%
Total	f	15	45	60
	%	100%	100%	100%

(Chi Square=6.482, df=3, Sig.=0.166)

The biggest percentage of female characters under study (46.6%) has a deep attachment to her

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family members which reflects the reality of Egyptian women nature as closely attached to her family. Then followed by 28.3% of female characters that have weak attachment to their families, then 21.8% have no attachment at all. This is compatible with Ola Mohamed's research (2019), in which she concluded that most female roles were presented as having a strong relationship with their families, neighbors and friends. Woman's strong attachment to her family did not change in the works produced after the revolution.

11- Woman's relation to the problem depicted in the work:

Table No. 12

Woman's relation to the problem depicted in the work

Production Year		before	after	Total
		25Jan Revolution	25Jan Revolution	
Woman's relation to the problem depicted in the work		f	f	f
		%	%	%
Main	f	6	19	25
	%	40%	42.2%	41.7%
Passive	f	-	3	3
	%	-	6.7%	5%
Secondary	f	9	23	32
	%	60%	51.1%	53.3%

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Production Year		before	after	Total	
		25Jan Revolution	25Jan Revolution		
Woman's relation to the problem depicted in the work		f	15	45	60
		%	100%	100%	100%

(Chi Square=1.180, df=2, Sig.=0.554)

This table shows the relationship between time of production and women's reaction to the problems depicted in the dramatic works. It also shows that only 5% of female characters under study respond passively to their problems, while 53% have secondary relation with the problem depicted in the work and 41% interacts as main parts of the problem indicated.

So, women were and remain to be represented as main or secondary respondents to the problems they face. The only difference indicated in the results between the works before and the works after the revolution is that there is no passive respondents shown in the sample study after the revolution, but appear in a small percentage (6.7%) in the works after the revolution.

12- Woman's psychological mood:

Table No. 13

Woman's psychological mood

Production Year woman's psychological mood		before	after	Total
		25Jan Revolution	25Jan Revolution	
Afraid	f	-	2	2
	%	-	4.4%	3.3%
Angry	f	-	1	1
	%	-	2.2%	1.7%
Frustrated	f	2	4	6
	%	13.3%	8.9%	10%
Happy	f	1	1	2
	%	6.7%	2.2%	3.3%
Hesitated	f	1	-	1
	%	6.7%	-	1.7%
More than one mood	F	8	15	23
	%	53.3%	33.3%	38.3%
Indifferent	F	-	1	1
	%	-	2.2%	1.7%

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Production Year		before	after	Total
		25Jan Revolution	25Jan Revolution	
woman's psychological mood				
Not clear	F	1	6	7
	%	6.7%	13.3%	11.7%
Sad	F	2	11	13
	%	13.3%	24.4%	21.7%
Satisfied	F	-	2	2
	%	-	4.4%	3.3%
Shocked	F	-	1	1
	%	-	2.2%	1.7%
Total	F	15	45	60
	%	100%	100%	100%

(Chi Square=8.799, df=11, Sig.=0.640)

The table above shows women's psychological mood in all the sample study which indicates that the greatest percentage of female characters under study (38.3%) are changing their moods throughout the series, which is normal to main circular characters and especially to real characters of women.. Only 3.3% of the female characters under study are happy, while the rest are sad or frustrated or hesitated or angry or sad or shocked or indifferent.

13- **Woman's Negative Characteristics:****Table No. 14****Woman's behavior negative characteristics**

Production Year		before	after	
woman's behavior		25Jan	25Jan	Total
negative characteristics		Revolution	Revolution	
unclear	F	5	9	14
	%	33.3%	20%	23.3%
Arrogant	F	-	2	2
	%	-	4.4%	3.3%
Avid for money	F	2	-	2
	%	13.3%	-	3.3%
Blunt- harsh	F	2	3	5
	%	13.3%	6.7%	8.3%
Corrupted	F	1	3	4
	%	6.7%	6.7%	6.7%
Dishonest	F	1	3	4
	%	6.7%	6.7%	6.7%
Does not respect	F	1	2	3

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Production Year			before	after	Total
			25Jan Revolution	25Jan Revolution	
woman's negative characteristics	behavior				
	rules	%	6.7%	4.4%	5.0%
Follower	F	-	2	2	
	%	-	4.4%	3.3%	
Gets angry quickly	F	1	2	3	
	%	6.7%	4.4%	5.0%	
Hasty	F	-	1	1	
	%	-	2.2%	1.7%	
Hesitant	F	-	1	1	
	%	-	2.2%	1.7%	
Impulsive	F	-	3	3	
	%	-	6.7%	5.0%	
Over sensitive	F	-	1	1	
	%	-	2.2%	1.7%	
Passive	F	-	2	2	
	%	-	4.4%	3.3%	
Possessive/ selfish	F	1	3	4	
	%	6.7%	6.7%	6.7%	

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Production Year			before	after	Total
			25Jan Revolution	25Jan Revolution	
woman's negative characteristics	behavior				
	Shy	F	-	1	1
%		-	2.2%	1.7%	
Spineless (weak character)	F	-	1	1	
	%	-	2.2%	1.7%	
Stubborn	F	-	2	2	
	%	-	4.4%	3.3%	
Blindly Submissive	F	1	1	2	
	%	6.7%	2.2%	3.3%	
Breaking laws	F	-	2	2	
	%	-	4.4%	3.3%	
Making conspiracies	F	-	1	1	
	%	-	2.2%	1.7%	
Total	F	15	45	60	
	%	100%	100%	100%	

(Chi Square=14.679, df=20, Sig.=0.794)

Female characters are represented as having a lot of negative traits, as 6.7% of the total sample study

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is possessive and selfish, 8.3% is blunt or harsh, 6.7% is corrupt, 6.7% is dishonest, 5% is impulsive, 5% gets angry quickly, 5% does not respect rules. Whereas the biggest percentage 23.3 % of female characters has no clear traits, which indicates a superficial representation of their characters.

Certain negative characteristics are only shown in women the works after the revolution as being arrogant, follower, hasty, hesitant, impulsive, over sensitive, passive, shy, spineless, stubborn, breaking laws, making conspiracies. The most significant negative characteristics in women in the works after the revolution are being selfish or possessive (6.7%), corrupted (6.7%), impulsive(6.7%) , dishonest (6.7%), blunt or harsh (6.7%). The most significant negative traits for women depicted before the revolution are being avid for money (13%) and blunt or harsh (13%) while only 6.7% of them is corrupt and 6.7% is dishonest, 6.7% does not follow rules, 6.7% gets angry quickly, 6.7% possessive and 6.7% is submissive.

The percentage of submissive women decreased in the works after the revolution from 6.7% to 2.2%. Also, women who are avid for money reached 13.3% in the works before the revolution while disappeared in the works after the revolution. But still there is no statistical significant correlation between the time of production and depiction of negative traits of women.

14- **Woman's Positive Characteristics:****Table No. 15****Woman's behavior positive characteristics**

Production Year		before 25Jan Revolution	after 25Jan Revolution	Total
Unclear	F	3	10	13
	%	20%	22.2%	21.7%
Active	f	1	1	2
	%	6.7%	2.2%	3.3%
Affectionate	f	-	1	1
	%	-	2.2%	1.7%
Authoritative	f	-	2	2
	%	-	4.4%	3.3%
Careful	f	2	3	5
	%	13.3%	6.7%	8.3%
Cooperative	f	2	-	2
	%	13.3%	-	3.3%
Faithful	f	4	10	14
	%	26.7%	22.2%	23.3%
Forgiving	f	-	3	3

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Production Year woman's behavior positive characteristics		before 25Jan	after 25Jan	Total
		Revolution	Revolution	
	%	-	6.7%	5.0%
Grateful	f	-	1	1
	%	-	2.2%	1.7%
Humble	f	-	2	2
	%	-	4.4%	3.3%
Intelligent	f	-	2	2
	%	-	4.4%	3.3%
Leader	f	-	2	2
	%	-	4.4%	3.3%
Loves her children	f	-	1	1
	%	-	2.2%	1.7%
Appreciative	f	1	1	2
	%	6.7%	2.2%	3.3%
Responsible	f	1	-	1
	%	6.7%	-	1.7%
Sensitive	f	-	1	1
	%	-	2.2%	1.7%
Smart	f	-	4	4
	%	-	8.9%	6.7%

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Production Year		before 25Jan	after 25Jan	Total
		Revolution	Revolution	
woman's behavior				
positive characteristics				
Wise	f	1	1	2
	%	6.7%	2.2%	3.3%
Total	f	15	45	60
	%	100%	100%	100%

(Chi Square=18.054, df=17, Sig.=0.385)

23.3% of female characters under study is faithful which constitutes the greatest percentage of the positive traits of women, while 8.3% is careful, 6.7% is smart, 5% is forgiving, and the rest of positive traits are distributed in small percentages as being wise, sensitive, responsible, realistic, loves her children, leader, intelligent, grateful, humble, cooperative, active and affectionate.

Table No. 16

Total Characteristics

Production Year		before	after	Total
		25Jan	25Jan	
Total characteristics		Revolution	Revolution	
Only negative	f	3	10	13
	%	20%	22.2%	21.7%

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Production Year		before	after	Total
		25Jan Revolution	25Jan Revolution	
Total characteristics				
Only positive	f	5	9	14
	%	33.3%	20%	23.3%
Both	f	7	26	33
	%	46.7%	57.8%	55%
Total	f	15	45	60
	%	100%	100%	100%

(Chi Square=1.135, df=2, Sig.=0.567)

In 2009, Ola Mohamed 40% of women's roles are positively depicted in opposition to 30% that were negatively depicted. This is developed in the present research as the percentage of female characters that possess both negative and positive characters is 55%. So, positive and negative traits are equally divided in the depiction of female characters as they possess good and bad traits as it is in reality. Also, women who are positively and negatively depicted are considered equal in numbers.

15- **Types of Problems facing the Female characters:****Table No. 17****Types of Problems facing the Female characters**

Production Year		before	after	Total
		25Jan Revolution	25Jan Revolution	
Types of Problems facing the Female characters				
Economic	f	-	3	3
	%	-	6.7%	5%
Family	f	7	26	33
	%	46.7%	57.8%	55%
Family then Political	f	-	3	3
	%	-	6.7%	5.0%
Financial	f	2	-	2
	%	13.3%	-	3.3%
Health	f	-	2	2
	%	-	4.4%	3.3%
Judicial	f	2	-	2
	%	13.3%	-	3.3%
Social	f	2	6	8

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Production Year		before	after	Total
		25Jan Revolution	25Jan Revolution	
Types of Problems facing the Female characters				
		%	13.3%	13.3%
Social then health	f	-	1	1
	%	-	2.2%	1.7%
Social then Political	f	-	1	1
	%	-	2.2%	1.7%
Traditions and customs	f	-	1	1
	%	-	2.2%	1.7%
Unclear	f	1	2	3
	%	6.7%	4.4%	5%
Vocational	f	1	-	1
	%	6.7%	-	1.7%
Total	f	15	45	60
	%	100%	100%	100%

(Chi Square=19.030, df=11, Sig.=0.061)

Problems related to family issues constitute the most commonly depicted problems that women have in T.V. drama. The study indicated that 55% of the total female characters of the sample study have problems related to family issues, which is closer to the real nature of Egyptian woman whose family

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constitutes her main concern. Hence, emotional problems, especially between youth, that used to occupy the highest percentage of the problems that women faced on T.V. in the previous studies diminished with the increase of images of single mothers who carry the full responsibility of their children, or young ladies who are brought up in miserable conditions due to poverty and degradation, have to deal with all kinds of financial and social pressures in order to support themselves and their families. Women characters are not shown having direct political problems alone without other kinds of problems, making political issues as secondary types of problems that interest women, but political problems are reflected in their social and financial issues.

It is noteworthy that there were no women facing political problems alone without other kinds of problems in the total sample study. Women who face both social and political problems don't appear in the series presented before the revolution, but appear in those after (2.2%). Also, women who face both family and political problems don't appear in the series before the revolution and only appear in those after (6.7%). Other problems like economic, health and problems related to traditions don't appear in the sample study before the revolution, and only appear in small percentages in the works after the revolution.

In this study, women with political problems started to be represented in a very small insignificant percentage after the revolution.

16- Woman's aspirations:

Table No. 18

Woman's aspirations

Production Year		before	after	Total
Woman's aspirations		25Jan Revolution	25Jan Revolution	
Family	f	-	4	4
	%	-	8.9%	6.7%
Financial	f	6	4	10
	%	40%	8.9%	16.7%
Marital	f	1	8	9
	%	6.7%	17.8%	15%
Self achievement	f	-	1	1
	%	-	2.2%	1.7%
Political: reach to authority	f	-	1	1
	%	-	2.2%	1.7%
Social	f	6	5	11
	%	40%	11.1%	18.3%
Unclear	f	2	21	23
	%	13.3%	46.7%	38.3%
Vocational (Work Career)	f	-	1	1
	%	-	2.2%	1.7%

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Production Year		before	after	Total
		25Jan Revolution	25Jan Revolution	
Total	f	15	45	60
	%	100%	100%	100%

(Chi Square=18.175, df=7, Sig.=0.011, Contingency Coefficient=0.482)

This table indicates that the total number of women characters under study that have no clear aspirations is 38.3%, followed by women who have social aspirations that constitute 18.3%. Then, women that have financial aspirations are 16.7% followed by women who have marital aspirations that constitute 15%. While women who have family aspirations constitute 6.7% and those who have aspirations in their work careers constitutes only 1.7% of the total sample study and those who have political aspirations also constitute 1.7%. The same is with women who have aspirations for self-achievement in work (1.7%).

The results shown in the above table indicate that the percentage of women who have unclear aspirations are greater in the works after the revolution (46.7%) than those in the works before (13.3%). The percentage of women's social and financial aspirations depicted in the works before the revolution is much more than those shown in the works after. They both appear in 40% each in the works before the revolution. While women that have social aspirations are 11% in the works after the revolution and those who have financial aspirations are only 8.9% in the works after the revolution. Women who have political aspirations constitute 0% in the sample study of works before the revolution opposite to those in the works after the revolution that constitute 2.2%. Same in women who possess vocational aspirations who are also 0% in the works before the revolution,

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opposite to 2.2% in the works after.

These results are compatible with the statistical indicators that are shown at the bottom of the table.

It is indicated that there is a significant statistical correlation between the year of production of the series and women's aspirations presented in the series. Chi square value has reached 18.75 which is a statistically significant value with degree of freedom (df) 7 and the level of significance is 0.011.

According to the degree of strength, this relation is moderate as the degree of compatibility is 0.482.

17- Woman's political directions:

Table No. 19

Woman's political directions

Production Year Woman's political directions		before	after	Total
		25Jan Revolution	25Jan Revolution	
Following the system	f	2		2
	%	13.3%		3.3%
Liberal	f	1		1
	%	6.7%		1.7%
Moderate	f		12	12
	%		26.7%	20.0%
Not clear	f	12	30	42
	%	80%	66.6%	70%
Active	f		3	3

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Production Year		before	after	Total
		25Jan Revolution	25Jan Revolution	
Woman's directions	political			
			6.7%	5%
		f	15	45
Total	%	100%	100%	100%

(Chi Square=14.286, df=4, Sig.=0.006, Contingency Coefficient=0.439)

In the table above, 70% of the characters in the sample study have no clear political directions, while 20% of the total sample study have moderate political directions. Only 5% of the total sample are activists and 3.3% follow the system.

In the works that were presented before the revolution, statistics show that 80% of the women characters under study have no clear political directions, and 13.3% of them follow the system. Only 6.7% are liberal. In the works before the revolution there are neither female characters who have active political activities nor even moderate political directions. Women were totally detached from politics. In the works that are presented after the revolution, 66.6% of the female characters under study have no clear political directions, while 26.7% have a moderate political direction which is a reasonable indicative percentage. Also the percentage of politically active women in the characters after the revolution changed from 0% before to reach 6.7% which is also significant. There are no women following the rules nor liberal in the sample study of the works after the revolution.

The statistical indicators that are shown at the bottom of the table indicate that there is a significant statistical correlation between the year of production of the series and women's political directions that are depicted in the T.V. works. Chi square value has reached 14.286 which is a statistically

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significant value with degree of freedom (df) 4 and the level of significance is 0.006. According to the degree of strength, this relation is moderate as the degree of compatibility is 0.439.

18- Woman's religious directions:

Table No. 20

Woman's religious directions

Production Year		before 25Jan	after 25Jan	Total
Woman's religious directions		Revolution	Revolution	
Conservative	f	-	2	2
	%	-	4.4%	3.3%
Liberal	f	3	9	12
	%	20%	20%	20%
Moderate	f	3	5	8
	%	20%	11.1%	13.3%
Not clear	f	9	29	38
	%	60%	64.5%	63.4%
Total	f	15	45	60
	%	100%	100%	100%

(Chi Square=1.368, df=3, Sig.=0.713)

As noted in the result of the statistical analysis of women's religious directions, 63.4% of the characters' religious directions are not clear, as religious problems are not usually framed in T.V

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series, especially related to women. 20% of women characters under study are liberal and 13.3% are moderate. While only 3.3% of the total percentage of women under study are conservative.

Women with conservative religious attitudes do not appear in the works before the revolution, but only appear in the works in 4.4% of the works after the revolution. While other religious directions of female characters as liberal and moderate appear in the same percentages in the works before and after the revolution.

The results indicated in the chi square below the table shows that there is no significant statistical correlation between the time of production and the religious directions of women represented in T.V. series.

19- Woman's smoking:**Table No. 21****Woman's smoking**

Production Year		before	after	Total	
		25Jan Revolution	25Jan Revolution		
Woman's smoking					
		No	f	9	30
%	60%		66.7%	65%	
No then Yes	f	-	2	2	
	%	-	4.4%	3.3%	
Yes	f	6	13	19	
	%	40%	28.9%	31.7%	
Total		f	15	45	60

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Production Year		before	after	Total
		25Jan	25Jan	
Woman's smoking		Revolution	Revolution	
			%	100%

(Chi Square=1.182, df=2, Sig.=0.554)

The results in the above table show that 65% of the total number of women characters under study does not smoke and only 31.7% do smoke, while a small percentage (3.3%) was not smoking and started to smoke in the middle of the events due to a change in their characters or attitudes.

As a matter of fact, there is no big difference between the percentages of smoking women between the works before and after the revolution, but the appearance of women who were not smoking and started to smoke is apparent in the works after the revolution in a small percentage (4.4%).

Thus, the relation between the time of production and women's habits of smoking is insignificant in the results of the chi square shown below the table.

20- Woman's Alcoholic:

Table No. 22

Woman's Alcoholic

Production Year		before	after	Total
		25Jan	25Jan	
Woman's Alcoholic		Revolution	Revolution	
		No	f	13
%	86.7%		77.8%	80%

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Production Year		before	after	Total
		25Jan Revolution	25Jan Revolution	
Woman's Alcoholic				
No then Yes	f		1	1
	%		2.2%	1.7%
Yes	f	2	9	11
	%	13.3%	20%	18.3%
Total	f	15	45	60
	%	100%	100%	100%

(Chi Square=0.717, df=2, Sig.=0.699)

Results indicate that 80% of the female characters under study are not alcoholic, but 18.3% drinks alcohol. The percentage of non alcoholic female characters in the works presented before the revolution is 86.7% which is almost similar to the one in the works after the revolution 77.8%. On the contrary, the percentage of alcoholic women who are portrayed in the series after the revolution is bigger than those before as there is 2.2% of the women characters after the revolution were not drinking and started to drink alcohol in the middle of events due to a change in their characters, and there is 20% of women after the revolution who are alcoholic.

21- **Woman's Veiling:****Table No. 23****Woman's Veiling**

Production Year		before 25Jan Revolution	after 25Jan Revolution	Total
No	f	13	29	42
	%	86.7%	64.5%	70%
No then Yes	f	-	1	1
	%	-	2.2%	1.7%
Yes	f	2	14	16
	%	13.3%	31.1%	26.6%
Yes then No	f	-	1	1
	%	-	2.2%	1.7%
Total	f	15	45	60
	%	100%	100%	100%

(Chi Square=2.794, df=3, Sig.=0.425)

Women who are not veiled (70%) in the T.V. drama are much more than those who are veiled (26.6%). While women who change from being veiled to taking it out are just 1.7% and they only appear in the works after the revolution with a percentage of 2.2%. Also, women who were not veiled and decided to put on the veil are 1.7% of the total percentage of female characters in the study, all of them appear in the works after the revolution with a percentage of 2.2% as well. So, changing styles from veiled to unveiled and vice versa are only found in the sample study of works

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after the revolution. Also the greater percentage of veiled women appear in the works after the revolution as 31.1% of the female characters that are presented in the works after the revolution are veiled, while only 13.3% of the women characters presented in the works before the revolution is veiled. So the number of veiled female characters increased significantly in the works after the revolution.

22- Woman's addiction:**Table No. 24****Woman's addiction**

Production Year		before 25Jan Revolution	after 25Jan Revolution	Total
No	f	13	43	56
	%	86.7%	95.6%	93.3%
Yes	f	2	2	4
	%	13.3%	4.4%	6.7%
Total	f	15	45	60
	%	100%	100%	100%

(Chi Square=1.429, df=1, Sig.=0.232)

The table shows a small percentage(6.7%) of women who are addicted in the total study sample.

The percentage of addicted women in the works before the revolution is 13.3% which is a bit more than those in the works after the revolution that is only 4.4%.

23- Woman's family role:

Table No. 25

Woman's family role

Production Year		before 25Jan	after 25Jan	Total
Woman's family role		Revolution	Revolution	
wife	f	9	21	30
	%	60%	46.7%	50%
daughter	f	4	21	25
	%	26.7%	46.7%	41.7%
mother	f	9	18	27
	%	60%	40.0%	45.0%
sister	f	5	17	22
	%	33.3%	37.8%	36.7%
grandma	f		2	2
	%		4.4%	3.3%
aunt	f	1		1
	%	6.7%		1.7%
lover	f	2	4	6
	%	13.3%	8.9%	10%

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The most frequent roles that women play in T.V are wives, mothers and daughters. 50% of the women characters under study are wives, 41.7% of them are daughters and 45% are mothers. While the role of lover appear in 10% of the total study sample and other roles like grandma and aunt appear in a very little percentages. So the effective characters are usually wives, daughters or mothers.

Validation of the Analysis Sheet

Validity is “connected with the procedures used in the analysis. If the sampling design is faulty, if categories overlap, or if reliability is low, the results of the study probably possess little validity. Additionally, the adequacy of the definitions used in a content analysis bears directly on the question of validity.” (Roger, 176)

These validity procedures are realized through conducting the categories, focus group Discussion topics and in depth questions to specialist professors in the field of study to validate them. (see Appendix F)

Reliability Test

The researcher applied Holsti’s method and the equation, reliability value has reached 0.87. To find out the percentage of agreement, two coders have worked in the selected categories to achieve reliable results. “Percentage of agreement is the simple percentage of agreement among all coders’ decisions in coding the same units of data” (Neuendorf, 2009). This measure is the most popular coefficient because it is easy to understand and calculate, as well as this method also can be applied to more than two coders (Lombard 2002). The indices of the Holsti’s method was the most frequently reported as the calculating method and accounted for 15% measure range from .00 (no agreement) to 1.00 (complete agreement). The conceptual formula of Percentage agreement is following:

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$$PAo = A/n$$

Where PAo represents observed proportion of agreement, A is the number of coders' consensus decisions, and n is the total number of decisions the two coders have made.

Holsti's method (1969) is a variation of percentage agreement. Percentage agreement and Holsti's method (1969) would be equal when two coders code the same units of sample. Compared to percentage agreement, Holsti's method (1969) is applicable to situations in which two coders code different units of the sample. The formula is:

$PAo = 2A / (N1+N2)$ where PAo represents percentage of agreement between two coders, A is the number of two coders' consensus decisions, and N1 and N2 are numbers of decisions coders have made, respectively.

Krippendorff (2004) provided three conditions of using an agreement coefficient to test intercoder reliability in content analysis. First, the applied data should be reliable. Such data are collected by different coders through their independent duplications of the coding, categorizing, and measuring processes to the same units of messages according to the same coding guide. Second, coders should treat the analyzed units of messages separately. Third, researchers must accept assessing reliability rely on imperfect data. The sample of reliability assessment should permit disagreement between coders to avoid biases.

Chapter 7

Descriptive Analysis

While the term “content analysis” is mostly associated with its quantitative variant, qualitative content analysis refers to the purposive, systematic “reading” and interpretation of media texts, based on a specific question (Wester and Pleijter 2006). In this section, the researcher provides a more detailed description of the content of each series and the female characters under study to further analyze the positive and negative traits of women under study, their values, the problems facing them and the solutions offered throughout the work. A summarized commentary on each selected series in the sample study is provided, including its main theme, main plot and the problem it discusses. Followed by the analysis of every selected character that is introduced by a background on the character and any relevant information about her. In a pursuit to provide an integrated picture of how women were represented at the time of 25th Jan events, the character’s qualitative analysis describes the following categories:

- 1- The problems that she faces
- 2- Reasons of the problems
- 3- Consequences of the problems
- 4- Solutions that were suggested in the work to solve the problems
- 5- Positive values of female characters and how they are presented
- 6- Negative values of Female characters and how it is presented
- 7- Values presented in the roles of female characters

1- A Woman in a Crisis

The series revolves around Nada, a middle aged mother, who found herself in a crisis after the death of her lover and secret husband from poisoned food that she prepared for him. She was

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afraid that her secret marriage would be revealed as she was trying to protect her son and her image in society as the widow of a well-known businessman. The serial discusses the terrible consequences of customary marriage for women through Nada's fear and distress and the collapse of her son who was put to prison at the end as he turned out to be the one who put the poison in the food.

1- Nada



Nada's life was a series of conflicts and dilemmas, starting from her conflict with her son's Uncle, who is greedy and seek for the money that she inherited, her conflict with her son who is very demanding and selfish and her conflict with herself to satisfy her son, her secret husband and society, and at last her conflict with the children of her dead second husband. Nada's problems started from her fear of society, her son and her overprotective attitude towards her son to the extent that she is afraid to announce her marriage for fear of having a bad effect on him and his emotions or losing him. Fear took control over her life, so she was psychologically affected. Thus, her life turned into a series of calamities and miseries as her beloved secret husband is killed, she was always afraid and worried that anyone discover her secret, and at last, her son was put to jail and condemned of killing her secret husband. As he didn't know that they are really married. She was condemned by her dead husband's children, by her son and by society. Trying to save her son, she confessed that she was the one who poisoned her beloved husband. But, her son was life sentenced and she was put to hospital as a result of nervous breakdown. Finally, she has a psychological disturbance and became insane.

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There are many positive values presented through the character of Nada; her unlimited love for her son. This value is presented in the serial but not well supported as it turned against her and her son.

It was the reason behind her coward attitude in secretly marrying the man she loved. She denied her happiness and always believed that she has no right to love and live, but only lives for her son.

Her role as a mother also emphasizes the value of motherhood. This Female protagonist is represented as a mother who is ready to sacrifice herself for her son. She didn't want to upset her son, especially, after his father's death so she kept her second marriage a secret so as her son will always feel that she is all his possession and no one will take her attention. Her relationship with her son is stronger than usual. His strong attachment to her reminds us of Oedipus. And this is more confirmed when we know that he killed her husband.

As a wife, she was a respectable wife and after her first husband's death, she married secretly the man she loves. But she is depicted as condemned victim as she loved a married man who has a wife and children, in spite of her good kind nature and ethical moralities.

Nevertheless, some of the extreme positive traits are turned into negative ones as in the presentation of her overprotectiveness for her son is the reason of her being coward to announce her second marriage. Also, she is depicted as the woman who destroyed another woman's life as she loved a married man and destroyed his life with his wife and children, but this was not strongly emphasized in the events.

2-Maha:



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She is Nada's best friend and her secret keeper. She represents the counterpart of the protagonist as she is also divorced and has a young son. They both were forced by society that is led by men to choose between living with the men they love or keeping their children. But when Maha decided to remarry, she was straightforward and announced her marriage although she knows that she is risking her son. She is a very caring mother who loves her son very much and when she is remarried, she and her second husband took good care of him.

Her problem is that her life was damaged by her ex-husband's threats as he wanted her back. She was tortured when her ex-husband took her son from her to the extent that she was forced to ask for divorce from the man she loves to get back her son. Finally, with the help of her present husband, they succeeded to take the child back to live with them.

Nada is depicted as a positive figure of a straightforward honest loving wife, a loyal friend and a tender sacrificing mother with no apparent flaws in her personality.

3-Hoda:



Hoda is the wife of the man whom Nada was secretly married to. She is a model of a loving wife and mother who is shocked when she finds out that she was deceived by her husband after his death. Her sadness and grief is turned into rage and revenge.

4-Nahed:



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Nada's sister in law, she is Farouk's wife. Her problem is that she is a jealous wife who loves her husband inspite of knowing that he is a mean man, who only seeks for money in wicked ways as he is trying all the time to plan for taking the heritage of his brother from Nada. They are very materialistic and wicked. Nahed is the figure of the jealous possessive wife, a greedy personality with no principles. The only positive trait that is presented in her character is that she is a caring mother who cares so much for her daughter.

2- People in Cairo

The events of the series revolve around a crime. The assassination of the famous artist and woman of society, Safi Selim, on the morning of her wedding causes a great controversy in Cairo, as the national security services and investigators are dedicated to find out the murderer, thus, conducting investigations with all people found in the crime scene and all those who know her.

The series presents a cynical criticism on the society of businessmen and high class people of power and fame and the extent of corruption, lack of consciousness and moralities and injustice that are reached in this fake high society and how do rich men of power exploit poor people for the sake of money. The series also depicts the sad reality underlying the poor lives of poor miserable people to the extent that the father exploits his daughter.

Political events in Egypt have cast their shadow, albeit indirectly, on women figures. Safi Salim is not a politician but has relations to politicians and businessmen as well as journalist Dalia Ghoneim. It depicts all the problems and difficulties these two opposed women have to face in a corrupt society that always condemns women. It also reveals the miserable reality behind the glory and fame of rich people of power and their secret shameful life.

5- Safi Selim



The female protagonist in this serial, Safi Selim, is a different character. She represents the young beautiful smart woman, from a low social class family, who enters into the world of businessmen and men of power. The victim, Safi Selim, is a public figure, who has influential relations and opponents from high social and financial levels. She suffers from her low class origin that does not suit her aspirations and velvet celebrities' life. She rebels against her past life and family.

The common aspect between Nada and her is that she is also regarded as the condemned victim as she was ready to do anything to the extent that she married many times for the sake of money and fame, she is the victim of her own greed trying to rise up in society till she reached her goals in being famous, a woman of society, and rich. But she has to pay the bill and her life ended by being killed on the day of her wedding to the man of her dreams.

She represents the poverty and misery that poor girls that were brought up in this environment suffer from. Safi's problems go back to the conditions of her past childhood that are revealed at the end. Poor people are depicted as having no principles to the extent that her father, who is an addict, exploited her for the sake of money.

Her main character flaw is her greed, her unethical methods to rise up in society by getting involved in sexual affairs with businessmen and men who have power and money to blackmail them. She has a very bad reputation; she is addicted to weeds, which makes her semi-conscious most of the time and commit mistakes.

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Consequently, she has many enemies as many men wanted to get rid of her as she constitutes a threat to their reputation and career. She has no friends, her marriage is destroyed and her newly wedded husband forsaken her on the night of their wedding after discovering her secret affairs with other men, and finally she was killed. We discover in the last episode that her father was the one who killed her as she threatened him that she will reveal his secret as a mean exploitive father.

There are no positive traits depicted in the character of Safi Selim,, on the contrary, her negative traits are the reasons behind her downfall; her role as a rebellious, stubborn, spoilt daughter who is embarrassed of her family and her role as a selfish, jealous, arrogant and possessive friend. Her horrible death is the punishment that she finally deserves.

6- Dalia Ghoniem



Hard-working journalist Dalia Ghoneim is a model of a journalist who defends the rights of others and participates in the journalists demonstration, demanding to be hired in their newspaper. She also defends the hotel hospitality girl who was molested by a former minister and reported the incident to the police until the girl gets her rights. Despite her revolutionary and rebellious personality, Dalia Ghoneim keeps within her a romantic girl who loves life but seeks a life without injustice or favoritism, she falls in love with the detective officer Hassan who is investigating the murder of Safi Salim and reveals her love for him at the same time that he decides to approach her in the same matter.

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Dalia is portrayed in a positive manner. She is the opposite figure for Safi. While Safi has no principles and ready to sell herself to men to gain fame and money, Dalia, on the contrary, is a model of a well educated, refined, clever woman, who is determined and sticks to moralities and values. She tries to confront corruption and fights for justice.

She is the advocate of the message behind the work. She offers a strong opposition to the mixing in Egyptian society between those who have authority and those who have money. In the final scene, Dalia writes: "Safi is neither the first nor the last lady of this era. In fact, it is not a crime of murder, it is a hybrid crime of blending politics and capitalism. The thing that really matters now is how many women like Safi are being formed in this country right now."

3- Crime Scene Lockdown

The series raises a new issue in the Egyptian serial drama, where its events take place in the world of forensics specialized in dealing with victims of different criminal incidents, and even the events of the characters of the series end up to be related to the field of forensic medicine.

7- Fatma



The heroine of the series "Fatma" is a certified forensic doctor and is known by her superiors and among her colleagues and clients as a professional with competence and proficiency. She possesses outstanding and remarkable skills in analysis and investigation and builds a perception of how the

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crime occurred and accurate tracing of evidences, and thus helping the investigators to reach the real criminal in many criminal cases.

On the family level, Dr. Fatima is raising her son, a university student, away from his father after they separated years ago as she refused the immorality of some of his professional dealings. She faces difficulties in raising her young, impulsive, inexperienced, impulsive son, who represents her biggest problem, which she does not know how to solve despite her extreme love for him. Things get even more complicated between them when she accidentally discovers that her son is engaged in a job with his father without her knowledge.

Fatma is in great professional and family trouble when she examines the case of a dead woman in a distant place to search for evidence of the killer and match the fingerprints of many suspects led by investigations, she personally suspects her only son to be the real perpetrator. As a sacrificing mother, she decides to go to the prosecution to confess that she was the real perpetrator to save her only son from prison despite his assurance that he had not committed the crime.

On the other side of Fatma's character, we find her attracted to her co-worker Dr. Hassan, who is desperately married and has children and lives an unhappy life with his wife, ending by divorce. But Fatma does not declare her love to him neither does he. Only at the end of the episodes, he proposes to her but she refuses as she bears the responsibility of being a devoted mother. The story ends with the decision to live as friends, and the connection between them becomes closer due to the marriage of Fatma's son to Dr. Hassan's daughter Nada.

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8- **Aida:**

Aida is Fatma's sister in law, a very caring, lovely, kind Aunt and a very good faithful supporting friend to Fatma. She is a housewife who is always cooking and doing household and most of the time she appears wearing the kitchen apron. She is also a kind mother and a good sister. She is a model of the caring middle class Egyptian woman who takes care of her family and supports them.

9- **Nada:**

Nada is Dr. Hassan's daughter. She loves Fatma's son, but didn't reveal her love to him till the end. She has two younger sisters and she has to take the emotional responsibility of her mother and her two sisters after her parents' divorce and her father leaving them. Her main problem as depicted in the serial is out of her hands. As the elder daughter, she carries a very heavy load as her father expects her to sympathize with him as he doesn't love her mother anymore and understand his motives behind the divorce. She is also expected from her mother to support her and appreciate her pain as she had breakdown after being divorced. She is the model of the daughter that has to deal with the painful circumstances of her parents' divorce, trying to keep on good terms with both of them. She has to face a lot of emotional and psychological pressures, not only as a consequence of

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the divorce, but also as both parents include her in their constant conflicts, making it harder for a young teenage girl to bear. This raises the issue of divorce and the consequences it has on children, especially when there are quarrels and conflicts between them.

10- Lobna:



Lobna is an elegant pretty lady, a business woman who married a rich businessman and a member of the parliament to run his company. She is an opportunist who takes profit to herself by secretly complying with her husband's friend and work partner (Adel, Fatma's ex husband) to make small illegal deals without her husband's knowledge. Throughout the events, we know that she had a son from a past marriage to a wicked poor man and that she secretly gives this man money to keep her son with him because she doesn't want anyone to know about her son. Lobna is an example of a wicked woman who is ashamed of her past and thus, has no motherly feelings towards her son, regarding him a part of her disgraceful past that she tries to hide. She is a deceitful wife, who takes advantage of her husband's position and money to fulfill her own benefit and profits. She has an affair with Fatma's son, who is younger than her, but got attached to her because of her sneaky ways. Her main problem is her feeling of insecurity which pushes her to marry an old man whom she doesn't love and try to take money for herself by any means only to secure herself and send money for her young son. At the end, she was punished by being murdered.

4- *“Ostrich Feather”*

The series depicts the corruption and opportunism of rich businessmen that prevailed at this time. Again the concept of the intermarriage of authoritative power and money and its effect on community and especially on the young generation is presented through Farida.

The series depicts the world of business men and businesses, where relationships are not just an honest rivalry but a fierce and immoral conflict, and leads its parties to commit crimes such as corruption and murder, and the consequences of these conflicts are borne by people who have nothing to do with it, but affect their relationships and destinies. Farida and Karim’s love relationship could not stand against corruption and hatred and thus was turned into a series of grudge and revenge.

11- Farida



Farida Othman is one of the victims of these dishonest conflicts; she is the daughter of a famous businessman Shaker Osman. She has a love affair with the son of one of her father's old opponents Maher Al-Sharqawi and due to her stubborn nature she insists on marrying him. With the parents strongly refusing their marriage, Farida secretly married Karim in London. But the problems started when she gets pregnant.

Farida’s relationship with Karim is affected when Karim is sure that Shaker Alwan is the one who arranged the car crash that was carrying him and his father and led to the death of his father. Karim decides – revenging for his father - to cut off his connection with Farida and refuses to admit that she is pregnant from him to force an abortion in London, and turn their love into an adversary

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between them that extends for a long time. Thus, Farida turns into an enemy whom he wants to take revenge from.

Farida's responsible and caring personality is revealed from the beginning through her taking care of her younger diabetic brother, while their mother cannot even give him the injection. Farida is in full charge of her brother's health, education and every physical and psychological problem he faces. She also carried full responsibility for her brother when they are bankrupt and after her father's escape to London and married another woman and her mother's marriage to another man and abandoning them.

Farida Othman's bold and responsible personality appears when she goes through the ordeal of her father traveling abroad to escape his trial and the seizure of his money, and thus forced the family to suffer the bitterness of the absence of the father and the absence of financial resources and they were forced to work in jobs below their social and economic level. She even struggled after her parents' death to breed her brother to the extent that she worked as a housekeeper.

Farida is a very honest, loyal, proper and noble lady who refused to do any immoral action even when she needed money to save her mother's life. She is a victim of her father's illegal actions. But she was able to resist and went on despite all obstacles and disasters that she encountered to rebuild her life by having an honorable work to gain little but legal money and keeping her young brother safe at the end.

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12-Dina:

Dina is the playful woman's character, Dina, who was a friend of Farida and then turned into an enemy of hers as a result of Farida's unacceptance of her unethical behavior. Dina also has hidden jealousy from Farida as she has higher social status and more money than her. She conspired against Farida and married Karim, Farida's lover. She also constitutes the link with corruption circles, intervening in their relationships with these circles to facilitate Karim's illegal actions. She forced Karim to marry her by deceiving him. Her punishment came from being killed by her boyfriend, the man whom she was cheating at her husband with.

13-Olfat:

Olfat is the wife of a famous businessman and chairman of a charity organization for orphans. She is Farida's mother, but she is very selfish and takes extra care of herself, her beauty and her elegance. She is the perfect model of the rich lady of society who pretends to care for the poor and orphans only by slogans. She becomes popular only because of her marriage to the rich businessman. As a mother, she hasn't got enough time to stay with her daughter and son as she is always busy in her

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meetings and parties. She knows nothing about the problems facing her children, especially, her younger diabetic son, whom she doesn't know how to give him the injection. As a wife, she is indifferent, very self-centered and selfish and doesn't spend time with her husband as their relation is built only on benefits. She has very high self-esteem as she insisted on divorce after discovering that her husband married another lady.

5- Zohra and her Four Husbands

The series discusses a very odd and rare problem that is strange in the Egyptian culture, which is polyandry in a comic ironic way. This is presented through reversing the gender roles and instead of presenting the existing case of polygamy, it reverses the roles to depict the life of a lady who was accused of polyandry as she found herself married to four men.

14- Zohra



She comes from a low socio-economic class, lives with a brother who drains her financially, and she also supports her mother and pays for her treatment. She seeks to increase her income and resorts to stealing the remains of medicines left by patients after treatment in the hospital where she works as a nurse at the beginning of the series. Zahra's previous rape, as well as a failed marriage experience, seemed to have affected her emotions, becoming more inclined to control her feelings in favor of releasing her material ambitions. Despite her many husbands and many lovers, she was only emotionally attached to "Majid", whom she loved and wished to live with him.

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Zohra searched in each of her four marriages for a gain, because her marriage to "Haj Faraj" was because of his ability to flood her family with money and gifts, and thus she overlooked the fact that he was married to two women and has six children, so she accepted to live with her two other wives under the same roof, but she made sure to plot for them and conspire against them. Zahra showed great abilities in the management of the business after the imprisonment of her husband "Haj Faraj" so she was able to do his business well and even make profits, then she separated from him and set up her own business.

Zohra suffers from a legal case that rarely happens, namely polyandry as after her marriage to the second husband, Haj Faraj, she discovered that her ex-husband had not ended their marriage procedures, and thus she is still his wife. She, then, takes a divorce ruling from Haj Faraj because of his imprisonment and she marries the man she loves, Majid, who, then, is thought to be dead after the fall of the plane that he was driving, but returns after she married Farid.

15- "Um Zahra" Zohra's mother:



She is a selfish materialistic personality, searching for her benefits, who encourages her daughter to marry the very wealthy "Haj Faraj" because of his ability to turn their lives for the better, and after the family achieves a major financial shift because of this marriage, she does not mind the marriage of Zohra from Majid whom she loved and then from Farid.

6- Girls Stories

The series offers a variety of stories of modern Egyptian youth girls who are joined by friendship, although their dreams and orientations in life vary. Discussions among them reveal characters, full of vitality, with different but harmonizing features.

16- Ahlam



Ahlam is a girl with leadership attributes, and she wants to live her life without adhering to the customs of society and its fruitless traditions, and she refuses to marry in an Egyptian traditional way to someone she does not know despite her mother's constant attempts to push her to marry by this way. She also does not master housework and refuses to even learn from her mother how to prepare food or do the housework. She is a friend to director Asser and their friendship is a positive example of an elegant friendship between a young man and a girl.

17- Kamelia



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Kamelia is a girl from an aristocratic family, living a rich life, loves shopping and travelling and follows the latest brands fashion. She works in the field of tourism. She has an independent personality and wants to succeed through her skills not her relationships. She is living a playful life, she has many boyfriends, and she drinks Alcohol, smokes cigarettes and hash. When she marries a famous businessman and the manager increases her salary for the sake of her husband, she decides to resign from her work. She is honest and transparent with her husband so she told him that she cannot get pregnant due to a medical problem. But she suffers from her mother-in-law's hatred towards her and her desire to marry her son to another girl for the purpose of having children. At last, they got divorced and her husband regrets it but she refuses to return to him again.

18- Salma



a reluctant and hasty girl looking for fame by any means. She joins College of Media, hoping to become a celebrity but she is not intelligent and hardly passes her exams. She lives with a family who is busy collecting money through private lessons and does not care about her. She discovers that her father is having an illicit relationship with young girls, and begins to blackmail him to force him to accept her requests so as not to tell his secret to her mother.

19- Maryam

She is a model of a conservative Egyptian girl who is raised in a disciplined family, the father is a retired police officer and the mother is a housewife. She is engaged to a conservative police officer who prohibits her to wear shorts or to befriend the liberal Kamilia. She is not ambitious and adheres to family rules and instructions.

7-A District called “Shobra”

The events of the work took place after the revolution to deny the existence of sectarian strife and show understanding and friendliness between the sons of the one nation of Muslims and Christians. The neighborhood of Shubra was chosen specifically because it is the oldest neighborhoods that are most crowded with a mix of Muslims and Christians. This is depicted through the friendship between a Muslim and Christian women and showing their solidarity in hardships and happiness and the influence they have on each other in raising their children and in all matters of life.

20- Bosayna

She is an Egyptian mother who was widowed and struggled to raise her three sons. Her problem is that her three sons want to sell the apartment that she lived in most of her life so that each of them would have a private life. After the conflict between the three sons on selling the apartment, the mother decided to back down in that sale and refused to sacrifice her home, so her eldest son decided to sell the apartment without her knowledge so she left her home and stayed with her Christian friend and neighbor. Her three sons end up solving their own problem in their own way without having to sell the mother's apartment.

She is depicted in a positive manner; as a passionate mother, a helpful and thoughtful sincere friend.

She is tolerant and accepts others.

21- Lola

Lola is Bosayna's friend. She is a widow and has one son, her husband died leaving them a big shop and an apartment in a good district. Her problem is that she is an overprotective mother so her fear

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and care for her son pushed her to try to prevent him from loving a girl whom she is sure that she lusts for his inheritance from his father. Finally, she is forced to agree on the marriage for the sake of her son's will. This excessive fear for her only son makes her an overprotective mother which pushes her son away from her. Otherwise, she is represented positively as being loyal and loving to her lifetime friend despite having different religions and does not accept the idea of religious intolerance.

22- Azza



Her husband was imprisoned the night of their wedding, leaving his eight years old brother for her to take care of him. So, she worked as a house maid, hoping to live a decent life with her husband as soon as he got out of prison.

Her problem is that after her husband's return from prison, he becomes a drug dealer, which she strongly rejected. She ends up being pregnant, leaving her husband and fleeing to an unknown place taking with her young brother-in-law.

She is positively depicted as a sincere wife who bears hardships and ordeals to stand by her husband and his family, sacrificing, helping and caring for others. She also has principles.

23- Somaya

Somaya is a young girl who belongs to a poor family, but doesn't accept the state of poverty of her family. Her problem is that she has higher expectations than her financial level. So she tries to make friendships with men to bring her gifts and clothes. Two young men fought for her until one of them is stabbed. As a result, she stopped her immoral manners. She is depicted negatively as a reckless girl with higher expectations. She uses young people to grab their money and buy clothes and gifts. She does any immoral actions for the sake of achieving her wishes.

24- Magda

Magda is a young lady who lives in Shubra district. After the bankruptcy of her family she uses her beauty to flirt with a rich young man (Lola's son) as he will get her an apartment and a big shop. She challenges his mother that she will take advantage from his money, but he was really in love with her. Finally, the man's real love to her makes her change and is really committed to him for real love even though she knows he's in danger of bankruptcy.

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Magda is depicted in a negative way as a woman who exploits men for money and uses her beauty to catch men. She is a cheater and not honest

8- Sister Trez

The events of this work in the Mubarak era revolve around the sectarian strife between Muslims and Christians and how the Mubarak regime and its security measures were keen to keep this file under the control of political exploitation at home and abroad to protect their regime. Although it is possible to make laws to end that problem from the roots, keeping it is beneficial to many of the beneficiaries, who is able to trigger it whenever needed. The work emphasizes that religious intolerance on both sides is an acquired trait, not an innate instinct we are born with and the work shows this through the story of the two twin sisters separated by the circumstances to be raised by two different families; a Muslim family and the other Christian family.

25- Trez



She was raised by a Christian family. She was shocked to learn that she wasn't their daughter, so she decided to be a nun and a church servant. She is very fanatical in her thoughts against Muslims because of the bad behavior that she experienced in her childhood of Muslim children. After passing through many situations that changed the way she thinks about Muslims; that they are all extremists, she discovered that the national security benefit from the existence of extremists from both sides to burst the agitation between the two sectors. The police used her to catch her terrorist sister's husband

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as she totally resembles her twin sister, so she replaced her to trick him. She ends up meeting her sister after helping the security services set up her terrorist brother-in-law.

At the beginning she was very strict and intolerant but in the end when she met her sister she changed her believes as she realizes that not all Muslims are terrorists.

26- Khadija



Khadija is the sister who was found in front of the mosque and raised with a Muslim family. Despite the family's good treatment and their love for her, she feels that she was adopted as their son kept bullying her and reminding her that she is adopted, he was repeatedly trying to harass her and steal her money. Therefore she decides to marry her colleague in the university who is one of the rich people in upper Egypt despite her great fear of the way of life there. After marriage she faces harassment from the husband's parents for not getting pregnant till she finds out that her husband is sterile. And he starts treating her badly in response to the discovery that he's sterile. Then, when she discovers that her husband belongs to a terrorist extremist group, she reports him and with the help of her twin sister, she succeeds to handle her husband to the security services to be sentenced for death. She was very tolerant and accepted her twin sister inspite of having a different religion.

She has many positive traits as loyalty, acceptance of the other. She does not accept the idea of religious intolerance as she is moderate in her believes and thoughts and has sympathy for people.

Inspite of her bad conditions, she has appreciation for her parents for bringing her up

9- The Minister's Case

The events of this work revolve around the serious consequences of the secret marriage and the problems that it might cause to women. It emphasizes that women should declare their marriage to preserve their rights. This is presented through “Wafaa”, a widow businesswoman, who was customarily married to a young man and did not know that the young man was filming the intimate relationship between them to use it later as a threat to her when she does not comply to his desire for an illegal act in her work when she became a minister.

The work also provided another model for the secret marriage of a girl who married secretly without the knowledge of her parents and when she was pregnant, her husband denied it and denied that marriage to end up with severe damage caused to her during abortion.

27- Wafaa



Wafaa is a businesswoman who wanted to marry a young man she loved. When her sons refuses her husband, she secretly married him. She did not know that he was filming their intimate relationship, and when she marries another man and become a minister, that young man starts to blackmail her, either she facilitates for him illegal procedures as a minister or he will publicly expose her videos. When she refuses, those videos were shared. Finally, she was accused of murdering that young man and she was removed from her position as a Minister of Tourism. She ends up alone away from her

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husband and her children, so she decides to travel outside Egypt and her husband follows her to travel with her.

Wafaa represents the successful businesswoman, which makes her qualified to be an honest efficient Minister. But being an elegant lady that holds a powerful political position, she becomes an attractive catch for men who lust for exploiting her. The series portrays the difficulties, pressures and hardships that successful businesswomen can face that hinder them from achieving their political aspirations. She is portrayed positively as a good mother who sacrifices her life to her sons and a successful businesswoman that is promoted to a Minister. She has principles and conscience in her work. She tries to fight the corruption of the ruling party, but she failed and gave up at the end. Her only weakness was her love for the young man, whom she was forced to keep their marriage secret for the sake of her sons who didn't accept him.

28- Abla



She is a successful doctor who works in a prestigious position with her husband. She is a faithful friend to Wafaa and supported her in the problems she faced as a result of her secret marriage. Ironically, she faced the same problem with her daughter, a college girl who was also married to her friend secretly.

Her problem is that she discovered that her only daughter was secretly married and pregnant and that young man refuses to admit that marriage. After trying to abort, her daughter loses her uterus.

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She is a model of a strong mother who has gone through a lot of ordeals with her daughter and a faithful friend who supported her friend in her ordeal. She is portrayed positively as successful in her work and has a strong character.

10- Premeditated Crime

29- Farida:



Farida is the main character, around which, all events revolve. She appeared at first as a role model of a modern working woman from a high social and financial class who strives in the era of corruption and abuse of power. Her transformation from a very successful lawyer into an oppressed victimized criminal forms the essence of events. But as the events go on, truth is revealed that she is a corrupt lawyer who became rich and famous from unethical cases in which she oppresses people. Ziad, the man she loved and married after her husband's death, turned out to be one of her victims, as she was the reason behind putting him to prison and assisting his Italian wife to abort the baby he most wanted and win the case against him. She discovered that Ziad is the reason behind all the calamities that happened to her in her life; her husband's death, her elder son's addiction, her daughter's crisis that she was raped and abandoned on the day of her wedding and most painful of all is her younger son's death due to eating a lot of sweets and the shortage of Insulin (medication for diabetics) in the house. At the end, she discovered that Ziad, her fake lover, planned all this to revenge from her. Still, she is a very strong determined woman and revenged for all her family. She,

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finally, intrigues to take her revenge by killing her daughter's boyfriend after pushing him to marry her in a way that Ziad was the only convict and thus, he was executed.

Farida's lack of honesty, integrity and ethics in her work, her infidelity, her strive for gaining fame and wealth at the expense of denying the rights of other people are the reasons behind her problems. As a result, She loses her husband and son, she was cheated by the man she loved and married and by her best friend. She is the victim of a big intrigue by all people around her to take their revenge, she suffered all her life, spending her days in anguish and worry over her children and in her work,. Her career and personal life were both ruined, and at last, she turns into a murderer. After finding it too late to be honest in her work and refuse to defend corrupt people, Her only solution was again to use the law to manipulate truths and to kill to take her revenge from the people who destroyed her life and killed her son.

Her only positive trait that is presented in the series is her love and sacrifice for her children, but it is presented in an evil manner as it turned her into a criminal. Otherwise, she is negatively depicted as not having principles in her work, selfish and greedy.

Her roles:

Her role as a mother is very kind hearted, sacrificing and giving. She even forsakes her own happiness and chose to stay married to an evil savage cruel husband who takes drugs, betrays her, and hits her for the sake of her children's stability. She is not ready by any means to risk her children's happiness and feelings.

Her role as a wife: a forsaken, betrayed wife who, as a result, betrays her husband as she was attached to another man, but she still was able to control her emotions and challenge her desires and weakness to be a good devoted mother.

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Her role as a daughter: She is a well-bred daughter who respects her father very much. He was a very famous legal consultant but now he is disabled on a wheel chair. She always consults him and when he thought that she did something illegal he blew her on the face and she accepted this in a very obedient way and tried to express herself as she was a victim not criminal.

Noticeably, there is a very significant scene depicting the physical violence that many Egyptian men practice on their women. In Episode 4 (44:18)



The climax scene when Farida's husband hit her until she is seriously hurt and bleeds and has to go to hospital. In this scene, Farida confronted him with his photos lying on the couch with his mistress and he, consequently, revealed photos of her while talking with a man. He starts biting her seriously while she uselessly plead him and screams, her children scream and plead him to open the door and her father, who is disabled fell on the floor, trying to save his daughter and could do nothing but shout in vane at his son in law to stop biting his daughter.

30-Nesrine:



Nesrine is the heroin's friend and soul mate, a divorced woman who stays by her own, backing up her friend at work and in her private life. She is the secret keeper for Farida. Nesrine's truth is

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revealed by the end of events to be the jealous friend, who helped Ziad to revenge against Farida and damage her life, to satisfy her hatred and grudge towards her. We know at the end that her reason for doing so is that she wanted to marry Farida's first husband, the rich businessman who owned a shop for selling cars , but he was attracted to Farida, not her. Farida's discovery that her best friend cheated on her was a real breakdown , but didn't prevent Farida from making plans to revenge back and Nesrine ended up in prison and her daughter was taken from her.

Nesrine is portrayed negatively for her jealousy, greed and lack of ethics and infidelity. un acceptance and dissatisfaction for her life conditions. As a friend, her only significant role. She is a fake, untrusted, jealous friend who betrayed her friend and destroyed her life. As a wife, she is an unsuccessful wife who is divorced.

Consequently, she is condemned in a prostitution case, and she is punished at the end as she loses her daughter's custody and loses her job and reputation.

11- A Girl called Zat

This series was one of the most daring, influential, highly viewed Soap operas during the time of the revolution. The events of this work occurred in the period from 1952 till the revolution in 2011. It depicts the political changes in that era and the impact of that change on social life in general and on the Egyptian family in particular. It is a documentation of all the events that occurred in Egypt throughout many decades that altered changes in the political, economic and social life through the character of a girl called "Zat", who incarnates Egypt itself (as Mariam Naom, the writer of the work, mentioned in Interview). It includes many national and international events as the emergence of the Muslim Brotherhood groups and the impact of this on society and on women's way of clothing and wearing of the veil. As well as the travel of Egyptian workers to the gulf countries and the emergence of companies to money laundry and some terrorist acts and bombings

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and global events affecting other countries such as the bombing of the world trade center, corruption of Mubarak's statesmen and the violations suffered by the citizens in the police stations. And the negativity of the great majority of the Egyptian people towards these violations, especially those who have power, Media and the journalists. All this was presented through monitoring the life of a girl born in 1952, who passed through all those political changes (the change of the king and three presidents) and social and financial impact on her and her family and friends.

The birth of "Zat" was associated with an important event in Egyptian political history: the free officers' military action in July 1952, the removal of King Farouk and the assumption of power by the Egyptian army. In her childhood, she experienced the fundamental effects of the revolution on Egyptian social life, such as the fall of the old political class, the rise of another, and the evacuation of Jews from Egypt, thus losing its Egyptian Jewish child neighbors.

In her youth, Zat experienced an important military event, the Victory of October 1973, and the crossing of the Barlev line by the Egyptian armed forces. At this age, she married a traditional marriage to "Abdul Majid", who was the first to knock on her door.

She also lived through the changes that occurred in the Egyptian economy in the 1970s, when she was forced out to work with the high cost of living and her husband's inability to take responsibility alone. She worked in "Maspero" the radio and T.V. building, and in order to increase her income, she had to share in some projects such as selling some food, selling clothes that she sew and so on.

In the 1980s, her husband travelled to work in the Gulf, as many men did at that time and transferred money to his wife, as it was popular at that time to invest in money-making companies, and then suffering from the fraud of these companies on depositors and the loss of their money. Then the Gulf War broke out after Iraq attributed Kuwait and Abdul Majid lost the opportunity to return to work

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in the Gulf again. Zat witnesses the changes in Egypt between Nasser, Sadat and Mubarak and then the outbreak of the Revolution of January, in which her daughter participated in.

31- Zat



The events document the stages of Egyptian history (including the political, economic and social changes) through monitoring the life of a girl “Zat” from the beginning of her birth till she becomes a grandmother. Zat’s customs, looks and style change in every stage of her life, which reflects the dominant female style in every period in Egypt’s history.

As a child, Zat is a submissive romantic naïve girl who is exposed to all kinds of suppressed practices of the traditional Egyptian patriarchal society that she is brought up in. She undergoes circumcision; she is not allowed to go out to school without her brother’s company; when she falls in love with a friend, she could not declare her love; she has no chance to choose the college she wants to join. In College, Zat has heartbreak as the boy she has a crush on falls in love with another girl “Aziza” who has the same political tendencies as his. He is attracted to Aziza as she represents the rebellious revolutionary strong girl who goes into demonstrations and fights for people’s rights. She represents the counterpart of the naïve decent Zat, whose very conservative patriarchal upbringing conditions turned her into an ignorant, submissive, narrow-minded girl. When she grows up, she marries the first person who proposes to her despite being sure that he is not suitable for her, only because of her fear from not complying to customs and traditions of the patriarchal society that distinguishes males from females in all rights so her parents see that the best place for women is in their husbands’

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homes. They believe that the girl who is not married is a spinster and men will refrain from marrying her. In her society, girls should undergo certain customs (circumcision / the parents hold on to seeing this early morning marriage to make sure the girl is chaste)

When she gets married, she is a very submissive sacrificing wife, she fully complies to her husband decision that she should leave the university after marriage for fear that he would not marry her if she didn't comply to his desire. She is exposed to the community's patriarchal controls that makes her husband constantly declares his desire to have a son because she has given birth to two daughters. She works hard to help her husband to get money to support her family. Her only aspirations are caring for her house and children.

When she becomes a mother, she suffers from generations' gap in struggling with her mother who constantly criticizes her open minded way of raising up her daughters.

The series ends when Zat's daughter is arrested for joining a political group "Kfaya" that stood against the politics of Mubarak's system. Zat's daughter represents most of Egyptian youth at that time who participated in the political revolt against corruption, poverty, unemployment and "inheritance of presidency". Finally, Zat participates in the demonstrations of 2011 revolution, same as most Egyptian women. And even when she decided to live in peace away from political engagement, she found herself trying to save her journalist daughter who was arrested while filming the beating of a young man by a police man who was standing protesting on the altar of the Church of the Saints.

Zat's positive traits appear in her role as an obedient daughter who is submissive to her parents and brother, a submissive wife supporting her husband in all situations and circumstances and a good mother who tries to connect with her daughters to achieve a good relation with them.

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On the other hand, some of these traits are carried to extremes to turn into negative sides as her strong abiding by the roles of the patriarchal society that she lives in and blind submissiveness to her parents, brother's and husband's desires makes her a model of a passive girl with a weak character. Also, she is easily influenced by the opinions of others, and often responds to the pressures around her.

32- Samiha



She is a woman who belongs to a poor family from a village in Egypt who has many sisters so she was pushed by her family to marry a man who has another wife and daughters. Her husband has four daughters from his first wife and he has a strong desire to have a male son and therefore he married her to have a baby boy. She is another victim of patriarchal oppressive believes that many Egyptian men suffer from, that is marrying another woman for the sake of having a boy. Unfortunately, she had repetitive abortions. Thus, she is subjected to violence from her husband, who constantly beats her severely and leaves a mark on her body. She tries to get divorced from him, but in vain as her family supports her husband as he used to send them monthly amount of money. She is oppressed by her husband and her family so she sometimes finds relief in talking to stranger men. She ends up getting a divorce from that husband, even though he becomes a member of the People's Assembly and she gets an offer to marry another political man as well as a candidate for membership in the People's Assembly.

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Samiha is positively depicted for her love for everyone, her desire to help others, and her rejection of her husband's unethical actions.

The character of Samiha represents a simple and weak rural wife who tries to adapt to her husband despite his aggressive bad behavior and exposure to physical violence, as well as pressure from the parents to abandon her and refuse to divorce her due to financial gains from the husband.

12- Without Mentioning Names

The events of the series revolve around corruption in the era of the ex-President Hosni Mubarak in the 80s when those powerful men of the state were involved in suspicious deals of weapons, drugs and spoiled food. It depicts the corrupt society and the seizure of the land and property of the state. The work also discusses the emergence of some religious directions as the Brotherhood in Egypt at the beginning of the 80s, as well as the intermarriage of businessmen with art and politics, corruption of the media men and their attachment to the men of politics to achieve fame and money. It also discusses the issue of street children and their affiliation with organized groups. It also referred to the societal pressures on women in relation to late marriage and divorce issues.

33- Mabsoota



She suffers from oppression from the community because she belongs to street groups that work as a beggar and of course her clothes are old and dirty and she is subjected to insults and bullying. She

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cannot protect herself from being raped in the street so she decides to do this for money. All that changed after her work with a popular singer, then she works as a dancer in a nightclub. Finally, she becomes a famous actress, married to a man who is one of the three biggest businessmen in Egypt and makes her a partner in a tourist village and she produces a movie cinema with the largest budget in Egypt.

- In spite of being negatively depicted for her immoral acts as she has illegal affairs, she has many other positive traits; her loyalty, generosity and honesty with her friends and all those who helped her, her persistence to improve her miserable life conditions as she has a strong desire to develop herself.

34- Nawara



This woman represents the model of many Egyptian girls who suffer from customs and traditions, who are afraid of the society blame on them for not getting married or from getting divorced. This girl is not satisfied with the living conditions of her family, where her father works in a simple profession as a pastry maker with family members and sells them on the street.

Her belonging to this simple family makes her afraid of not getting married and become a spinster, which makes her marry the first person who proposes to her, despite not being convinced of his ideas or behavior. He is a follower to a group of religious men, totally submissive to them and believes in

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them. Despite her conflicts with her husband because of his thoughts and her desire to get divorced, she retreats because she was afraid of the society's notions about divorced women. So she traveled with her husband against her will and over time she is affected by her husband's beliefs. She embraces the same ideas and notions of her husband and becomes his follower, even at the expense of her younger sister by forcing her to marry an old wealthy man for her own benefits so as to be her husband's partner in a religious tourism company. Finally, she ends up divorced because she refuses to accept that her husband would marry another woman. (Those religious groups encourage men to marry up to four women)

She is portrayed negatively as having a weak character that is easily influenced as she is dissatisfied with herself and her family. She is a selfish sister and a blind obedient wife who doesn't have any determined personality or principles.

35- Aseela



She represents the leader of poverty and homelessness. She is an old fat lady who provides shelter for beggars in a factory she inherited from her deceased husband. Her problem is her fear of loneliness and her husband's son's taking over her inheritance. As a result, she becomes the leader of organized groups of beggars and marries a young man who is much younger than her to take care of her in her life and to inherit her business after her death. Finally, her business grows up to be small industrial entities that employ the homeless.

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In spite of being negatively portrayed for her ignorance as she encourages beggars in spite of her good intention to help these poor people, she has many positive traits; she's a loving mother in spite of not having children, she cares for everyone, she is helpful and protective.

36- Taghreed



She is the youngest of her sisters who belong to a very poor family. When her parents grow older, she sacrifices her fiancé, whom she loved, to provide a home for her elderly parents, who were threatened with eviction. She suffers from the selfishness and the pressure of her older sister, Nawara who pushes her to marry an Arab wealthy man and her brother abandoned her. She ends up inheriting her wealthy Arab husband and searched for her lover and ex-fiancé until she found him and returned to him.

She is portrayed in a positive way as being content and willing to sacrifice for her parents.

37- Salwa



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She is the educated girl who is left her family to study abroad in the college of media and works in a magazine beside her studies. She faces a lot of problems because she has principles and believes in social justice. She has political stance as she was against the practices of the government at that time. She left the person she loved because she finds out he was an opportunistic person, working and making money by assisting the owner of an artistic blackmail newspaper. In spite of being a talented journalist, she is not distinguished, as she remained committed to her principles and political views against Mubarak's practices which make her much resented from the current regime.

Salwa is a positive model of a young journalist who believes in social justice. She helps others, she accepts the other and she is committed to her principles.

38- Nagwa



Nagwa is the opposite of Salwa. She is a model of an exploitive, corrupt journalist. In spite of lacking the talent, she is distinguished and owns an artistic magazine. She gained money by secretly blackmailing businessmen and actors after shooting scandalous pictures for them. She has a strong desire to make money by any unethical way, even if he's giving up her career as a journalist. She develops illicit relationships with young age men. She ends up being killed in a premeditated accident because she has pictures of a secret party in which unethical practices were made by one of the biggest businessmen.

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She is finally punished by being killed for her negative traits; she is greedy, she has no principles in her work, she goes along with her work through blackmailing others, she is a lady who has illegal relationships with young people, she is arrogant with those who work for her.

13- The story of "Hayat"

This series is another example of men's abuse of females' rights and money. The main theme of the series revolves around mental illness. It presents a model for a psychiatric patient with (schizophrenia) and causes a lot of problems and disagreements for all family members due to her mental illness as she falls under the exploitation of the doctor that is treating her to take over her money. The series depends on the element of surprise as the audience is convinced that she is victimized and believes her in her fantasies all through the series till the truth is revealed in the last episode to find out that she really has a psychological problem.

39- Hayat



She's her father's favorite daughter, who suffers from a mental illness, and spent 13 years in a psychiatric institution because of her guilt of being the cause of her mother's death, under the illusion that she's cheating on her father. Her problem lies in her mental illness, which makes her fantasized about her sister's betrayal and thought that her husband and sister took her son from her, despite being a virgin and not getting married. Nonetheless, her therapist took advantage of her to seize her money by faking love towards her. She was also deceived by her colleague in the sanatorium, who

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knows her health and financial condition and therefore seeks to approach her and try to deceive her until she gets money from her. She is a model of the weak lady who is exploited in the patriarchal society by all people around her for the sake of greed.

40- Nada



Hayat's sister who is very greedy, aggressive and manipulative. She plans with the help of her brother to take over Hayat's money, which makes her nervous and stressed all the time. As a wife, she is very aggressive, angry wife who is quick to show distress in every situation. She is negatively portrayed for her quick anger, her greed and her manipulative character which makes her intolerable as a wife. At last she is divorced.

41- Ekram



She claimed being mentally ill to escape legal issues as she is a pimp. She tried to convince Hayat that she's her friend and wanted to protect her to grab her money in cooperation with the attending

Representation of Egyptian Women in T.V. series

physician. She does any immoral act for money. She is negatively portrayed as well as she is deceitful and has no principles.

42- Inas

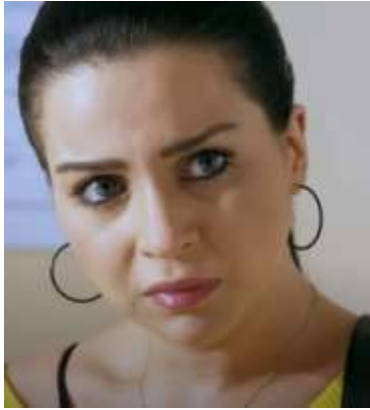


The Minister's daughter which makes her treat people arrogantly even her husband. by virtue of her father's position. She always fights with her husband because she wants to live in a separate home, and when this happens, she is involved in a relationship with the decorator who is working in that new house to find out that he is also taking advantage of her as she is a rich prestigious woman. When her husband finds out her betrayal and that their son is not from him, so she conspires to kill him and ends up being involved in his murder.

She is negatively portrayed as she is arrogant, deceitful wife. She uses her father's authority for her own advantage.

14- The doubt

The events of this work revolves around greed and self-interests versus family relations and the solidity between sons, fathers, brothers, husbands and wives. It shows how fake social ties can easily change and break in case of doubt and control of money on those relationships that cause the unveiling of all that is false and unreal, thus all relations and ties collapse even blood ties.

43- Wasila

Wasila is the elder sister who was raised by middle class parents. She is married, but has problems with pregnancy. She is deceived by a lawyer who convinces her that she is the daughter of a man other than her father and must receive her inheritance from her dead father. Eventually, she was in conflict between destroying her family by revealing such a secret and her greed for the money. She finally chooses to take advantage of the opportunity to become rich, even at the expense of accusing her mother of cheating on her father by getting pregnant from another man. She receives the wealth and began to conspire against her brothers to exploit them and humiliate them and forges to receive the mother's inheritance as well.

The lawyer succeeds to get her divorced from her first husband to marry him. When she discovers his intrigues and that he faked all the documents to reach for the wealth of a dead man who has no acquaintances to inherit him, he goes on with his plan to take over the money by putting her in a psychiatric institution until she dies

Wasila also was finally punished by being deprived from inheriting him because she gave birth to a boy by artificial insemination of her ex-husband's sperm and she ends up returning back to her

Representation of Egyptian Women in T.V. series

father's house without any money and feels ashamed and remorse for what she committed against her parents and brothers.

Through the presentation of the character of Wasila, the model of the selfish, spoiled daughter is depicted, the one who sedated her mother to meet her needs and the selfishness of that daughter with her mother. She is negatively portrayed for her selfish nature, her greed, her jealousy and hatred for her brothers, denying her parents' efforts in raising her, opportunism and exploitation of opportunities even at the expense of her parents' reputation.

44-Samya



Samya is Wasila's mother. She's the teacher who believes in virtue, idealism, and a struggling wife who raises her children with her husband. She represents the model of a struggling mother and a devoted and tolerant wife who believes in ideals and transforms her education to those around her. She is the victim of her husband's doubt as he believed the lawyer who deceived the whole family, thinking that his wife brought their daughter from another man that she was secretly married to. Greed for money pushed her family to accuse her of having an affair with the other man who died, and her husband divorced her after believing these lies. When the truth is revealed, She refuses to go back to her husband as the trust between them was broken and he doubted her loyalty to him.

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She is represented in a positive way as a mother who raises her children on the values, a struggling wife who supports her husband in all matters and aspects of life and a teacher who teaches her students good values. She is also known for her sincerity and tolerance.

There are no negatives sides for her character as she represents the oppressed woman who tries to discharge herself from the charge of betrayal even from the closest people to her, her husband and her children.

15- The First Lady

The events of this work occur in a political context about what is happening in the closed rooms and behind the curtains of the politicians, their undeclared face, and their exploitation of positions and events for their personal interests, planning intrigues for their competitors. Their main goal is to win power and authority even by sacrificing any sublime or valuable thing in order to reach it.

The T.V. show is named after Mariam, the wife of the President, who becomes the first lady of Egypt after her husband's severe illness and her hard efforts to run the country that were opposed by the authoritative men in power, in spite of her being involved in political party and the constitution gives her the right to nominate herself as a President.

45- Mariam



Representation of Egyptian Women in T.V. series

She was raised by her mother alone after being abandoned by the father. Mariam escapes from her second fiancé after being divorced from her first husband as she has got unlimited aspirations to reach presidency. She is ready to do anything to reach for power and money so she sought to be introduced to the coming elected president's family and managed to lure him till he divorced his wife and married her.

Mariam, the President's wife, is a strong personality that represents love of control and possession, and still trying to reach her dreams and aims by any means. She is a model of a strong Egyptian woman that faces a lot of choices and ordeals in her life and proves that women can make the right decisions and deserve to take over important positions. She buried her past and believed that every means is possible in order to achieve her aim and be the first lady.

When General Talaat , director of Intelligence (his job is not directly mentioned but can be inferred from the events) knows that Mariam is planning to enter the elections for the presidency of the republic, he told her that even though law and constitution do not prohibit women from nominating themselves , but society and culture of the state institutions do not accept the idea.

The compulsory political circumstances and the attempt to assassinate the President demonstrated Mariam's skills and granted her the opportunity to fulfill her political aspirations. She starts to negotiate with the protestors who demonstrated in protest of lack of transparency in declaring the President's state of health and succeeds in convincing them to stop the demonstrations for the sake of the critical political condition, then she succeeds in winning a political tour with leaders of the parties that sought special gains imposed on them by blackmail. She is also able to have a big influence by establishing projects and conducting official visits. She then succeeds to become the leader of a political party in order to elect herself as a President. At the end, she was assassinated in her party press interview.

Representation of Egyptian Women in T.V. series

She is depicted as having positive traits as her strong personality, her insistence and determination and her ambition. But these positive traits turned her into a wicked character who uses wicked methods to reach for her ambitions. She doesn't have principles and she is deceitful as she plays games and plan intrigues. She is even portrayed as exploiting her position as the president's wife to establish her own ambitions.

46- Jihan



Jihan is Mariam's liberal friend whom she stayed with when she eloped from her mother and sisters. She is another model of the over ambitious exploitive woman who feeds her greed for money and high social position by unethical practices. Her problem is that she falls under the influence of her friend by raising her ambition. She enters the presidential palace with Mariam to seduce men and threat them by their recorded confessions of their involvement in sexual scandals. She was finally locked up in an unknown dark place for the rest of her life because her role is over and she has raised her ambition to take over Mariam's place as the First Lady in the Republican Palace.

She is depicted in a negative way; she is greedy, she has no principles; she is deceitful as she deceives men by having affairs with them just for blackmailing them.

47- Somaya:

She is a College professor and the President's ex-wife and mother of his children. Her problem is her consistent feeling of neglect from her husband who is only engaged in his political aspirations to be the President and ignores her and his children. As a result, she committed irresponsible actions to get her husband's attention; nevertheless, her husband divorced her after seeing her picture drinking in a bar with another a friend of his. At last, she felt regret and waited for her husband to get back to her but in vain.

In general, she is positively portrayed as she rejects injustice, exploitation and falsely accusing others. She has principles and conscience. She is also a caring mother who tries to prove her identity by her own work and position, and not through her husband's position. Nonetheless, she has some negative flaws in her character that were the reasons for her failure as her careless actions to show off as a result of for her husband's neglect as dancing and drinking in bars. She is rash so she does actions that she regrets later. She rebels through alcohol addiction which makes her unable to be responsible enough to maintain her husband's image as a President.

48- Menna:

Menna is the President's daughter, who works as a radio presenter. She tries to support her parents. After her mother's divorce, she has to face Mariam, her stepmother, who becomes the first lady and who manages intrigues and crimes for anyone who stands in her way, so she threatens her by a scandalous video with one of the ministers.

Mariam is positively depicted as a good supportive daughter who cares for her parents, but does have characters flaws as her rash which pushed her to have many affaires so she is not responsible enough to maintain her father's image as a President.

49- Amal (Mariam's mother)

She is the mother of the relentless daughter, Mariam, who was abandoned by her husband and worked hard to bring up her daughters alone. But she was disappointed in her two daughters as

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Mariam left her and travelled and her sister left her also to marry Mariam's ex-fiancée. So she decided to live for herself and married a potential candidate who represents the Islamic group. She kept up with his ideas in the way of living and clothing and she engaged with him in the political work. At the end, her husband was killed after being arrested and she was involved in poisoning the man who killed him to take revenge.

She is portrayed at first as a caring mother who works hard to support her children alone. Then, her negative side appears after marrying one of the terrorist religious groups, her weak personality as she was affected by her husband's exploitation of religion to serve his political aspirations which makes her a criminal at the end.

50- Noga (Mariam's Grandmother)



She's the supportive kindhearted grandmother of her grandchildren who endured their upbringing after her son's abandonment. She ends up dead in a hospital and everyone around her. Noga is positively depicted as the figure of the kind loving caring grandmother who is found in most Egyptian families.

51- Manal

Manal is Mariam's sister. She loved her sister's ex fiancé despite knowing that he doesn't care for her and that he loved her sister, but she married him anyway and got pregnant in spite of his bad treatment to her. When she refused to follow Mariam's orders that she should leave him and miscarry the baby, Mariam managed for her sister's miscarriage and her husband's arrest.

She is portrayed in a positive way as a loving wife who stands by her husband no matter what and she is content and enduring

52- Mariam cousin's wife

She is a figure of a loyal wife who stands next to her husband and supports him till she was shocked to discover that her husband cheats on her and he doesn't have principles as she thought him to be.

She, finally, left him quietly as she did not accept his betrayal and his bad attitude and behavior.

She is presented positively as a caring thoughtful wife. She has principles and she is wise and abides by social norms.

16- Women's Prison

The work revolves around the female prisoners, highlighting several examples of female prisoners with different backgrounds. Each has a different story that was behind her being put into prison. The work presents different models; as the drugs dealer, the murderer... etc. It discussed many issues and crimes as public money, prostitution and so on through presenting the stories and feelings of a number of female prisoners.

53- Ghalia:



The daughter of a woman that used to work in the prison and after her death, she has to take her mother's place at work so she wouldn't be expelled from the prison employee's hostel in which she lived.

Her problem at first is that she is very naïve. Her fear that she is growing old and lonely which makes her fall prey to the easy exploitation of a young man who deceived her twice. First, he pretended that he wants to marry her only for taking over her money and savings to marry another woman. Again, he returned to her after his wife's death as her family kicked him out of the house only to exploit her again till she discovered that he is cheating on her. Her lover fought with his ex-father of law and killed him and she was accused of murder and transformed from jailer to prisoner.

After Ghalia has transformed from jailer to prisoner, and after losing her child due to illness, she finds her causes of hatred and revenge, and her character develops into a sharp and vengeful

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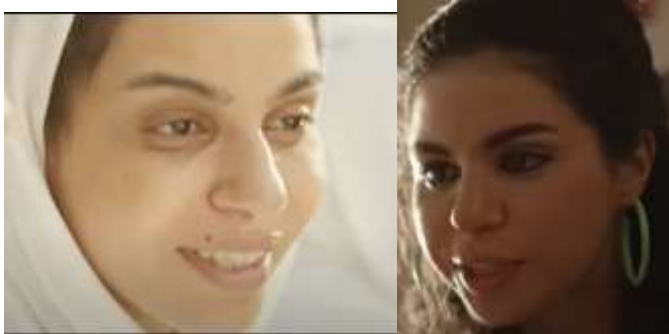
personality. As soon as she gets out of prison, She doesn't hesitate when she finds the chance to kill the traitor Saber and her pregnant neighbor Nawara, after finding out that she was the cause of her involvement in this case and the loss of her only son in the prison's custody facility because of poor care. She ends up in prison again, but this time as a murderer, not an oppressed one.

Ghalia is presented as a victim of an exploitive man who pushed her into crime as she was oppressed and cheated on. Her negative presentation results from her extreme naivety, her lack of self-confidence, her tendency for crime and her urge of revenge.

54- Reda:



Reda" is a poor rural girl, her father brought her to Cairo to work as a house maid to help him with money to educate her male brothers, the young man she loved refused to marry her for being a maid. Her sensitivity to what affects her dignity and her feeling that she is not less than those whom she is working for, makes her fall into the crime of burning "Dalila", the daughter of the woman she serves who used to humiliate her, and eventually sentenced to death and executed. As a result of her being badly treated from her childhood and her constant feeling of humiliation and degradation of being a maid all her life makes her psychologically disrupted and vulnerable to commit any crime. And when the one she loved rejected her because she of her work as a maid, she was full of grudge which pushed her to revenge from an innocent lady just because she feels she is richer and better than her.

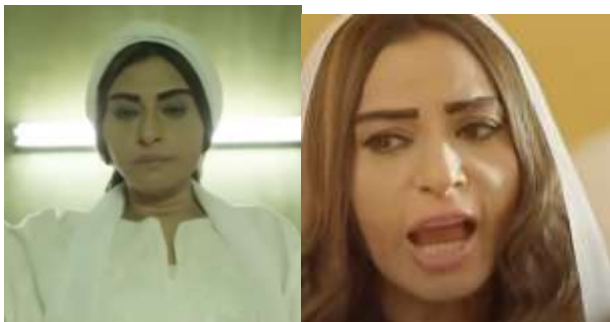
55- Zenat

Zenat is another poor village girl who went to work as a housekeeper in Cairo. She was exposed to a lot of humiliation and fraud from the people she worked for as some accused her of stealing them and some forced her to sign debt documents that she will pay for the things she didn't steal. As a result, she resorted to prostitution and she was arrested and put in prison. She got ill (had stones on her kidney) and had to undergo an operation, but she did not have money, so she had to go to a doctor who is supposed to treat patients for free. But this doctor stole her healthy kidney during the removal of the stones from the infected kidney as he sells organs so she became sick. She doesn't have money for treatment so she does any illegal thing just to return to prison to receive her treatment for free until she dies in prison.

Zenat is another victim of poverty and men exploitation. She is presented as having a sense of humor and trying to help everyone in spite of her negative presentation as having no principles and resorting to prostitution as the easiest way to get money.

56- Dalaal

She works in a clothing store to support her sister and mother. Because of the heavy burden and responsibilities she carries, she is exploited by her aunt who works in prostitution. Thus, she was put in prison, her mother rejected her and her fiancé left her. Every time when she is released from prison, she returns back to her aunt to work in prostitution. Despite her mother's objections to her degrading work, she still supports her mother and her two sisters. She ends up working in prostitution until she runs an international prostitution network and returns to prison again. The only positive trait of that character is her sense of responsibility for her mother and two sisters. She is negatively portrayed as greedy, having no principles and ready to do anything for money.

57- Aziza:

She is a drug dealer, who has no children. She manages her work despite being in prison as she has many women in the prison who work for her. Her character does not change from the start till the

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end of the series as she is set free only to continue practicing her work even though she knows that she might be put to prison again.

She has some positive traits as she helps others and she has a motherly instinct that makes her kind and helpful to other young women in prison. In spite of this, she is negatively presented as she has a tendency for revenge if she is upset from anyone. She has no principles and no mercy as she did not repent from selling drugs

58- Nawara:



Her mother works as a jailor. She does not accept her life and has a desire for what others have. Her problem is that she is jealous from her neighbor so she falsely witnessed in court to get her neighbor imprisoned. She married her neighbor's husband and got pregnant. Finally, when her neighbor whom she betrayed is released from prison, she revenged from her and killed both of them.

She is portrayed as a bad character. She was doomed to death and killed at the end for her evil actions that result from her Jealousy, betrayal of friends , greed and exploiting the circumstances of others to satisfy her evil grudge.

59- Ehsan:

Ehsan is a widow who works in prison and has two daughters whom she supports all by herself after her son travelled abroad. Her problem is that she suffers from her daughter's behavior, but she denies it in front of everyone. Finally, her daughter eloped from home with her friend's husband and stole her savings and family jewelry.

She is portrayed as a strong hard working mother and a faithful friend, but her only mistake is that she uses her work as a jailer to take gifts from female prisoners.

60- Doria:

She is an aristocratic woman and a loving mother, but her son works as a drug dealer who sells cocaine. She sacrificed herself to be imprisoned instead of her son. But she was finally abandoned by her son who travelled and left her in prison.

She is the sacrificing mother who spends her lifetime in prison for the sake of her son's freedom.

Her negative traits are that she accepts her son's illegal acts and she is so weak to control her son.

Comparative Descriptive Analysis of Female Characters

1- Positive Images of Women as depicted in the Qualitative Analysis of the Works Presented before and after the 2011 Revolution

Before Revolution (2010-2011)	After Revolution (2012- 2014)
<p>The supportive daughter</p> <p>The traditional Egyptian supportive Mother</p> <p>The sacrificing Mother</p> <p>The independent strong woman who carries responsibility</p> <p>The self- esteemed woman</p>	<p>The striving Mother</p> <p>The understanding modern mother</p> <p>The striving enduring wife</p> <p>Representable wife</p> <p>The submissive daughter</p> <p>Successful businesswoman</p> <p>Efficient Minister</p> <p>The society woman who has relations with politicians and men in power</p> <p>The head of a political party</p> <p>A working woman who has principles</p> <p>Sacrificing daughter</p> <p>Leading commanding character</p>

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The dominant image of woman in the works before the revolution complies with the past studies discussed in the “Literature Review” Chapter, where woman is depicted as the traditional supportive striving wife and mother who sacrifices and is victimized in the end because of fighting for her family and carrying all life responsibilities on her shoulder. So she is represented as a victim of her trying to combine between her motherhood, her success at work and her being a lady who needs recognition for her beauty. At last her children is her first priority.

However, many distinguished female figures appeared in the works that directly followed the revolution in an attempt to prove women’s fight for achieving power and political status to represent women’s revolt against their traditional social roles as mothers and wives, but were hindered by a lot of obstacles. Images of the traditional caring mother and enduring wife still existed, but other images appear like the girls who join political groups, the woman who leads political party, the businesswoman who takes over leading political position in government and the society lady who uses her beauty and wit to rise high in society. But these women are depicted as being exploited from men, hindered by their overambitious plans to end up defeated or killed or residing to her family life.

2- Negative Images of women as depicted in the Qualitative Analysis of the Works Presented before and after the 2011 Revolution

Before Revolution (2010-2011)	After Revolution (2012- 2014)
<p>Overprotective Mother</p> <p>Coward</p> <p>Greedy</p> <p>Has no principles</p> <p>Rebellious</p> <p>Arrogant</p> <p>Unethical behavior to rise in society</p>	<p>Deceitful wife who plans and intrigues</p> <p>Exploitive lady</p> <p>The woman who lures rich men for money</p> <p>Jealous friend</p> <p>Ungrateful daughter who is ashamed of her poor family</p> <p>The mother who pushes her daughter to do unethical acts for money</p> <p>Dishonest intriguing woman</p> <p>The murderer</p> <p>Revengeful woman</p> <p>The liberated woman who has multiple affairs</p> <p>Alcohol addict</p> <p>Drugs dealer</p> <p>The working woman who succeeds by bribery or blackmail</p>

Representation of Egyptian Women in T.V. series

Most Female characters that are presented in the works before the revolution have more positive characters than negative ones; some of them don't have any negative sides depicted, and some do have negative sides that result from a positively good intention, not from bad nature. For example, the negative images of the overprotective mother and a coward woman who is afraid from society, which are constantly repeated in the works before the revolution, is a natural consequence of a caring loving mother carried to an extreme that she becomes overprotective and very much worried to lose her son so becomes coward to declare her own rights in pleasure, love and joy as a woman. Also, the woman who tries to rise high in society by any means (doing illegal acts, going into affairs with men in power or rich men, blackmailing, intriguing her friend or cheating on her husband) result from the overambitious character who is ashamed of her past poor background and has no means to achieve herself, which makes her a jealous friend or a deceitful wife or a rebellious daughter or a greedy pimp. So there are always excuses given to the negative sides of female characters.

While in the works presented after the revolution, there are persistent negative traits that usually appear in the female figures as the exploitive lady who has no principles and is ready to do anything to rise in society or gain money, the overambitious woman who aspires to prove herself in society is presented as being greedy, exploitive with no principles or honor and thus, punished at the end, the woman who revolts against her poor miserable past to aspire fame, wealth or power by any means. So she becomes a deceitful wife, an intriguing friend, an ungrateful daughter, a greedy pimp, a drug dealer or a blackmailer. Also, another figure is more prominent; that of the strong woman who faces a lot of injustice and calamities in her life which makes her anguish for revenge that might turn her into a murderer or murdered.

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Strong women who are ambitious and have high political and social aspirations are usually negatively depicted as they are presented as evil wicked greedy women, having no principles, and exploiting anyone to achieve their aims. But they are doomed at the end by being a murderer or being killed or psychologically destroyed. While women who have a revolutionary political stance or strong women who fight for justice in the corrupt society do not gain money, but are rejected by men of power and authority, so they have to face many obstacles and intrigues which makes them incapable of succeeding or achieving their goals. But most of these characters are given their credit at the end and satisfied by their least gains.

3- Recurrent Values Reflected Through Female Figures

Before Revolution (2010-2011)	After Revolution (2012- 2014)
Motherhood (involving carrying responsibility, Children's support, sacrifice) Being Grateful to others Virtue (adhering to principles) Kindness and grace towards parents Persistence The victory of right and good versus the punishment and fall of evil Conscience and diligence in work Defending principles and values	Accepting others and tolerance Religious tolerance Caring for others Children's support Persistence for reaching goals Honor is more important than money Sincerity Believe in social justice Developing oneself Helping others Defending aims and ambitions

Representation of Egyptian Women in T.V. series

<p>society: pressures from men as husbands or brothers or sons</p> <ul style="list-style-type: none"> -Family problems -Divorce 	<p>-Pressures on women due to the inherited notions and beliefs about women's roles in society</p> <ul style="list-style-type: none"> -Family problems -Divorce -Parental control
<p>Exploiting Women</p> <ul style="list-style-type: none"> -Men exploit poor women's need of money to have sex in return - Men look at women as tool for sex and entertainment -Men use rich women to get money or plan to take over their money 	<p>Exploiting women</p> <p>-Violence practiced against women:-</p> <ul style="list-style-type: none"> physical violence: biting Shouting and using bad language <p>-pressures of husbands (whether a terrorist or alcoholic, or a corrupt politician or an exploitive businessman</p> <p>being deceived by a man who fakes love for her only to take her money</p>
<p>Legal Problems:</p> <ul style="list-style-type: none"> -Women's rights in customary marriage -The laws of custody that grants the father right to take his children from their mother if she married again. 	<p>Legal Problems:</p> <p>Men marrying more than one woman without wife's consent</p>
<p>Psychological Problems:</p>	<p>Psychological Problems:</p>

Representation of Egyptian Women in T.V. series

<p>-Overprotectiveness and extreme attachment of children which cause problems for the mother and the child as being spoilt or irresponsible or dependent</p> <p>-Conflict between her children and satisfying her own feelings and enjoying her life.</p> <p>-psychological frustrations of daughters due to conflicts between parents or divorce</p>	<p>-Betrayal causes most of heartbreak and psychological depression for women whether from a husband, lover, friend or even sister or brother</p> <p>-Grudge from poverty and humiliation cause psychological complex that may lead to violent reactions as killing others</p> <p>-Jealousy between female friends</p> <p>-feeling of oppression and compulsion that may lead to self-destruction or urge for revenge</p>
	<p>Political Problems</p> <p>-problems as a reason of female political opposition of certain practices of the government</p> <p>-problems that result from female joining political party</p> <p>-corruption: problems because of the female's refusal for complying to illegal or unethical practices</p>

Representation of Egyptian Women in T.V. series

Female characters are usually depicted facing financial, social, legal, psychological or patriarchal problems, but with the changes that occurred during 25th Jan events, women were shown to face a new kind of political problems. So, problems resulting from their political opposition of certain practices of the government or problems that result from female joining political party or problems because of the female's refusal for complying to illegal or unethical practices were presented. Images of corrupted females and females fighting corruption started to appear in a very few works.

5- Consequences of the problems

Women suffer all the time as they fall victims to violent judgments of society which is governed by patriarchal rules

Women are condemned by everyone

Women are psychological disturbed

Women marry rich men only for money or have affairs with men of power or businessmen

Women practice illegal jobs as prostitution, drugs dealing

Women are imprisoned

Women turn into criminals either by killing herself or by planning and intriguing for killing someone

The common recurrent problems that women face in T.V. drama at that time during the events of 2011 can be categorized into social, financial, legal, psychological and exploitation. Images of single mothers who carry the full responsibility of their children, or young ladies who

Representation of Egyptian Women in T.V. series

are brought up in miserable conditions due to poverty and degradation, have to deal with all kinds of financial and social pressures in order to support themselves and their families. Most of them resort either to get into unethical affairs with men to gain money and fame or to work in an illegal job as drugs dealing or prostitution.

Mostly all of the female characters in the selected works are faced by societal pressures that are laid on them due to inherited patriarchal traditions and notions that, as a female she must abide by. They constitute the norms by which women are governed by in the Egyptian represented society. Images of girls who are afraid of not being married, images of women who fear from getting divorced, images of single mothers who fear to lose their children if they get married, images of wives who are passive and blindly submissive to their husbands for fear of their husbands, all these constitute most of the dominant images of women in the selected works. Women's main problems are either financial or social as they are faced with an unlimited social pressures and fears that may either lead to their ending up as criminals or victims.

Exploitation of women is also a recurrent problem that is depicted in most female characters. Men exploit poor women's need of money to have sex in return, considering them a tool for sex and entertainment. Rich women are also exploited by greedy men who deceive them to take over their money. Both rich and poor women are exposed to violence, either physical or verbal. They are even exposed to violence from other women as well. Therefore, they are obsessed by an urge for revenge that control their actions all through the events.

Some female characters have legal problems that are related to the law that deprive women of some of their rights which add to the pressures laid on her shoulders a, for example, the law that allows men to marry more than one, the customary marriage that deprive women of all their

Representation of Egyptian Women in T.V. series

financial rights as a wife, and the law that deprives divorced women from keeping their children's custody in case of their marriage.

It is noteworthy that a new kind of problems only appear in the works that followed the revolution; the political problems that women characters face due to their joining political parties or their opposition to certain practices of the government. Images that are featured in these works are those of women fighting for political change or participating in demonstrations or trying to achieve herself in the political sphere as a Minister or a party leader. But they do not reach their aims at the end, either as a result of their paving the wrong unethical way or because of their being exploited by men or because they are not able to defeat all pressures laid on them.

Chapter 8

Filed Study Analysis

I-In-depth Interviews Analysis

In this thesis, the researcher analyses the images of women in different works of T.V. Drama in the five years of the Uprising of 2011 revolution in relation to their actual participation in the transformation of the political and social status of Egypt. It examines the role of women in T.V. series and her participation in the political and economic problems at that time of the chaos that preceded and followed the revolution and its relation to the making process behind cameras.

As a second method of approach, the researcher conducted In-depth interviews to examine the relation between representation of women and the production process and their realization of gender inequalities in order to reach validated answers from the points of view of T.V. makers to the main research questions: Did the political changes that occurred in 2011 affect the image of woman in T.V. series? How were women framed in T.V. series in the time interval during and after 2011 events? What are the positive and negative orientations of women's images portrayed in TV dramas as compared to the results of the content analysis? Do producers and writers, who are responsible of the presented works, confront the failures in the area of gender equality and gender justice?

All of the interviewed sample agreed that the main three constituents of any dramatic work are the author, director and producer. Therefore, the researcher conducted individual interviews with those representing these three main pillars of any dramatic work. The researcher also took into account the diversity and qualitative representation in each component separately to monitor whether there is a difference in opinions or the way they work whether the author, director or producer is a man or woman. Thus, the researcher considered to conduct the interviews with both genders equally (5 men and 5 women) trying to achieve equal opportunities. Some of which are the writers, producers or directors of some works included in the sample of analysis that are analyzed in the research, which

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gives them the perfect chance to talk about their works and gives more description and information on the selected works and their motives behind presenting them.

The in-depth interviews were conducted in a variety of places. Most were conducted in the participants interviewed offices, and the rest in public places or shooting locations upon their convenience. The researcher used Apple voice memos recorder to record the interviews. Each interview took from 20 to 45 minutes in which the researcher tried as much as possible to be decisive, precise, stick to the point and gain more details on the main topics included in the planned protocol. (see Appendix D) Any irrelevant information or side comment given by the interviewed was deleted in the inscription and decoding of the voice recordings so as to ensure convenience and accuracy. (see Appendix E)

In-depth interviews were conducted by the researcher herself with 3 authors: Mariam Naoum Ayman Salama, Rabab Hussein (author and director) , 5 directors: Amr Abdeen, Manal Al-Sefi, Hala Khalil, Magdy Abu Omera and Mohammed Al Nokaly, and 2 producers: Nahed Farid Shawky and Emad Abdullah, all of which are considered first class T.V. makers in Egypt and have a rich variety of works in Egyptian T.V. The researcher has analyzed the interviews due to the main topics and aims of research. Thus, the analysis is distributed into main points, under which the different opinions of interviewers are demonstrated.

1- The impact of political and social changes on the dramatic works in Egypt at the time of the 2011 revolution

The vast majority of research sample members are not aware or do not notice any significant direct impact of the political and social changes on T.V. dramas before and after the revolution. This is because writers refrain from the narration of political issues. Since the revolution was mostly regarded as a conspiracy, T.V. writers tend to support the human writings or writing about human

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issues because they are fixed while the political issues are changing. Thus T.V. writers present women as human beings that have feelings and may reveal some aspects of their inner personality. (Author Ayman Salama) There is a general trend for not mixing politics with art (Mohammed Al-Nokaly). Some producers are cautious from presenting political works after the time of compressed changes as a public general wave of unwillingness to watch political works was sensed "people are tired and their desire to watch comic works was prevalent". (Manal Al-Sefi) As well as the unwillingness of heroes, whether women or men, to present political actions or approach them negatively and positively, with the exception of presenting roles the roles of martyr officers from which heroines are excluded. (Manal Al-Sefi)

Producers admit that Dramas currently do not have political or social dimensions because there is no good writing as the author currently does what is asked from him (Emad Abdullah) So authors do not present political works unless they are asked to when the work is originally intended for political issues (author Ayman Salameh)

But, on the other side, there are a few presentations of women who are politically engaged in a way or another as in "The Minister's Case" or "The First Lady", in which female heroines reached a high political position, but they are represented in a very bad way and were insignificant as works of drama. Director Rabab Hussein commented that the drama works do not care about the woman or her existence like the model of women presented in the series "The Minister's Case", as the images of women do not correspond with the reality of the Egyptian women and offend her as she is depicted as a wicked or jealous sister or as a defeated woman who pays for her mistakes and weaknesses.

Nevertheless, others, especially females, notice the existence of some changes that affected some of Egyptian T.V. drama works that were presented during and after the 2011 revolution. Writer

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Mariam Naom, who is interested in the issues of society and the issues of women within this society and the social, political and economic changes that have occurred, believes that political events affect economic state and in turn, affects the social life in every house and consequently influence the images of women. This is apparent in some works that were presented in the two years of the revolution and also illustrated in many works of the research sample study (“A girl called Zat” and “Women’s Prison”) in which the deterioration of the economic life affect women’s social and psychological lives as a result of political instability and chaos at that time. She argued that the political changes certainly affected the depiction of women on T.V. as in her works significantly the lives of her heroines were shaped due to the political, social and economic hardships. Hala Khalil, who does not consider herself a feminist, indicates that in political changes affected the images of both men and women as directors present the models of men and women that changed after the revolution and the impact of political changes on these models regardless of the gender .

2- Representation of Egyptian Women in T.V. Drama

Most argued that the traditional role of women is still presented, even after the revolution, a wife who stands next to her husband and raises her children without abandoning the customs and traditions; she carries on her shoulders the problems of the family and manages the life of her entire home. (producer Nahed Farid Shawky- director Magdi Abu Amira) There are also few exceptions of presenting weird but attractive models as, for example, “Zohra and her Four husbands”. The success of these works relies on the two issues; presenting non-traditional models and on the performance and popularity of the actors. (Director Mohammed Elnokaly)

Female interviewees believe that women are always represented as struggling in the male society. All works reflect the exploitation of woman’s weakness, which is her motherhood (Rabab Hussein). Women were always objectified in the past works before the revolution, even when she is the heroin

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of the series. But with the emergence of a new generation that possesses cinema vision, there is a space to present the effective woman, who is the subject. (Mariam Naoum)

After the revolution, images of rebellious women are presented. Hala Khalil argues that T.V. writers and directors are now trying to highlight the rebellious images of women that rebel against customs, traditions and societal constraints to reach their goals. This is due to their presence in a strict patriarchal society dominated by men and religion and forces women to adhere to a specific template and a specific image. But she believes that the woman as an entity is not different than men, and thus, should not be viewed as a separate entity that is opposed to men.

On the other hand, male writers argued that they are keen to show the striking patterns in the Egyptian community that already exists in the society as they believe that drama should depict different models of women (good, quarrelsome and evil) because within every woman, there are various sides of those different traits that should be revealed in the dramatic works. (Mohammed Al-Nokaly) Writers should monitor the different models in society as the jealous lady, a lady who aspires for money in various ways, liberal lady with open relationships, little girl who aspires love. In the modern time, writers start to present models of women that comply with reality as the female figures that have the two sides of good and evil in their personality. For instance, these models that are adopted from reality are presented in the works of Ayman Salama that are also present in the thesis study sample. (Ayman Salama)

Directors and producers argued that the values that existed before no longer exist in the present works. Images of women who were presented as the original Egyptian woman who is kind and giving, who cares for her family and home or the teacher who raised the young men are no longer presented. (producer Emad Abdullah / Mohammed Al-Nokaly)

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In general, most of the members of the sample study hold a traditional view of depicting the traditional role of Egyptian woman. They stress the need to present the Egyptian woman in her best form and to provide the real honorable models of the Egyptian women that we are proud of, which reflects the women's endurance of the burdens of their home and their children. They are against the presentation of the woman in recent T.V works (after the revolution) as a bitch or evil (director Magdy Abu Emira, director Rabab Hussein, producer Nahed Farid, Manal Elsefi).

3- Factors behind the Decline of T.V. Drama Industry in Egypt

All participants that were interviewed in the sample study expressed their disappointment from the T.V. works that are presented recently after the revolution. The vast majority of the participants from the sample study, who are the makers of drama works (producers, directors and authors) stressed that the natural arrangement of the work of drama is writing the story first, then directing and producing and discussing the choice of heroes. But after the revolution, the hero comes first as the “paper” is specifically written for him and he or she controls the choice of the director of the work and often the actors who will work in front of him. The wages of the hero of the work may reach three quarters of the total cost of the work. (For example, “Crime Scene Lockdown”: written specifically for Yousra, “The Prison of The Women”: written specially for Nelly Karim). The heroes of the action control everything because the work is sold under the name of the hero or the heroine, and he is the one who attracts the audience and therefore the commercials. He may also control the choice of the director, the author and the other characters as well. This hero’s total control over the work results in lack of vision for the directors; they don’t have the space to make any modifications in the script or the story in case of any weakness or put forward solutions to correct any mistake. And hence, this causes the decline of T.V. drama industry.

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This failure to perform dramatic work in its natural form has made many pioneers of drama move away from the industry. Some even pointed out that the crew could begin filming while the writer hasn't finished all episodes yet. Other factors that affect the T.V. works in the present time are that in some cases more than one author may be involved in writing the script of the same work, and this may be inconsistent in the sequence of events. Due to this change that occurred in recent time that affected the shape and order of the system of dramatic work, it makes the cooperation between the old generation and the modern generation difficult which results in the decline of the whole industry. The industry makers should return to the natural form of the components of the paper work first, then directing and choosing the cast. (Emad Abdullah)

In the last five years, Egyptian drama turned into blind adaptation of foreign drama that reflects a different culture, presenting unsuitable models for the Egyptian house. That's why it is not accepted from most of the audience. (Nahid Farid Shawqy) Thus, drama should present more models that are compatible to the Egyptian society. "The decline of our role in presenting the good Egyptian drama that represents Egypt in the Arab world is a political loss and not just a technical loss" states Mariam Naoum.

4- The problems women face in T.V. Drama.

As Drama usually presents women as an oppressed victim of her society all the time, who is judged by the way of her clothes or her words, her freedom is suppressed, she is exposed to permanent bullying (Maryam Naoum, Ayman Salama, Amr Abdeen, Nahed Farid Shawky) T.V. series depict women's conflicts in general with the male community in obtaining their rights (Rabab Hussein - Ayman Salameh) Rabab Hussein added that the main problems that women have in T.V. drama are: carrying the burden of the whole family, carrying full responsibility for her children and their mistakes, and also, may support her family in the case of her husband's death or abundance and

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sometimes in his presence as well, the conflict between the woman's work and her family and exploiting the woman's weakness, which is, in most cases, her motherhood and her unlimited love for her children. While T.V. creators, as males, regard other apparent problems as main problems they are trying to present as depriving the girls of the inheritance, Polygamy and secret marriages. (Mohammed Al-Nokaly)

5- Messages and values conveyed by T.V. makers through T.V. drama works

All participants agreed that the main aim of T.V. drama is to shed light on community issues to draw the attention of the state to try to solve them:

Mariam Naom stated the most important messages behind her works are caring for women who are charged for not being able to pay their fines and trying to find them jobs so as not to be put in prison and highlighting the un activated laws that are related to women as harassment. Director Emad Abdullah also highlighted that T.V. drama should help in activating and reconsidering the laws concerning women. While Rabab Hussein is more interested in the family life of women so she claims that T.V. drama's message should be giving attention to the woman who sacrifices for her family and may have a conflict between her work and her family, the woman who bears the burdens of life and the children.

Through his works, Ayman Salama tries to highlight the value of achieving justice and accepting mental illness as physical ones. While Mohammed al-Nokaly admits that his works' main message is that the essential place for every woman is her house and her main mission is raising her children and if she is busy in her work and not totally dedicated to her children, the future generation will be corrupt. Magdi Abo Emera states that his works try to highlight that money that is gained from illegal actions is useless and that science sometimes can't break the inherited habits in Upper Egypt.

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Directors and producers argued that the values that existed before no longer exist in the present works. Images of women who were presented as the original Egyptian woman who is kind and giving, who cares for her family and home or the teacher who raised the young men are no longer presented (producer Emad Abdullah / Mohammed Al-Nokaly). But, there is a direction for the return of the past values that are linked to customs and traditions that existed before and disappeared in the present T.V. drama, and therefore those attempts appeared in the drama to re represent the values of, for example, respecting the grown-ups, sitting properly, leaving the seat for the elderly, not using savage or impolite words... etc. (Manal Al-Sefi) As Rabab Hussein aspires the depiction of the perfect image of a balanced character of woman, who lives a moderate life, who, even if she commits mistakes, she tries to correct them. (Rabab Hussein)

6- Reflection of the real image of women in T.V. drama

All interviewees agreed that Egyptian T.V. drama, at the time of the revolution does not reflect the reality of Egyptian women's role in society. The reality is that woman bear a lot of work and burdens of life, manages the house affairs and raises children despite being a working woman and sometimes she has to bear the financial burdens of the family in the presence of the husband, but the drama does not reflect that, with the exception of a number of dramas that reflect some of the pictures of this reality. (Manal Al-Sefi, Rabab Hussein) Also, the series do not reflect the role of women in general, although there is a role for women in political parties in real Egyptian life (Mariam Naoum) Most producers consider the roles of women as supporting roles for the hero man or a commercial commodity to attract people (Hala Khalil).

The number of women as heroines are also incompatible with reality in the recent time after the revolution, T.V. works are sold by the names of popular stars to guarantee their profits, so the story and the serial itself is written to fit them. Thus, the number of works written on women depends on

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the number of popular T.V. women celebrities that are few in comparison to men celebrities. (Amr Abdeen). Due to Egyptian culture that limit women in certain roles, thus male heroes have greater luck because of their ability to present various roles in action drama as the role of the officer and the pop hero, the bully... etc., despite the appearance of heroines in the television drama recently and even sold by their names. Nevertheless, the percentage of female heroines does not exceed the third. (Maryam Naoum, Nahed Farid Shawky, Rabab Hussein)

7- The number of Females' existence in T.V. industry

Likewise, all participants agree that there is a significant shortage in the numbers of females working in the T.V. and cinema industry, whether as directors, writers and especially producers in comparison to males. All female participants agreed that, being a female, they don't face difficulties in communicating with the cast but they find difficulties in working hours that require being in the location for consecutive days and spending all the time away from their homes and families. Women who work as directors are few because of the difficulty of working and the hard nature of working long hours, which can be up to 18 hours a day, as well as the production managers of females (Manal Alsefi) In the field of production, male production is much larger than female production, because it is a difficult profession for many females where the director is responsible of everything from the beginning till the end. (Emad Abdullah). The difficulty of female work in the field of production is due to the dominance of men on the whole industry as well as the theaters that are controlled and dominated by men. (Nahed Farid Shawky, Hala Khalil)

8- Differences in the drama work if the producer or director is a woman or man

The Female participants in the study sample agreed that there is a difference that is reflected in the work if the director or writer is a woman as female directors focus more on details. (Manal El Sefi) Men as writers do not delve deeper into the issues of women and the motives behind her actions, as for him, woman's issues are just considered as social issues or feelings (Maryam Naoum). On the other hand, male participants do not find any differences in the drama works that are directed or written by women or men. In their point of view, the director's or writer's personality is the main criterion that governs the work, whether he is a man or a woman (Imad Abdullah, Mohammed Al-Nokaly, Magdi Abu Emera) and that directing and writing are talents that do not differ if it is a man or a woman, but depend on the efficiency of the writer or director (Emad Abdulla).

9- Suggestions and future plans

Many Participants realize that, after the revolution, there has been a decline in Egyptian T.V. drama as an industry in general, not only in women's image. Attention should be paid to the texts that highlight the value of the woman, as, for example, the establishment of a special committee to choose the texts and evaluate them. (Magdi Abu Emira) Writers should support women by providing a deeper depiction of women so as to reveal the psychological and personal aspects of women and their relations with their families and friends. (Amr Abdeen)

Some female participants agree that the decline in T.V. drama produced is a result of the strong interference of censorship on T.V. works. Thus, expanding the space of freedom in general will ensure creativity. Cinema and drama should be supported in general by other governmental institutions, most importantly, by laws and taxes that should be facilitated to encourage more production of works. Hala Khalil suggested that the government can be in charge of international marketing and distribution of artworks.

II- Focus Group Analysis

Feminist research is “research on, by, and especially for women” (Stacey, 1988, p. 21); using a feminist methodology requires that women’s observations, meanings and involvements are taken seriously and valued (Foss 1994, p. 39). Thus, discussing with women the findings of the research about the works that is mainly addressed to women brings their own words. By discussing with women the relevance of the findings and whether these works really reveal their own lives and experiences or not and whether their concerns and opinions about the images of women represented in T.V throughout different stages in Egypt, this research aims to contribute to the body of feminist scholarship.

The Focus Group discussions plan was carried out following the procedures indicated in Stewart and Shamdasani’s “Focus groups: Theory & practice (1994). Focus groups are mainly well-matched to explore opinions on a particular topic within a group of people, using the group interaction to bring out shared meanings as well as divergent opinions (Bryman 2004; van Selm and Wester 2006)The researcher, conducted three focal group sessions, taking into account the women participants as representatives in terms of age. Each focus group consists of 6 members which constitute a total of 18 members. The focus groups were conducted by a well-trained practitioner in the headquarter of a charity institution by which participants were recruited with a complimentary paid amount. The researcher included a diverse of factors to set the criteria for terminating data gathering as the marital status, work, education that ensures the variation in educational and financial levels. Focus group sessions were conducted on Egyptian women who belong to different categories with diverse roles; mothers, daughters and wives so as to ensure that the data provided would represent the traditional Egyptian woman. As the electronic media mainly television is the general

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media for both educated and an uneducated individual, the sample will be selected only on the basis of Television viewers. The sample involves female regarding their ages. The sample will consist of 6 members of female youth age group. For the category of middle age population the sample of 6 women will be selected. This category includes 3 house wives and 3 working women; working may be at the offices or may be the shop keepers and other people belonging to certain different occupations. This category covered the general public both educated and uneducated. For the third category of old age population the sample of 6 women will be selected . For this category retired women will be taken as the target sample.

(see Appendix F)

The basic population is selected with the help of convenient sampling (as the viewers of electronic media will be selected by the method of simple random sampling technique.)

Focus group discussions are recorded, then, data is collected in focus group transcripts, in which data is decoded and distributed into several points. (see Appendix G)

The findings of the Focus group discussions is demonstrated in the following section in a comparative form together with the In-depth Interviews as they are mainly focused on the same points and to reach an integrated picture to answer the research questions from all perspectives.

III- Results of Field Study

(In-depth Interviews and Focus Group Discussions)

T.V. drama from the point of view of its creators (authors/directors/producers) and their viewers

The researcher used the comparative method in evaluating the works from the point of view of both its makers and viewers to reveal different visions among them and to know the success or failure of the makers of the business in delivering the goal or the idea beyond the dramatic work and to find out the gap between them and whether the makers realize it or not.

1- The impact of social and political changes on post-revolutionary dramas and pre-revolutionary

Drama makers altogether confirmed the fact of clampdown of Egyptian T.V. series after the revolution, namely after 2014 because of the government's suppressed politics that demand total control on the content of any presented work for establishing stability and order. Thus, the vast majority of them acknowledged that there is no influence of political changes on the T.V. works presented. T.V. drama refrains from portraying political issues due to different reasons as lack of audience desire to watch political actions or fear of some producers to include any political events or directions in their works. Therefore, female models presented are the same as the stereotypical normal models that were presented in the past.

But very few others have got a different opinion, that there is a small percentage of the works reflect those changes by presenting a new female figure that did not exist before, which combines good and evil in one personality (for example, in "With Premeditation", the character of the heroine embodied by Ghada Abdel Razek) While, in the past, the women in drama were static; either a good or evil personality.

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Audience agreed that there is a big change that occurred in women's roles and images in T.V. drama after the revolution. Most drama works after the revolution focus on bad models in the society which may exist but in a very small percentage and should not be frequently highlighted.

Women's political roles are rarely presented to women and if they are presented they do not reflect reality.

2- Images and values that the drama makers are keen to offer through their work

Some T.V. and Cinema manufacturers indicated that they are keen to present values through social drama and in the case of presenting a model of a woman that commits a mistake, they end up in being punished for this mistake and regretting it ("A Woman in trouble"). There are also some values that were presented through the female characters (mother/school manager.....etc). Some pointed out that they succeeded in presenting a new model after the revolution which is a mixture of good and evil in one character, different from before the revolution when the characters were presented either evil or good.

The active audience is said to be weak at the level of cultural production, but strong as an interpretative community. (Creeber2015:190) The vast majority of viewers agreed that T.V. dramas no longer offer any values but on the contrary they sometimes destroy the societal fixed notions that exist in the upbringing of children in all Egyptian generations to come by presenting vulgar characters and introducing disgraceful scenes into the dramas

After the revolution, the presentation of these models became crude, such as the integration of violent scenes, dance or songs that contain inappropriate words and have no effect on the dramatic content, but they corrupt the morals of children and adolescents in adulthood because they will tend to imitate those scenes.

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Even the roles of the mother after the revolution were completely different from before the revolution. The mother is now presented as a non-conservative mother in her behavior and in raising the children, exaggerates in her clothes, make up and accessories. They agreed that this model is not convincing for the audience and unrealistic and does not represent the ordinary Egyptian mother present in most Egyptian houses and does not even approach her. University students are also presented wearing clothes that are not suitable for university, smoking and even taking drugs.

Drama at the present time is more interested in depicting the beauty of the female body and focus on their physical composition more than their positions or jobs or function in society.

3- T.V. drama reflects reality or not

Some of the drama makers have indicated that they are keen to shed light on the models of the women who are interesting in society but they exist although they exist in a small percentage but they are realistic. Others see that they are depicting the real models in society that are under pressure or oppression of society whether male or female especially directly after the revolution when there was more freedom of innovation in art at that time. Political corruption forms a net of corrupted conventions and norms that form the “system” which governs all institutions. T.V. Drama shows the influence of that system on people’s life in general and on women’s conditions in particular.

Most of the viewers agreed that models of women presented on T.V. are unrealistic, but are just abnormal models that are irrelevant in the Egyptian society, especially after the revolution. As well as the woman who efficiently plans to take revenge and manipulates the law does not exist and this may entrench the law of the jungle, except for a few works that the great majority agreed to be realistic, representing the Egyptian mother, the working woman who struggle in her home, her work, her children and her husband (as in “A Girl called Zat”). They all asserted that in this T.V. show, the

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author Mariam Naom succeeded to convey the idea she wants through the events of the series as a historical documentation of a woman born in 1952 who lived until the revolution.

4- Problems that face women in T.V. drama

The makers of the dramas summarized that the problems experienced by women in dramas are limited to the absence of the husband, carrying the material and social burdens of the family, male oppression and injustice (father /brother / husband...) or having to fight the unjust customs and traditions of the patriarchal society.

The great majority of viewers agree that the main problem that women are exposed to in the drama after the revolution is the financial hardship that makes them end up in their humiliation in a disgraceful job as a dancer or a whore, justifying those professions to the public and gaining the public's sympathy with those models presented.

5- Suggestions of T.V. producers and Audience to improve the images of women

Opinions of Males versus Females T.V. makers:

Males working in this industry are not aware at all that there is a problem in the image of the woman presented after the revolution and sees that they present honorable realistic models of woman. They believe that the tendency to present abnormal or odd female figures during the time of the revolution and after is a result of ensuring financial profits as producers believe it is a way for attracting audience.

On the contrary, Females working in the industry totally reject the bad odd women images that are presented after the revolution. They believe that the drama should provide social messages to improve the society as a whole whether male or female and they advocate the need to return to the societal inherited good values that disappeared in the works after the revolution. Others also believe that society lacks the ideals that were previously presented as there is a "poverty of ideas

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and ideas about poverty” (Nahid Farid Shawqy) and they confirmed the need to return to the original right sequence of presenting T.V. drama works that should start by a good useful idea and rich writing, then a director and producer that work together to choose the most convenient cast. They also urged to present more historical models or religious mode.

In conclusion, the field study reveals a discrepancy between female audience’s point of view and those working in T.V. industry regarding the images of women represented at that critical time of political and social changes in Egypt. Female audience are not satisfied by the images of women presented on T.V. However, they both agree on the annihilation of women’s roles in the political sphere in Egypt in T.V. series. This is justified by T.V. makers for two reasons; firstly, the censorship that makes it difficult for them to present unresolved political issues and secondly, the private production industry that seeks guaranteed quick profit from changing the sequence of the production process to be controlled by the pop stars that attract audience and bring ads.

Chapter 9

Findings and Discussion

This Chapter discusses the overall detailed findings of all methods of approach conducted in the thesis. By gathering and comparing all the quantitative and qualitative methods, the researcher achieved total understanding of results reached in each method to reach the objectives of study, which is examining the impact of political and social changes in Egypt during the events of 2011 on the images of women in T.V. drama presented during this time.

The depicted female ages are the same as previous studies. Most female characters (58.3 % of the total study sample) are in their twenties (from 21 to 39) , while 33.3% are middle aged (40-60). Other age categories are very small percentages. Females are presented either as sexy mothers with attractive bodies and revealing clothes or sexy girls with fashionable costumes and slim bodies.

1- The impact of political changes on post-revolutionary dramas and pre-revolutionary

There is a slight change in the depiction of women's political interaction in the series presented directly after the revolution than those before. The percentage of politically active women in the characters after the revolution changed from 0% before to reach 6.7%. In the works before the revolution there is no female characters that have active political activities nor even moderate political directions. Women were totally detached from politics. In the works that are presented after the revolution, 66.6% of the female characters under study have no clear political directions, while 26.7% have moderate political directions which are a reasonable indicative percentage. Moreover, women who have political aspirations do not appear in the sample study of works before the revolution opposite to those in the works after the revolution that constitutes 2.2%.

This slight change of the political impact on the images of women is not directly felt by audience, nor bluntly acknowledged by most T.V. makers. T.V. makers refrain from portraying political issues due to different reasons as lack of audience desire to watch political actions or fear of some producers

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to include any political events or directions in their works due to governmental restrictions. Nevertheless, the representation of women itself is affected by the political changes. Audience also confirmed that Women's political roles are rarely presented to women and if they are presented they do not reflect reality. This rather corresponds to the statistical finding of the content analysis that indicates that 70% of the female characters in the total sample study have no clear political directions.

Also, female characters are not shown having political problems alone without other kinds of problems, making political issues as secondary types of problems that interest women. Political problems that women characters face are due to their joining political parties or their opposition to certain practices of the government. Images that are featured in these works are those of women fighting for political change or participating in demonstrations or trying to achieve herself in the political sphere as a Minister or a party leader. But they do not reach their aims at the end, either as a result of their paving the wrong unethical way or because of their being exploited by men or because they are not able to defeat all pressures laid on them.

The dominant image of woman in the works before the revolution were the traditional supportive striving wife and mother who sacrifices and is victimized in the end because of fighting for her family and carrying all life responsibilities on her shoulder. So she is represented as a victim of her trying to combine between her motherhood, her success at work and her being a lady who needs recognition for her beauty; van Zoonen model of "superwoman". At last her children are her first priority when she has to protect herself and her family against societal misjudgments. However, many distinguished female figures appeared in the works that directly followed the revolution in an attempt to prove women's fight for achieving power and political status to represent women's revolt against their traditional social roles as mothers and wives, but were hindered by a lot of obstacles.

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Images of the traditional caring mother and enduring wife still existed, but other images appear like the girls who join political groups, the woman who leads political party, the businesswoman who takes over leading political position in government and the society lady who uses her beauty and wit to rise high in society. But these women are usually depicted as being exploited from men, hindered by their overambitious plans to end up defeated or killed or residing to her family life.

Yet, the vast majority of participants in the focus groups agreed that the roles of women are incompatible with women's social gains after the 2011 revolution where the proportion of working women increased. The political engagement of women and the troubles that working woman are exposed to are not presented in T.V. dramas. Thus, confirming Tuchman's symbolic annihilation of women' in the T.V. series as related to any change in society. Figures of striving women are even misrepresented as becoming whores or committing illegal or unethical actions in order to afford themselves or their family or to gain more money and become rich. They argued that only bad figures of women are presented now so as to attract audience, even when woman is presented as a Minister in "The Minister's Case", she is portrayed as a cheating woman who gets involved into many affairs.

Thus, the very little Female interaction with issues related to politics is represented in a disgraceful manner so as to attract audience, which does not comply with reality nor acclaimed by most female audience. Women are presented as ready to lie, cheat, intrigue or even kill to reach their political aspirations. Audience in the focus group highlighted their appreciation of works that were produced after the revolution as "A Girl called Zat", which is the most liked by audience for its idea of documenting the events of a woman's life in the 1970s and later, depicting the struggle of generations between mother, sons and grandmothers and presenting the difference between the dreams of girls and what they get in real life. They liked the presentation of the model of a working

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woman who takes care of her home, her children and her husband and carries responsibility in all the situations and difficulties of life and the monitoring of political events through the heroine's work in montage of television films. Most of all, they like its portrayal of the impact of the general situation in the country on the behaviors of its citizens. (for example, the period of the emergence of the Brotherhood that is reflected in the way Zat dressed)

2- The impact of social issues on the depiction of Problems facing women on T.V.

The most commonly depicted problems that women have in T.V. drama are related to family issues. The study indicated that 55% of the total female characters of the sample study have problems related to family issues, which is closer to the real nature of Egyptian woman whose family constitutes her main concern. Images of single mothers who carry the full responsibility of their children, or young ladies who are brought up in miserable conditions due to poverty and degradation, have to deal with all kinds of financial and social pressures in order to support themselves and their families. Most of them resort either to get into unethical affairs with men to gain money and fame or to work in an illegal job as drugs dealing or prostitution.

While 13.3% of the total sample study faces social problems .Mostly all of the female characters in the selected works are faced by societal pressures that are laid on them due to inherited patriarchal traditions and notions that, as a female she must abide by. They constitute the norms by which women are governed by in the Egyptian represented society. Images of girls who are afraid of not being married, images of women who fear from getting divorced, images of single mothers who fear to lose their children if they get married, images of wives who are passive and blindly submissive to their husbands for fear of their husbands, all these constitute most of the dominant images of women in the selected works. Women's main problems are either financial or social as

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they are faced with an unlimited social pressures and fears that may either lead to their ending up as criminals or victims.

T.V. drama makers agreed that the problems experienced by women in dramas are limited to the absence of the husband, carrying the material and social burdens of the family, male oppression and injustice (father /brother / husband...) or having to fight the unjust customs and traditions of the patriarchal society.

Producers, directors and writers in the sample study interviewed emphasized the problems of female characters that they present in their works as follow; the oppressed woman who is the victim of her society all the time, who is judged by the way of her clothes or her words, her freedom is suppressed, and she is exposed to permanent bullying (Maryam Naoum, Ayman Salama, Amr Abdeen , Nahed Farid Shawky),, women's conflicts in general with the male community in obtaining their rights (Rabab Hussein, Ayman Salameh), exploiting the woman's weakness, which is, in most cases, her motherhood and her unlimited love for her children (Rabab Hussein), carrying the burden of the whole family, carrying full responsibility for her children and their mistakes, and also, may support her family in the case of her husband's death or abundance and sometimes in his presence as well, the most common conflict between woman's work and her family (Rabab Hussein). Also, there are legal problems as depriving the girls of the inheritance, polygamy, which is very rare in Egyptian culture and secret marriages. (Mohammed Al-Nokaly)

While, the great majority of viewers agree that the main problem that women are exposed to in the drama after the revolution is the financial hardship that makes them end up in their humiliation in a disgraceful job as a dancer or a whore, justifying those professions to the public and gaining the public's sympathy with those models presented.

To sum up, exploitation of women is the recurrent problem that is depicted in most female

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characters. Men exploit poor women's need of money to have sex in return, considering them a tool for sex and entertainment. Rich women are also exploited by greedy men who deceive them to take over their money. Both rich and poor women are exposed to violence, either physical or verbal. They are even exposed to violence from other women as well. Therefore, they are obsessed by an urge for revenge that controls their actions all through the events.

3- Impact of social and political issues on Women's financial problems and aspirations

Women's financial levels changed in the series that followed the revolution. Females with low financial level reached 31.1% of the female characters in the series produced after the revolution. The percentage of medium financial level of women also decreased after the revolution from 33% to 6%. These results correlate with the real financial status of people that decreased after the revolution as a result of the prevailing economic problems in Egypt at that time and the deterioration of the middle class. This also corresponds to the qualitative analysis of female characters in the series after the revolution that is depicted as ready to do anything for money. They are sneaky and profiteers who sell their bodies or abandon their principles to raise high in society.

T.V. drama creators agreed that the main aim of T.V. drama is to shed light on community issues to draw the attention of the state to try to solve them. From their feeling of social responsibility, writers of some of the audience's most liked Soap Operas included in the research corpus has defined the messages they convey through these works. In her series "Women Prison", Mariam Naom believes that it is her responsibility to highlight the un activated laws that are related to women as harassment and women who are charged for not being able to pay their fines and trying to find them jobs so as not to be put in prison. Ayman Salama, in "A Woman in Crisis" tries to help women step over their fears through stressing on the importance of announcing their marriages without fearing blame, he tries to achieve justice in his works as the wrong is punished as in "With Predetermination"

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and in “The Story of Hayat”, his main message was to urge people to accept mental illness as physical ones. (Ayman Salama) Through “The Doubt”, Moh El Noaly highlights the importance of the family and shows that doubt and greed destroy families, relations and everything.

4- Values reflected through Female Figures in T.V. drama:

With the exception of very few series, the vast majority of viewers agreed that, after the revolution, T.V. dramas no longer offer any values but on the contrary they sometimes destroy the societal fixed notions that exist in the upbringing of children in all Egyptian generations to come by presenting vulgar characters and introducing disgraceful scenes into the dramas. They agreed that, after the revolution, the presentation of these models became crude, such as the integration of violent scenes, dance or songs that contain inappropriate words and have no effect on the dramatic content, but they corrupt the morals of children and adolescents because they will tend to imitate those scenes.

Firstly, most female characters promote the value of Friendship that includes support, love and cooperation between friends. The total percentages of female characters that have deep friendships with other women constitute 43.3% of the total number of the sample and only 25% have no friends at all.

After the revolution, the past value of giving is promoted through the figures of sacrificing mothers and devoted wives moved from the values of motherhood and defending principles and rights into development of oneself, defending personal ambitions and achieving social and political identity. Another value appeared during the revolution is the religious tolerance and accepting others.

Some T.V. and Cinema manufacturers indicated that they are keen to present values through social drama, in which they are keen to achieve ethical justice, so in the case of presenting a model of a woman that commits a mistake, they end up in being punished for this mistake and regretting it

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(“A Woman in trouble”). On the other hand, good characters are rewarded at the end by living peacefully and winning their desired gains. This factor is highly appreciated by women audience as participants of the focus group mentioned this as a main factor they liked while watching series.

Audience highlighted the value of friendship is much appreciated as in “Girls Stories” that is presented through the relation of the four girls and their attachment to each other in all situations and occasions and how they face their problems together. Other values as promoting citizenship, sisterhood and accepting others and the theme of the series “Sister Trez” in facing and fighting terrorism are also liked by audience.

4- Dominant Images and roles of women:

Quantitative analysis of the selected sample study indicated that the most frequent roles that women play in T.V are wives, mothers and daughters. 50% of the women characters under study are wives, 41.7% of them are daughters and 45% are mothers. Also, 65% of women presented in the total sample study are working women while only 35 %, are not working

In spite of the constant roles that women play in T.V. drama in all times, there occurred a change in the representation of their roles as mothers and wives in the works that are presented after the revolution that confirms Gaye Tuchman’s “annihilation of women”(2000). The dominant image of woman in the T.V. series before the revolution was the traditional supportive striving wife and mother who sacrifices and is victimized in the end because of fighting for her family and carrying all life responsibilities on her shoulder. So she is represented as a victim of her trying to combine between her motherhood, her success at work and her being a lady who needs recognition for her beauty. At last her children are her first priority.

And after the revolution, although many distinguished female figures appeared in an attempt to prove women’s fight for achieving power and political status to represent women’s revolt against

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their traditional social roles as mothers and wives; they were hindered by a lot of obstacles. Images of the traditional caring mother and enduring wife still existed, but other images appear like the girls who join political groups, the woman who leads political party, the businesswoman who takes over leading political position in government and the society lady who uses her beauty and wit to rise high in society. But these women are depicted as being exploited from men, hindered by their overambitious plans to end up defeated or killed or residing to her family life. This is reflected in the quantitative analysis of women's psychological mood, which indicated that the percentage of happy women in the total study sample is only 3.3% of the female characters, while the rest are presented as sad or frustrated.

Most women in the series that were presented after the revolution tend to be more powerful in surpassing the obstacles and facing any barriers that hinder them from achieving their ambitions, whether political or vocational or financial. They are depicted as more aggressive and persistent. Audience in the focus group agreed that the roles of mothers after the revolution were negatively depicted, completely different from those before the revolution. They argued that the mother is now presented as non-conservative in her behavior and in raising her children, exaggerates in her clothes, make up and accessories. They agreed that this model is not convincing for the audience and unrealistic and does not represent the ordinary Egyptian mother present in most Egyptian houses and does not even approach her. University students are also presented wearing clothes that are not suitable for university, smoking and even taking drugs.

They also argued that the recurrent images of women that are presented in the series after the revolution are women who are frequently using bad language, women smoking, women taking drugs, women cheating, etc. All these bad images of women are prevalent in T.V. drama after the 2011 revolution. As middle class traditional Egyptian wives and mothers, they announce their

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rejection of these images, claiming that models of the Egyptian lady as drinking alcohol and drugs and immerses in prostitution and dancing provide a bad image of the Egyptian lady.

Quantitative analysis indicated that 65% of the total number of women characters under study does not smoke and only 31.7% do smoke, while a small percentage (3.3%) was not smoking and started to smoke in the middle of the events due to a change in their characters or attitudes. There is no big difference between the percentages of smoking women in the works before and after the revolution, but the appearance of women who were not smoking and started to smoke is apparent in the works after the revolution in a small percentage (4.4%).

Also, 80% of the female characters under study are not alcoholic, but 18.3% drinks alcohol. But, the percentage of alcoholic women who are portrayed in the series after the revolution is bigger than those before as there is 2.2% of the women characters after the revolution were not drinking and started to drink alcohol in the middle of events due to a change in their characters, and there is 20% of women after the revolution who are alcoholic.

Audience in the focus group concluded that drama at the present time is more interested in depicting the beauty of the female body and focus on their physical composition more than their positions or jobs or function in society, which corresponds to the theory of the male gaze that the female audience is unconsciously aware of and resents. This correlates with the findings of the quantitative content analysis that concludes that Women's educational level deteriorated after the revolution. As the representation of college educated women was 80% and became 44.5% in the characters portrayed after the revolution. Moreover, there was no coding of illiterate female characters in the sample study of the series before the revolution, compared to 8.9% in the series after the revolution. The analysis indicated that there were no female characters who only have high school certificates in the series before the revolution (did not complete their college) while 4.4% of

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the characters analyzed after the revolution stopped till high school and did not complete their college education.

From their point of view, those who work in the T.V. industry give multiple explanations for their different approaches of the representation of women in their works, which proves their unawareness of the existence of any problem in women's image on T.V. Males working in this industry were distributed into two groups; one group is not aware at all that there is a problem in the image of the woman presented after the revolution and believes that he presents honorable realistic models of woman. The other group tends to believe that the tendency to present abnormal or odd female figures during the time of the revolution and after is a result of ensuring financial profits as producers believe it is a way for attracting audience.

On the contrary, Females working in the industry totally reject the bad odd women images that are presented after the revolution. They believe that the drama should provide social messages to improve the society as a whole whether male or female and they advocate the need to return to the societal inherited good values that disappeared in the works after the revolution. Others also believe that society lacks the ideals that were previously presented as there is a "poverty of ideas and ideas about poverty" (Nahid Farid Shawqy) and they confirmed the need to return to the original right sequence of presenting T.V. drama works that should start by a good useful idea and rich writing, then a director and producer that work together to choose the most convenient cast. Some also urged to present more female historical models or religious models to highlight women's roles in ancient Egyptian history and in different religions in the past.

5- Positive and Negative Depiction of Female Characters:

Quantitative analysis showed that 55% of the total percentage of female characters possesses both negative and positive characteristics. There are few female characters that are only positively

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or negatively presented; the total numbers of female characters under study who only possess positive traits constitute 23.3 % and the total percentage of female characters with only negative traits is 21.7%. Some audience also pointed out that he succeeded in presenting a new model after the revolution which is a mixture of good and evil in one character, different from before the revolution when the characters were presented as either evil or good.

Obviously, in the series that were presented before 2011, most women who have negative sides often result from a positively good intention, not from bad nature. For example, the negative images of the overprotective mother and a coward woman who is afraid from society, which are constantly repeated in the works before the revolution, is a natural consequence of a caring loving mother carried to an extreme that she becomes overprotective and very much worried to lose her son so becomes coward to declare her own rights in pleasure, love and joy as a woman. Also, the woman who tries to rise high in society by any means (doing illegal acts, going into affairs with men in power or rich men, blackmailing, intriguing her friend or cheating on her husband) result from the overambitious character who is ashamed of her past poor background and has no means to achieve herself, which makes her a jealous friend or a deceitful wife or a rebellious daughter or a greedy pimp. So there are always excuses given to the negative sides of female characters.

While in the works presented after the revolution, there are persistent negative traits that usually appear in the female figures as the exploitive lady who has no principles and is ready to do anything to rise in society or gain money, the overambitious woman who aspires to prove herself in society is presented as being greedy, exploitive with no principles or honor and thus, punished at the end, the woman who revolts against her poor miserable past to aspire fame, wealth or power by any means. So she becomes a deceitful wife, an intriguing friend, an ungrateful daughter, a greedy pimp, a drug dealer or a blackmailer. Also, another figure is more prominent; that of the strong woman

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who faces a lot of injustice and calamities in her life which makes her anguish for revenge that might turn her into a murderer or murdered. Women are less submissive than before, as the percentage of submissive women decreased in the works after the revolution from 6.7% to 2.2%.

Strong women who are ambitious and have high political and social aspirations are usually negatively depicted as they are presented as evil wicked greedy women, having no principles, and exploiting anyone to achieve their aims. But they are doomed at the end by being a murderer or being killed or psychologically destroyed. The most dominant positive characteristic of female characters in the total number of series under study is faithfulness. 23.3% of female characters under study are faithful which constitutes the greatest common trait of the positive traits of women.

6- The relation between Women's Images as reflected in T.V. drama and in Reality :

As Burton asserts that the negative representation of women on T.V. and how they are shown which is contradictory to reality reveals the real ideology at work and highlights the social power relationships, (Burton 2005:23) it is of great importance to highlight the relations between the representation of women at that time and reality through perspectives of audience and those who control T.V. industry as well.

First, T.V. series depiction of the change of the financial levels of women characters which decreases in the series after the revolution is compatible to some extent with the real financial status of people that decreased after the revolution as a result of the prevailing economic problems in Egypt at that time and the deterioration of the middle class. Females with low financial level were not presented in the sample study of the works produced before the revolution, but reached 31.1% of the female characters that were studied in the series produced after the revolution. The percentage of medium financial level of women also decreased after the revolution from 33% to 6%, which also correlates to the suffocation of the middle class people in Egypt after the revolution. Female characters are presented

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as deeply attached to their families, which complies to the nature of Egyptian women in reality. The biggest percentage of female characters under study (46.6%) has a deep attachment to her family members.

On the other hand, women's religious directions are not revealed in T.V. drama as in reality as 63.4% of the characters' religious directions are not clear, as religious problems are not usually framed in T.V series, especially related to women. Only 3.3% of the total percentage of women in the works under study is conservative, which does not comply with the reality of most Egyptian women. Also, women's hobbies are not depicted in most of the series, which is not the case in real life. The total percentage of women that does not have an apparent hobby is 75% of the total number of female characters in the sample studied.

Due to T.V. makers, some of the interviewers representing T.V. industry have indicated that they are keen to shed light on the models of the woman who are interesting in society but they exist although they exist in a small percentage but they are realistic. Others see that they are depicting the real models in society that are under pressure or oppression of society whether male or female especially directly after the revolution when there was more freedom of innovation in art at that time. Political corruption forms a net of corrupted conventions and norms that form the "system" which governs all institutions. T.V. Drama shows the influence of that system on people's life in general and on women's conditions in particular.

On the contrary, most of the viewers in the focus group agreed that models of women presented on T.V. are unrealistic, but are just abnormal models that are irrelevant in the Egyptian society, especially after the revolution. As well as the woman who efficiently plans to take revenge and manipulates the law does not exist and this may entrench the law of the jungle, except for a few works that the great majority agreed to be realistic, representing the Egyptian mother, the working

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woman who struggle in her home, her work, her children and her husband (as in “A Girl called Zat”). They all asserted that in this T.V. show, the author Mariam Naom succeeded to convey the idea she wants through the events of the series as a historical documentation of a woman born in 1952 who lived until the revolution.

7- Suggestions for the development of women’s Image in T.V. Drama:

T.V. drama viewers in the focus group suggested that T.V. makers should get out of the stereotypical depiction of women that sheds light on her body in order to enhance women’s image. Appreciation and respect are needed for the works that address women, her feelings and her problems. They argued that audience also should not encourage actresses to be physically exploited by producers and forced to wear naked clothes that do not suit their roles or else they are marginalized, which do not represent society in reality. They also stressed the importance of focusing on the role of the great woman who bears fatigues in raising children and supporting her husband and not diminishing that role in the drama or distorting it as these are the real appropriate female models that reflect society. They also call for avoiding the regular frequent presentation of the bad odd models of women that show that women's relationships with each other are full of intrigues, jealousy and hatred among themselves as they argued that the excess of the presented images of women who betray, cheat and intrigues result in men’s loss of trust in women in the real life.

On their side, those who are in T.V. industry admitted that, after the revolution, there has been a decline in Egyptian T.V. drama as an industry in general, not only in women’ s image. They confessed that the decline of their role in presenting the good Egyptian drama that represents Egypt in the Arab world is a political loss and not just a technical loss. (Mariam Naoum) Due to their artistic vision and experience, this goes back to a number of factors, most essentially, is the total control of the hero or heroine as a movie star on the work as a whole, including the story and

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characters, which results in the withdrawal of the important roles of the writer and director. Due to this change that occurred in recent time that affected the shape and order of the system of dramatic work, it makes the cooperation between the old generation and the modern generation difficult which results in the decline of the whole industry. The industry makers should return to the natural form of the components of the paper work first, then directing and choosing the cast. (Emad Abdullah)

Another reason for the decline in the content of Egyptian T.V. drama that occurred in the last five years is that Egyptian drama turned into blind adaptation of foreign drama that reflects a different culture, presenting unsuitable models for the Egyptian house. That's why it is not accepted from most of the audience. (Nahid Farid Shawqy) Thus, drama should present more models that are compatible to the Egyptian society. Attention should be paid to the texts that highlight the value of the woman (Magdy Abu Emira) as, for example, the establishment of a special committee to choose the texts and evaluate them (Magdi Abu Emira). Some suggested that writers should support women by providing a deeper depiction of women so as to reveal the psychological and personal aspects of women and their relations with their families and friends. (Amr Abdeen)

Some female participants agree that the decline in T.V. drama produced is a result of the strong interference of censorship on T.V. works. Thus, expanding the space of freedom in general will ensure creativity. Cinema and drama should be supported in general by other governmental institutions, most importantly, by laws and taxes that should be facilitated to encourage more production of works. Also, the government can support the T.V. industry by being in charge of international marketing and distribution of artworks. (Hala Khalil)

Conclusion

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Previous studies indicated that the image of Egyptian women is improving and developing throughout the past three decades (the 80s- 90s- 2000s), which is equivalent to the development of women's empowerment. The gradual development is indicated as follows: In the 80s: T.V. drama depicted men's world three times more than women's world while women were usually depicted as housewives. T.V. presented a distorted image of women which was totally different than reality. 77% of T.V. series in Egyptian T.V. depicted social problems as they are ranked as the first main problems of society. In the 90s: T.V. helped in sustaining the stereotypical image of men and women more than that in social reality, thus advocating for the positive characteristics of men as opposed to women's negative traits. Egyptian drama is also more interested in social issues more than economic and political. In the 2000s: The figures of women started to increase but the figures of the housewife and mother was the most dominant and frequent model of images of women in 66% of Egyptian T.V. drama. In 2005: emotional problems between teenagers are the most presented on T.V. as it occupied 84.8% from the total social problems that faced teenagers. At the end of the 2000s and especially in 2009, women that presented main roles in series reached 62.3%. Moreover, 40% of Egyptian women in T.V. drama were depicted from high social and economic class within which 40% of women's roles were positively depicted in opposition to 30% that were negatively depicted.

Following D'Acci's 'integrated method of approach' (2004), a combination of qualitative and quantitative methods of approach were employed using Content analysis of selected series, In-depth Interviews with those who work in T.V. industry including selected producers, writers and directors and Focus Group, to answer the research questions.

Results indicate the actual existence of an impact of political changes on the image of women as related to direct political issues in T.V. series during the 2011 events. In fact, it is not sufficiently reflected as it is slightly noticed by audience and T.V. makers. The percentage of politically active

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women in the characters after the revolution changed from 0% before to reach 6.7%. In the works before the revolution, women were totally detached from politics as there were neither female characters that have active political activities nor even moderate political directions. In the works that are presented after the revolution 26.7% have moderate political directions which are a reasonable indicative percentage. Moreover, women who have political aspirations do not appear in the sample study of works before the revolution opposite to those in the works after the revolution that constitutes 2.2%. This is also indicated in the significant statistical change in the problems that face women characters in the works before and after the revolution in which women who are facing political problems only appear in the works after the revolution although not presented as the only kind of problem they face, which renders political issues as secondary types of problems that interest women. Women who face political problems in addition to social or family problems are 8.9 % in the works after the revolution, while political problems are not found in the sample study of the series presented before the revolution. Due to the audience, women's political roles are rarely presented to women and if they are presented, they do not reflect reality. Due to the T.V. industry, they political issues are not directly depicted due to different reasons as lack of audience desire to watch political actions or fear of some producers to include any political events or directions in their works due to governmental restrictions, but they are reflected in other social issues. Mariam Naom, the Egyptian writer and “supporter of women”, who is interested in the issues of women and society, emphasized that the years during the revolution (2011- 2013) were the most years in which there was some freedom of expression experienced in the T.V. drama. She argues that political events affect economic state and in turn, affects the social life in every house and consequently influence the images of women on T.V. The deterioration of the economic life affected women’s social and psychological lives as a result of political instability and chaos at that time. She confirms that the

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political changes certainly affected the depiction of women on T.V. as in her works significantly the lives of her heroines were shaped due to the political, social and economic hardships.

Many distinguished female figures appeared in the works that directly followed the revolution in an attempt to prove women's fight for achieving power and political status to represent women's revolt against their traditional social roles as mothers and wives, but were hindered by a lot of obstacles. Women's stereotypical roles as mothers and wives change after the revolution. The dominant images of women in the works before the revolution were the traditional supportive striving wife and mother who sacrifices and is victimized at the end because she is fighting for her family and carrying all life responsibilities on her shoulder. So she is represented as a victim, trying to combine between her motherhood, her success at work and her being a lady who needs recognition for her beauty; van Zoonen model of "superwoman". At last her children are her first priority when she has to protect herself and her family against societal misjudgments. However, after the revolution, other images appear like the girls who join political groups, the woman who leads political party, the businesswoman who takes over leading political position in government and the society lady who uses her beauty and wit to raise high in society. But these women are usually depicted as being exploited from men, hindered by their overambitious plans to end up defeated or killed or residing to her traditional family life.

However, this change in the representation of women is not satisfactory to the vast majority of participants in the focus groups; they agreed that the roles of women are incompatible with women's social gains after the 2011 revolution where the proportion of working women increased. The political engagement of women and the troubles that working woman are exposed to are not presented in T.V. dramas. On the contrary, most T.V. drama now presents figures of striving women who become whores or do illegal or unethical actions in order to afford herself or her family or to

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gain more money and become rich. The mother is now presented as a non-conservative mother in her behavior and in raising the children, exaggerates in her clothes, make up and accessories. They agreed that this model is not convincing for the audience and unrealistic and does not represent the ordinary Egyptian mother present in most Egyptian houses and does not even approach her. They also argued that the recurrent images of women that are presented in the series after the revolution are women who are frequently using bad language, women smoking, women taking drugs, women cheating, etc. All these bad images of women are prevalent in T.V. drama after the 2011 revolution.

Thus, the very little Female interaction with issues related to politics is represented in a disgraceful manner so as to attract audience, which does not comply with reality nor acclaimed by most female audience. Women are presented as ready to lie, cheat, intrigue or even kill to reach their political aspirations. As middle class traditional Egyptian wives and mothers, they announce their rejection of these images, claiming that models of the Egyptian lady as drinking alcohol and drugs and immerses in prostitution and dancing provide a bad image of the Egyptian lady. Audience in the focus group concluded that drama at the present time is more interested in depicting the beauty of the female body and focus on their physical composition more than their positions or jobs or function in society. Scholars call this “symbolic annihilation”, specifically caused by absence, silence, stereotypes, trivialization, degradation, under-representation, condemnation, or being featured as incompetent (Gerbner 1980, Tuchman 1978). This correlates with the findings of the quantitative content analysis that concludes that Women’s educational level deteriorated after the revolution. As the representation of college educated women was 80% and became 44.5% in the characters portrayed after the revolution.

In the works presented after the revolution, images of the sexually manipulative women were persistent. There are persistent negative traits that usually appear in the female figures as the exploitive lady who has no principles and is ready to do anything to rise in society or gain money, the

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overambitious woman who aspires to prove herself in society is presented as being greedy, exploitive with no principles or honor and thus, punished at the end, the woman who revolts against her poor miserable past to aspire fame, wealth or power by any means. So, she becomes a deceitful wife, an intriguing friend, an ungrateful daughter, a greedy pimp, a drug dealer or a blackmailer. Also, another figure is more prominent; that of the strong woman who faces a lot of injustice and calamities in her life which makes her anguish for revenge that might turn her into a murderer or murdered. Strong women who are ambitious and have high political and social aspirations are usually negatively depicted as they are presented as evil wicked greedy women, having no principles, and exploiting anyone to achieve their aims. But they are doomed at the end by being a murderer or being killed or psychologically destroyed.

As Burton asserts that the negative representation of women on T.V. and how they are shown which is contradictory to reality reveals the real ideology at work and highlights the social power relationships, (Burton 2005:23) it is of great importance to highlight the relations between the representation of women at that time and reality through perspectives of audience and those who control T.V. industry as well. And since, as mentioned before by producers, many private sectors control production of series nowadays, market needs for attracting audience became their only and main aim. Thus, we find that Media ownership became more concentrated, as “free market contradicts healthy pluralism” (Burton, 2005: 27) as we might have multiplicity of media but the output is limited in its diversity of points of view.

Also, as agreed between T.V. makers, that the governmental censorship composes a lot of impact on the topics presented in T.V drama and their directions. As Burton puts it, not only does financial profit of production institutions influence media, but also there are strong concerns as different laws and regulations which are inserted within different agendas according to the

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institutions which produced them. Governmental intrusions create a great influence on the media production.

Results of In-depth interviews with T.V. producers, writers and directors indicate a difference in their awareness of the existence of gender gap in T.V. series, in which men are not aware of it while women admit it. Males working in this industry are not aware at all that there is a problem in the image of the woman presented after the revolution, some of them think that they present honorable realistic models of women and others see that they present abnormal or odd female figures during the time of the revolution and after as a result of ensuring financial profits as producers believe it is a way for attracting audience. On the contrary, Females working in the industry totally reject the bad odd women images that are presented after the revolution. They believe that the drama should provide social messages to improve the society as a whole whether male or female and they advocate the need to return to the societal inherited good values that disappeared in the works after the revolution. They also urged to present more historical models or religious models of successful strong Egyptian women.

To sum up, political corruption forms a net of corrupted conventions and norms that form the “system” which governs all institutions. T.V. Drama shows the influence of that system on people’s life in general and on women’s conditions in particular, being misrepresented on T.V.

Limitations of Study

Although the multiplicity of methods employed in this study, there are still some limitations. This study is limited by the shortage of Egyptian studies on Feminist issues in Media. Another thing that the researcher had to change some selected series due to their availability online. Also, the research is centered on serial TV fiction and does not include different media formats and advertising, which also play a big role in creating gender stereotypes. Finally, it required a lot of effort and time to set dates for meeting all the Interviewees, which are famous big names in Egyptian T.V. industry, because of their busy timetables in shooting.

Future Recommendations

The researcher tried to trace and compare the different images of women in the five years of changing events in Egyptian history to discover the differences that occurred in female representations and female roles. It would be recommended for future research to trace the image of women in T.V. drama in the following years until now and compare it with the findings of this research in order to trace the development of female depiction throughout different stages of Egyptian society. Moreover, the results of this research can be compared with other Arab countries' surveys of female images in T.V. drama at that time of Arab Spring.

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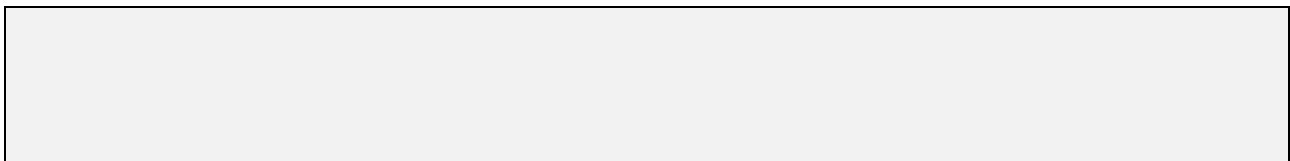
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Appendices

Representation of Egyptian Women in T.V. series





Representation of Egyptian Women in T.V. series

Woman's occupation	Woman's Jobs
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Representation of Egyptian Women in T.V. series

Women’s Religious Directions	Women’s Smoking	Women’s Alcoholic
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Year	Name	Cast	Storyline	
2010	1-A woman in a crisis امرأة في ورطة	Ilham Shaheen- Mahmoud Kabeel- Sawsan Badr Director: Omar Abdel Aziz Writer: Ayman Salama	Nada, a widow of a minister, belongs to the aristocratic class and loves a businessman whom she secretly marries. Suddenly, he is killed and she is charged of killing him which put her in conflict with her only son after discovering her secret marriage.	
	2-People in Cairo أهل كايرو	Khaled Elsawi- Kenda Aloosh- Rania Yousef Director: Mohamed Aly- Writer: Belal Fadl	The police was reported that a bomb was discovered in the hotel at the night of the wedding of the beautiful businesswoman Safi, whose past is full of scandals. Exiting Police investigations are carried through that involves many public social figures on all levels to depict the reality that everyone holds inside which is different than appearances.	

Representation of Egyptian Women in T.V. series

<p>3- Crime Scene Lockdown بالشمع الأحمر</p>	<p>Yousra-Hesham Abdel hamid-Shereen Director: Samir Seif Writer: Mariam Naoom (script) - Nadeen Shasms Producer: Al Adl Group</p>	<p>Fatma is a Forensic physician who lives a calm life and helps security agents in some legal issues in revealing facts. She faces a lot of problems as she helps a police officer to reveal a mystery in a huge crime .</p>
<p>4- Ostrich Feather ريش نعام</p>	<p>Dalia Elbehery-Amr Waked-Madleen Tabr Director: Khairy Bshara Writer: Fedaa Elshandaweel y</p>	<p>Farida is a cuddled rich beautiful girl, the daughter of the millionaire Shaker Elwan, one of the biggest businessmen who has many relations and activities, whether legal or illegal. Farida has double contradicting personalities, the first is indifferent, spoiled girl who spends money on everything and the second is the girl who has ethical and religious</p>




Representation of Egyptian Women in T.V. series

	<p>Producer: Production Sector in Egyptian Radio and Television union</p>	<p>tendencies. But her life is turned upside down after her father's elopement out of Egypt. She was left alone to face the consequences of her father's corruptions and crimes.</p>
<p>5- Zohra and her five husbands زهرة وأزواجها الخمسة</p>	<p>Ghada Abdel Razek- Hassan Yousef- Karima Mokhtar Director: Mohamed Elnokaly Writer: Mostafa Moharam Producer: Arab Screen- T.V.Radio Union- Ray</p>	<p>Zohra is a kind hearted attractive lady who married five different types of men and found herself charged for polygamy. When her second old husband that she married for his money went to prison, she asked for divorce. Then she married the one she loved who, after a while, was said to be dead in a plane accident. Then she married his friend. Her second husband went out of prison to discover that he did not legally complete divorce papers and her third one turned out to be alive but temporarily lost his memory and she has to face them all.</p>



Representation of Egyptian Women in T.V. series

		Production Company-		
2011	1-Girls Stories (Part 1) حكايات بنات	Seba Mobarak- Ragaa Elgedawi- Maha Abo Ouf- Horya Farghali- Riham Ayman- Dina Elsherbeeny Director: Hussein Shawkat Writer: Baher Dwidar Producer: Tvision- Tarek Elganayny	The series depicts the life of four girls and their relations with each other, their families, their friends, and men. It also depicts their private lives and aspirations and feelings.	

Representation of Egyptian Women in T.V. series

2-Shobra دوران شبرا	Haytham Zaki- Horya Farghali- Dalal Abdelaziz Director: Khaled El Hagar Writer: Amr Eldali Producer: Gaber Khory	It depicts the lives of a number of characters that live in Shobra, one of the popular folk districts in Cairo, highlighting the religious tolerance between Muslim and Christian neighbors inspite of the stress and pressures that they face at that time of sectarian strife in Egypt.	
2012 1-Trez Sister الأخت تريز	Hanan Tork- Ahmed Azmy- Samy Eladl	It presents the relationship between Christians and Muslims through two twins sisters who were separated since birth. Khadija lived with a Muslim family and Trez with a Christian family.	




Representation of Egyptian Women in T.V. series


	<p>Director:</p> <p>Hosam Elgohary</p> <p>Writer: Belal Fadl- Hamdy Abdelreheem- Hesham Aboel Makarem</p> <p>Producer:</p> <p>Radio One Video and Cinema Production</p> <p>Khaled Helmy- Ahmed Noor</p>	<p>Later, they met once again not knowing that they are sisters.</p>
<p>2-The Minister's Case</p> <p>قضية معالي الوزيرة</p>	<p>Elham Shaheen- Mostafa Fahmy- Naser Othman</p>	<p>Through political and social frame, The series resolves around a female minister, from a well off high class family faces a lot of problems because of her fight against corruption.</p>



Representation of Egyptian Women in T.V. series

		<p>Director:</p> <p>Rabab Hussein</p> <p>Writer:</p> <p>Mohsen Elgalad</p>		
	<p>3- Premeditation (With Persistence)</p> <p>مع سبق الاصرار</p>	<p>Ghada Abdelrazek-Tarek Lotfy-Ahmed Rateb</p> <p>Director:</p> <p>Mohamed Samy</p> <p>Writer:</p> <p>Ayman Salama</p>	<p>A romance which tells about the love story between a female lawyer and her colleague and the problems that she faces all through her career.</p>	
2013	<p>1-A girl called Zat</p> <p>ذات</p>	<p>Nelly Karim-Basserm Samra-Ahmed Kamal</p> <p>Director:</p> <p>Kamla Abo</p>	<p>It tells about the history of Egypt starting from the revolution in 1952 until January 2011 through the main figure of Zat, a middle class girl who lives through the political and social changes that happened in the Egyptian society throughout these 60 years.</p>	

Representation of Egyptian Women in T.V. series


	<p>Zekri- Shadi</p> <p>YOSRY</p> <p>Script Writer:</p> <p>Naglaa</p> <p>Elhadidy-</p> <p>Mariam</p> <p>Naoom</p> <p>Taken from a novel written by Sonaala Ibrahim</p> <p>Producer:</p> <p>Gabi Khory</p>		
<p>2-Without mentioning names</p> <p>بدون ذكر أسماء</p>	<p>Rouby- Horya</p> <p>Farghali-</p> <p>Ahmed</p> <p>Elfeshawy</p> <p>Director:</p> <p>Tamer</p> <p>Mohsen-</p> <p>Hosam Aly</p> <p>Writer: Wahid Hamed</p>	<p>The series depicts the social and political life in Egypt in the 80s especially the flourish of Islamic waves through the engagement of Horeya to Motamad who arrives from Saudi Arabia carrying strange religious ideas.</p>	

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	<p>Producer:</p> <p>Kamel Abo Ali</p>	
<p>3-The story of Hayat حكاية حياة</p>	<p>Ghada Abdelrazek- Tarek Lotfy- Ahmed Zaher Director: Mohamed Samy Writer: Ayman Salama Producer: Maha Selim</p>	<p>Hayat is a schizophrenic woman who is prisoned in a mental hospital for killing her mother. She tries to convince her doctor that she is a victim of an intrigue planned by her family. When she is set free she started a journey full of conflicts and surprises and by time, a lot of mysteries are revealed.</p>
<p>4-The doubt الشك</p>	<p>Mai Ezzeldin- Hussein Fahmy- Raghda- Sabrine- Maxim Khalil</p>	<p>A lawyer suddenly interrupts the life of a middle class family claiming that the daughter is not the real daughter of the father and she is the daughter of a rich businessman who left for her and her mother a big sum of money. The family's life was totally disrupted as the father doubts his wife's fidelity</p>



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		<p>Director: Mohamed Elnokaly</p> <p>Writer: Ahmed Abu Ziad</p>	<p>especially that the rich man was her College friend.</p>	
2014	<p>1-The first lady السيدة الأولى</p>	<p>Ghada Abdelrazek- Mamdouh Abdel Alim- Basel El Khayat- Anoshka</p> <p>Director: Mohamed Bakeer- Naser Zedan</p> <p>Writer: Yasser Abdel Megeed- Amr Elshamy</p>	<p>Mariam marries the President after his separation from his first wife and the mother of his children. She is trying to achieve her great aspiration as she aspires to take over the rule after he was exposed to an assassination trial.</p>	

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	Producer: Beelink		
2-Women Prison سجن النساء	Nelly Karim- Dorra- Robi- Salwa Khatab Director: Kamla Abo Zekri- Mohamed Abdel salam Script Writer: Mariam Naoom Taken from a play by Fathia El assal	Inspired by real stories of three women prisoners who faced a lot of difficulties and injustice in their lives which pushed them to commit various crimes. After the 25 th January revolution, they were set free and started a new phase in their lives with the changes that occurred in Egypt	

Appendix B: Research Corpus (series included)

The following table indicates the T.V. series and names of characters included in the sample study.

	Character	Actress	Series	Year	
1	Zohra	Ghada Abdel Razek	Zohra and her Five Husbands	2010	
2	Zohra's Mother	Karima Mokhtar			
3	Nada	Ilham Shahin	A Woman in a Crisis		
4	Maha	Abeer Sabry			
5	Hoda	Sawsan Badr			
6	Nahed	Aida Ryad			
7	Safi Selim	Rania Yousef	People in Cairo		
8	Dalia Ghoneim	Kenda Aloush			
9	Fatma	Yousra	Crime Scene Lockdown		
10	Nada	Emy Samir Ghanem			
11	Aida	Aly Salwa			
12	Lobna	Engy Sharaf			
13	Farida Othman	Dalia El Beheiry			Ostrich Feather
14	Olfat	Tabr Madlin			
15	Dina	Naglaa Badr			
16	Azza	Horya Farghali	Shobra District		2011
17	Lola	Dalal Abdel Aziz			

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18	Bothayna	Shoeb Afaf		
19	Magda	Nermine Maher		
20	Somaya	Mirihan Hasan		
21	Ahlam	Saba Mobarak	Girls Tales	
22	Kamilia	Farghali Horeya		
23	Salma	Dina Elsherbeny		
24	Mariam	Riham Ayman		
25	Wafaa El Masry	Ilham Shahin		Minister's Case
26	Abla	Nada Basiony		
27	Farida	Ghada Abdel Razek	Premeditated Crime	2012
28	Nesreen	Abeer Sabry		
29	Trez	Hanan Tork	Sister Trez	
30	Khadiga	Hanan Tork		
31	Nawara	Horeya Farghali		2013
32	Taghreed	Sahar El Sayegh	Without Mentioning Names	
33	Assela	Farida Seif Elnasr		
34	Mabsoota	Ruby		
35	Nagwa	Shereen Reda		
36	salwa	Mariam Hasan		
37	Haya	Ghada Abdel Razek	The Story of Hayat	
38	Nada	Rojina		

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39	Ekram	Razan Maghraby		
40	Enas	Naglaa Badr		
41	Zat	Nelly Karim	A Girl called Zat	
42	Sameha	Nahed El Sebai		
43	Wasila	May Ezz Eldin	The Doubt	
44	Samya	Raghda		
45	Mariam	Ghada Abdel Razek	The First lady	2014
46	Somaya	Anoshka		
47	Menna	Riham Hagag		
48	Mariam's Mother	Fadia Abdel Ghani		
49	Mariam's Grandma	Tahani Rashed		
50	Gihan	Sabry Abeer		
51	Mariam's sister	Merihan Magdy		
52	Wife of Mariam's cousin	Samya Asaad		
53	Ghalia	Nelly Karim		
54	Reda	Rouby		
55	Aziza	Salwa Khattab	Women's Prison	
56	Nawara	Riham Hagag		
57	Doria	Noha El Amrousy		
58	Ehsan	Salwa othman		
59	Dalal	Dora		
60	Zeinat	Nesrine Amin		

Appendix C: Description of Content Analysis Coding Sheet

1-Woman's role development:

It reflects the development of women's inner conflicts, psychological and emotional changes that are presented which determines the type of characters whether round or flat.

- a- Round character: complex character that develops and changes throughout the course of events (either positively or negatively)
- b- Flat character: that is two dimensional in that it is uncomplicated and does not change throughout the course of events.

2-Woman's age:

To determine which age of women is more frequently depicted on T.V.

- a- Teenage (15-18)
- b- Young adult (18- 20)
- c- Adult (21- 39)
- d- Young middle aged adult (40-49)
- e- Middle aged adult (50- 60)\

3-Woman's financial level

The relation between the time of production of the series and the financial level of the women characters analyzed. This category examines the relation between women's financial status that is depicted and their real financial status that deteriorated as a result of the prevailing economic problems in Egypt at that time and the deterioration of the middle class.

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- a- High
- b- Medium
- c- Low
- d- Not clear

4-Woman's educational level:

The relation between women's educational level and the year of production.

- a- Post graduate certified (Masters/ Doctorate)
- b- College qualified
- c- A student
- d- Illiterate
- e- Not clear

5-Woman's marital status

- a- Married
- b- Divorced
- c- Single
- d- engaged

6-Woman's occupation: This is to examine the consistent use of stereotypical jobs of women as reflected in T.V. series and whether they changed after the events or not.

- a- Student
- b- Journalist
- c- Secretary
- d- Tour guide
- e- Teacher

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- f- maid
- g- Works in a beauty center
- h- Doctor
- i- Lawyer
- j- Businesswoman
- k- Unemployed
- l- Other

7-Woman's activities and hobbies:

- a- Music
- b- Drawing
- c- Sports
- d- Reading
- e- Writing
- f- Other
- g- Not clear

8-Woman's relationships with her friends:

The total number of female characters who have deep friendships with other women, or superficial relation and who have no friends at all.

- a- Superficial
- b- Deep
- c- Beneficial
- d- Workmates
- e- No friends

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- f- Some are deep and some are superficial

9-woman's attachment to her family members:

It shows whether women are depicted to have strong attachment to their families as embedded in Egyptian culture or weak or no attachment at all and its relation to the reality of Egyptian women nature as closely attached to her family.

- a- Strong
- b- Week
- c- Medium
- d- No attachment
- e- Not clear

10-Woman's relation to the problem depicted in the work:

It shows the relationship between time of production and women's reaction to the problems depicted in the dramatic works.

- a- Main : she is the direct incentive of the conflict or an active partipant in the resolution of the problem
- b- Secondary: she is just an assistant factor
- c- Passive: she does not have any relation to the problem

11-Woman's psychological mood

- a- Happy
- b- Sad
- c- Frustrated
- d- Afraid
- e- Shy

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- f- Hesitated
- g- More than one mood
- h- Not clear
- i- Other

12-woman's behavior characteristics: These characteristics are collected from several different internet sites that lists the traits that are socially agreed to be positive and negative

1- Negative

- a- Passive-
- b- Blunt
- c- Stupid
- d- Shy
- e- Hasty
- f- Does not respect roles
- g- Not cooperative
- h- Impulsive
- i- Stubborn
- j- Gets angry quickly
- k- Follower
- l- Corrupted
- m- Dishonest
- n- Hesitant
- o- Over sensitive
- p- Arrogant

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q- Possessive/ selfish

r- Unrealistic

s- Submissive

2- Positive

a- Active

b- Diplomatic

c- Smart

d- Bold

e- Intelligent

f- Respects roles

g- Cooperative

h- Careful

i- Tolerant

j- Forgiving

k- Leader

l- Honest

m- Faithful

n- Determined

o- Accept failure

p- Humble

q- Considerate

r- Realistic

s- Authoritative

13- Types of Problems facing the Female characters

- a- Social
- b- Economic
- c- Scientific
- d- Health
- e- Artistic
- f- environmental
- g- Financial
- h- Cultural
- i- Psychological
- j- Political
- k- Traditions and
customs
- n- Others

14-Woman's aspirations

- a- Social: to reach a high standard
- b- Marital: to marry and have a family
- c- Financial: to be rich
- d- Unclear
- e- Other

15-Woman's political directions:

- a- Revolutionary
- b- Following the system
- c- Moderate
- d- Liberal
- e- Not clear

16-Women's religious directions:

- a- Conservative
- b- Liberal
- c- Moderate
- d- Not clear

17-Woman's Veiling:

- a- Yes**
- b- No**

Wearing veil indicates a conservative attitude in the image of women. It can either be a symbol of good behavior and piety or just a symbol of inherited culture that considers the veil as obligatory women's clothes.

18- Woman's addiction:

- a- Yes**
- b- No**

Women depicted in physical or psychological state of being enslaved to a habit or practice. (<https://www.dictionary.com/browse/addiction>) especially, in this study, drug addiction that may

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lead to deterioration in psychological mood and health. It may also lead to damaging self and others or crime and even suicide.

Descriptive Analysis: More Details and Commentary on Every Character:

- 1- Reasons of the problems that the character faces
- 2- Consequences of the problems as depicted in the work
- 3- Solutions that were suggested in the work to solve the problems
- 4- Positive values of female characters and how they are presented
 - a- Only presented
 - b- presented and supported
- 5- Negative values of Female characters and how it is presented
 - a- Only presented
 - b- presented and refused
- 6- Description of the relations of the female characters with other characters (with her children, with her husband... etc
- 7- Description of Women's roles (mother, wife, daughter, single....)

Appendix D: In-depth interviews Protocol

The other method used in this research is the qualitative in depth one to one interviews. The researcher follows the research method explained in Wimmer and Dominick book of Media researcher (2011) in constructing a number of interview questions conducted on 10 producers or writers of the selected works as to recognize the conditions of production due to social and financial circumstances. This will offer a deeper connection between the works presented at that time and the real social, political and economic conditions at that time. They will also offer explanations to the roles attributed to women characters in their works and its relationship with production and whether it really complied with women's actual role in society and especially in the time of the revolution.

N.B. Interviews are conducted in Arabic Language and translated by researcher.

Suggested Questions:

- 1- Which is decided first, the content (written text) of the work or choosing the actors?
- 2- Who chooses the cast, the director or the producer?
- 3- How do you see woman's image in the Egyptian T.V. drama before the revolution and after?
(their political engagement- aspirations= jobs- negative and positive traits)
- 4- What are the most significant serials that depicted women's roles in T.V. at the time of the 2011 events?
- 5- Do you think the revolution have impact on the roles of women in T.V. serials? / Do you notice a change in women's representation in the works that were produced after the 25th January uprising? Explain
- 6- How do you depict women in your works?

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- 7- Do you think it complies with reality or there is a gap in the representation of women in T.V. and in reality?
- 8- If yes, to what extent? (Give a percentage)
- 9- Do you think that women's engagement in political events in T.V. series existed more in the years before or following the revolution?
- 10- Do you think that there is a problem in gender equality in the T.V. works that were presented after the revolution (2011-2014)?
- 11- How do producers who are in power confront the failures in the areas of gender equality and gender justice?
- 12- Can you give any suggestions for improving gender inequality in T.V. drama?

Appendix E: In-depth Interviews Analysis Script

1- Director/ Amr Abdeen:



He began his artistic life in 1998 and directed about twenty television dramas and “fawazir Ramadan” (classic television riddle shows that may include singing, dancing, cartoon, fiction) and held many administrative positions in the media and worked as general manager of “Nile Drama” channel , member of the board of directors of the Opera, Member of the Board of Directors of Cinema Union in its third round and Professor of Directing in the Faculty of Language and Media in the Arab Academy and many other Egyptian Colleges.

2- Author/ Ayman Salama:



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He wrote many series and films that influenced the artistic and dramatic field. He won a dozen of prizes in Egypt and the Arab countries, most importantly, the prize of the best writer in T.V. Radio Festival in 2006. He is a talented writer who wrote more than twenty series and movies. His works simulate the reality that we live and are directed to women, men and people of all ages. He is interested in portraying the smallest details and emotions of women who have a position in the society, the mother, the wife, the daughter and the mistress. He is the author of three works that are studied in the study sample analyzed in this thesis, works that are presented with Female heroines and were shown in the period directly before and during the revolution: “With Persistence”, “A Woman in Crisis”, “The Story of Hayat”

3- Director/ Magdi Abu Emeera:



His artistic life began early in the last decade, and flourished from 1993, when he directed a number of the most important and popular series in Egyptian T.V. history. His works were considered to be the classics of Egyptian drama that discuss Egyptian and social issues, and depict the Egyptian character. He directed about 50 series, in which he succeeded in portraying the most accurate details of Egyptian life with the utmost ingenuity.

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4- Director/ Mohamed Al-Nokaly:

His artistic life in Cinema and Drama started in 1978 through his works that depict the Egyptian reality and family relations in an ironic and sometimes bold way. His works are characterized by comic dramatic style and the portrayal of the finer details between the man and the woman with the utmost efficiency and proficiency. He has a huge account in the Egyptian T.V. history, directed about 67 drama series. He is the director of two of the works included in the sample study in this thesis: “Zohra and her five husbands”, “The Doubt”.

5- Director/ Hala Khalil:

She is an Egyptian film director, producer, and screenwriter. Her work includes short films, documentaries, TV series, and feature films. Her films *The Kite* (1997) and *The Best of Times* (2004), have received awards from the Arab Film Festival, Rotterdam Arab Camera Festival, and the Rabat Film Festival. ("Africultures - Biographie de Hala Khalil". www.africultures.com. Retrieved 2016-02-20) Khalil belongs to the new generation of Egyptian female commercial and independent

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filmmakers that emerged in the first decade of the 21st century. The films of this period focus on the everyday lives of Egyptian women and their identity separation from men, functioning as an important part of feminism in Egypt. (Nelmes, Jill; Selbo, Jule (2015-09-30). Women Screenwriters: An International Guide. Palgrave Macmillan)

6- Director/ Manal El Sefi:



She comes from an artistic family as she is the daughter of a well-known director. She started her career in 2005 through directing her first film that has a Female central character. All her works depict women problems and feelings in the oppressive patriotic society.

7- Producer/ Nahed Farid Shawky:



She is the daughter of the Egyptian Cinema star in the 60s “Farid Shawky” and the well known Egyptian actress Huda Sultan. She has presented several works through her production company, which bears her name since 1998 and has worked as a production supervisor and executive producer in the field of television drama. She is one of the rare Egyptian female producers in the Cinema and T.V. industry in Egypt.

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8- Writer/ Mariam Naom:



She is an Egyptian author and script writer, from the young generation Feminist writers. She is titled by many people as the “supporter of Egyptian women (<http://www.elcinema.com> on 3 august 2017)

Most of her works depict female characters and boldly discuss women’s struggles and problems in the Egyptian society. She won best screenwriter in Ramadan 2013 for the series “ A girl named Zat”, and “Hot Wave” and won the award of authorship in the Festival of Arab Silvers for her series “Hot Wave” and is one of the most important contemporary authors because she presented various models of women, by which she overwhelmed women drama in Egypt, especially in the period of revolution and beyond. She is the writer of three of the works included in the sample study: “Sealed with Red Wax”, “A girl named Zat” and “ Women Prison”

9- Producer/ Emad Abdullah:



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He worked as the chairman of the council of the production sector drama in the City of Egyptian Media Production that supervised the production of all Egyptian heritage of drama series since the rise of T.V. drama until now, and even after the intervention of private production companies. He managed the production of more than 57 series.

10- Director and writer/ Rabab Hussein



She is an actress; director and writer who directed and wrote a great quantity of T.V. series since the 80s that are considered from the history of T.V. Drama in Egypt.

The researcher has analyzed the interviews due to the main topics and aims of research. Thus, the analysis is distributed into main points, under which the different opinions of interviewers are demonstrated.

1- Director Mohamed Al-Ta'ali

The impact of political and social changes on dramas:

The director does not see any influence of political and social life on the models presented but models are presented existing in the society but its catching and strange, thus attracts the audience. For example, *Zahra and her husbands*, depicts a model for a woman with multiple marriages as well as (Haj Metuli), a man with several marriages, the phenomenon is presented in a comic and cute form and these non-traditional models ensure the success of half of the work and the other half depends on actors and individual tastes.

The director's view of the woman through his works:

The director presents the unconventional (pictures) to shed light on them but they are present in the real society. Drama needs women who are (good, quarrelsome and evil) because every woman sees a side of her personality in that dramatic character

Selection arrangements for the components of the drama:

(Who comes first; the plot or the hero?)

Success in the work of art depends on the story first which attracts me as a director and attracts the actor and attracts the producer and the work of the director several works of art (vegetable market)

What values have you been keen to show in women:

The struggling mother or the girl who fights and the girl who maintains the customs and traditions in the eastern society

The issues and problems that women face in the work of Mohammed Al-Ta'ali:

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The inheritance that girls are deprived of in the societies of the upper level especially parents' and grandparents' believes that the family property will be for the husbands of the girls and the effort of the family chain will be lost.

Polygamy

Men's multiple affairs with women.

The reasons for the director's distance from the political spotlight of women:

He does not prefer to include politics in drama because of the boredom of society from talking about politics

Does the image of women in the director's work reflect the real image of women?

Women must be presented realistically because of the presence of technology and public knowledge, so the work will not be believed if it does not reflect reality.

Who's chosen first, the story or the hero?

The story should come first, but i do not like the industry nowadays that depends on the hero as in the present time, the hero is the one who chooses the producer and the director.

The series fails if it is controlled by the hero of the series because in this case, it is a drama controlled by one individual and all the others serve the hero.

Do directors or producers change in the characters in the story?

There must be an understanding between directing and production, and if the hero needs a simple change that doesn't spoil the work, it can be changed.

Is there a change in drama after the revolution?

Yes, the appearance of bullying initiated by models as "Mohammad Ramadan" (Baltgah)

Was there liberation in the roles of women before and after the revolution?

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The woman before the revolution was more intellectually liberal, but now the woman feels equal to the man.

And the director sees that there is a break in the limits of the woman and there is equality with the man and more privilege than man.

What are the messages that the director conveys through his series:

If doubt gets into a family, it destroys the whole family.

The director sees that the main place for women is the house and the bringing children.

The corruption of the future generations due to the lack of control in home as the mother is busy all the time.

Does it make a difference in drama if the work has a hero or a heroine?

A good Director works to present a good work, whether the hero is a man or woman.

2-Author Ayman Salameh

The impact of social and political changes in the work of the author:

The writer denies the impact of social or political changes on his writings on women and says that he talks about women as human beings and the feelings and personality of the woman and there is no clear effect of events on the inner personality of the woman

Maybe this goes back to the writer's view about the revolution, as he thinks it's a conspiracy (from brotherhood) in the first place that exploited young people who have hope for reform.

The author stressed that he tends to write about humanity in his drama or as he called it "human issues" as political issues are changing but humanity does not change as in his work, *Woman in A crisis*.

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The writer does not delve into political events unless the work is primarily designed for political issues

The drama that the writer is interested in is a drama related to the feelings of women that have nothing to do with political or social changes.

The image in which the woman appeared in the works of the writer (her character, success, her weakness points)

The author stressed that there is no specific image the author tries to monitor, but he tries to present what actually exists as much as possible for different models of women such as models of the jealous lady on her husband as embodied in the series *Life Story*, the model of a lady that has high aspirations for money by any means, like Suha's character, and she was also embodied by Rogina in "*Premeditation*", the model of a liberal lady who has relationships with men, as presented by Najla Badr in "*The Story of Hayat*"

They're all different models of reality.

Also the model of the little girl whose feelings and desires are starting to grow as she gets into a love story and maybe be exploited

Mayar Al-Gheiti embodied it through her character in *Premeditation*

Thus, the author introduced different models and not just a specific woman with negative or positive traits.

He clarified that before 2012, Drama introduced the characters as either black or white, but he is trying to present good and evil within women in one character. For example, (ideal personality in her home and caring for her children despite the family problems between her and her husband and on the other side in her work she is engaged in corruption and paying bribes, thus she pays for this in her work in her children)

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And that's the first time that good and evil were introduced into one human being as characters in the drama were classified into a list of bad guys and good people.

Due to the works of Salama, women's main conflict is because she loves a person and wants to marry him and marry him secretly for fear of her family name and for the sake of her sons and the name of the family especially if she is a widow of a former minister.

Is the writer's presentation to oppressed or oppressed women a reflection of reality?

The writer stressed that women in Arab societies still did not get all their rights and the proof of that is the male view of the uncivilized woman and judging her through the way she dressed. Society's view of the woman is only physical and there is suppression of the freedom of women to dress and talk and move; therefore, she needs to control herself to avoid criticism of society

Source of inspiration of women's models in the author's writings

The writer stressed that the models are partly realistic mixed with imagination

The problems faced by the writer in writing about the woman her problems and her struggle..... Etc

The writer stressed that there are no problems encountered in his writings about women. He writes what he wants and did not have any problems with the censorship or other institution.

The writer sees that women are the foundation of society and have the greatest role in raising children with the husband's preoccupation with his ambitions outside the home which led to provoking the artistic sense of the writer to discover what lies within that woman in general. and better than the books about women are men

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Which is decided first, the hero or the work ?

Due to Television production now, the hero comes first and then comes the story and the author and the director

The hero first determines the type of roles that he wants to play a role of a man from Upper Egypt or a high status man and perhaps if he does not like the story the hero changes it and sometimes the author himself is replaced. Since the components of production changed due to media requirements, the hero knows that the whole work depends on the advertisements in the work so no one to interfere in the choices of the hero even the producer himself.

Do the Director or producer has the authority to change the story or characters?

Rarely does it happen if the author doesn't have his tools and knows what he's offering and why he's offering.

No one can interfere with his work.

Equality between a man and a woman in drama

The writer believes that there is a remarkable equality in the size of the women's drama that has recently been presented and the volume of drama presented by men

Author's proposals to improve the image of women

I raise the issues of women and models of women in society (her right to love and her right to be treated with respect and her case in general as a female and the society's view of divorced women)

The messages that the author intends to convey in his works

(With premeditation) justice should be implemented.

(The story of Hayat) society should accept mental illness like organic disease

(A woman in a Crisis) The disadvantages of secret marriages for women in favor of public marriage.

3- Producer Rabab Hussein

Images of women after the change in political and social events

The director denies that there is a difference in the presentation of women. She presented many models of women as the woman who brings up her children with violence, the woman who is a minister and does not accept corruption and refuses to sacrifice her principles. But, she is against presenting degrading models of women.

The director believes that dramas do not care about women or their presence in life.

Women are always presented under pressure from the society, resulting in women's conflicts with the male society

The main weakness in Egyptian women is her (motherhood)

Problems experienced by women in her T.V. shows:

The woman and mother bear the burden of the whole family and the children and their mistakes.

A hardworking woman who is widowed and solves the burdens of the whole family, living a harsh life with her children.

The woman's struggle between her work and her family

Sometimes women give up some of their dreams for ensuring the success of the children and family.

The values that the director was keen to show in the woman:

The director criticized the form of the woman presented (as her rudeness is unacceptable as well as revealing clothes) and confirmed that it doesn't reflect the picture of the Egyptian woman.

And the woman must be in a state of balance between her home and her work.

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And the director likes to present the perfect picture of the woman who is balanced in her life and in case of committing mistakes, she corrects them.

Did your works present the reality of Egyptian women?

I presented many models of Egyptian women as:

The minister who commits mistakes, the sacrificing woman, the leader, the headmaster who stands next to her husband, the housewife who works in a marginal business and takes care of her family and husband, the businesswoman, the Educated woman and the Positive woman.

In general do you see as a director that the revolution affected the image of women?

The director negates any effect on the image of women as she views the images presented after the revolution are far from reality and do not reflect the real Egyptian woman.

Negative images of women are presented as in Hind Sabri series (showing a side of the life of a sick woman),

in "Ould Al-Ghalaba" the spiteful sister and wife , the killer and the drug dealer, the prostitute.

Reasons for the spread of these images

Production's Point of view

Censorship on television (rejection of the values of society)

The author and the differences between the new and the old and sometimes more than one author intervenes in one work and thus, the context is arranged by more than one.

Director's lack of a certain vision to present, so they only highlight women's weaknesses and present mixed solutions for solving their mistakes

The director's goal is to make quick profit and work only, so the dramatic work doesn't benefit society.

Do you see that the reason for this is that the production authorities became private?

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I address the private production authorities to make sure that the work does not harm the society (picture of the son who kills his father) like Mohammed Ramadan.

Youth imitate what is presented and drama should not present the degradation that appeared in society after the revolution.

What comes first; the story or the hero?

The story should come first to suit the hero.

The director sees the series presented are full of violence, beatings and murders.

Is there a balance in the work of men and women?

Art is about man, no matter if it is a man or woman or what role he plays.

The extent to which women participate in political actions that talked about the corruption on which the revolution was founded

At least I didn't see it.

Equality in numbers of men and women in drama

There is no equality of the numbers of men and women as currently the majority of drama is muscular and a few women (Hind Sabri and Yasmine Abdul Aziz).

What are your plans to improve the image of women in drama in general?

The return of the conscious and understanding author who presents the health picture of our society

The return of the drama director, who is a script writer, because that's a very big responsibility.

Do you see a difference in the image of the woman or the story in what is presented if the author is a man or a woman

Many scripts that were wrote about women were not wrote by women as Ihsan Abdel Kaddous wrote more than one book about the woman and he is a man

And there is Mustafa Muharram.

Do men control the film industry?

No, the film industry is currently extinct, and there are currently no works of value.

4- **Director Hala Khalil****As a female director, you directed many series that presented women's roles before and after the revolution. Did the revolution affect your business?**

I made a film after the revolution not only for the woman, but to present a model that may be very real or an idea of actual reality in my own life. My ideas were crystallized through films like:

“Nawara”, in which the director was influenced by her neighborhood. The director lived in the compound and noticed that the inhabitants of this compound traveled and left their house for the guards and the servants and dogs to guard it. The heroine here is a woman who represents the poor distressed women in the patriarchal society.

“Best of times”: It tells about a girl’s transition from one neighborhood to another and her missing her old friends.

“Cut and paste”: Represents the desire of the young to emigrate and the heroine as a woman represents the director’s desire to emigrate at some point.

Thus, most of the experiences the director has had are expressed personally.

Does drama reflect the participation of women in the events of the revolution?

The dramas did not reflect the exact picture of the size of women's participation in the revolution due to many reasons:

- Ruling on brotherhood and constraining women

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- Media distortion of the revolution, so there were no actions that spoke appropriately of the revolution.
- The orientation of film and television investment and the censoring classification on the topics of movies and the inappropriate climate led to the flight of many producers and their fear of rejection
- Censorship control on their movies and directing them into comedy or action movies that do not reflect real issues.

The director's view of the image of women in her work:

The director classifies two main images: the one abiding by the roles of society; society is a strict male dominated with a religious nature that puts the woman in a certain form and she has to commit to her predetermined image.

And the image of the rebellious woman on the customs, traditions and societal restrictions to reach her goal

Do the presented models provided about women in general present reality?

There's a lot of women models in literature, most of them written by men.

The writings of male authors do not describe women accurately, but there were exceptions of films that really described women in the words of men (Ihsan Abdel Kaddous) but this was long ago.

But now there are many female authors who are more aware of depicting women, but they are not transformed into T.v. drama. Women's literature must be more supported and presented on T.V.

That's why, we see that novels express more about women than works of Drama.

Producers view women as either secondary roles for male protagonists or a commercial element to attract people.

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There are scenarios of very good female writers, but the producers refuse to produce them because he does not want to convey reality because his goal is to profit from the presentation of the film that shows the woman as prostitutes or playful and those films do not reflect the real images of women.

Does the lack of female producers affect the image of women?

There are very few producers as (Nahed Farid Shawky) 'Isaad Younis' but there are many factors that limit their production as the distribution and show places.

Also, the productive status of men is much better than that of women.

There's no power for women who produce to make a difference, given their small numbers.

Given the industry's stagnation, no one can risk making movies that you can't market.

The problems facing the director in her work

Lack of production despite most attention

The story first or the hero first

In general there is no roles as nowadays the producer signs with the hero and then searches for a suitable scenario (to the extent that sometimes they start shooting before the script is fully written.

Is this due to the lack of Female stars?

There are female stars, but most movies are made by men's stars.

Does production and directing interfere with the change of scenario?

The director has the right to intervene in a change in the scenario with the author to reach the best vision that the director can direct from the heart of his work as a director. There is a difference between the producer financed and the sponsor producer and the technical producer. The technical producer has the right to intervene, but the finance producer does not have the right to interfere. But when the non-artistic financier interferes with his money, as what is happening now, this is when I regret the manufacture of cinema in Egypt.

The director's proposals to improve the image of women:

- Expanding the space of freedom in general because I'm against guidance
- Support cinema in general by facilitating laws, customs and control to encourage people to produce as many films as possible
- Supporting young people and digital and helping the country in distribution and not production because production is conditional and only helps young people in distribution and marketing so that they can produce other films

Is there any difference in the work if the director is a man or a woman:

Lack of output of female directors due to difficult and long working hours.

The profession requires a leadership personality and society fears a girl with a leadership personality

5- Magdi Abu Omira**The impact of the revolution on women's images in the director's works:**

The director stressed that the revolution did not differ, but that he presented social dramas before the revolution that highlight the mother's role in raising her children well after the death of the husband and the other model presented by Samiha Ayoub and embodied the role of the strong Upper Women who took over the matters after the death of the family and how she was able to manage things.

The director's view of the woman's image (personality, qualities and appearance)

The director confirmed that he tried to present a good picture of women contrary to what was presented at that time and presented honorable models for women that he is proud of as an Egyptian woman.

The issues he presents in his series that are directed to women

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- The role of women in bearing the role of father in the absence of the family
- Facing corruption
- Tackling early marriage out of poverty and ignorance

The reasons for the director's pulling away from the political roles of women:

The director was not presented to any work that depicts the political role of women.

Does it reflect a realistic picture of the Egyptian woman?

the director was keen to present realistic social images of women but focused on positive models of women and refused to give or pay attention to the bad models of women

The problems faced by the director:

- Some psychological and human aspects and relationships with others
- But, in general, there were no problems because he discusses everything about the series with the author

The image of women in Drama reflects the image of Egyptian women in reality in general

The director stressed that there are works that offend women because of the control of the private sector on production, whose goal is limited to profit only, the texts are provided that are not worthy of the image of the woman, but his main goal is to profit only, especially that the introduction of the bad model is what attracts viewers and this is very dangerous as in (Zahra and her five husbands) Drama in general before the revolution is much better than after the revolution and the main reason is the lack of production by the state.

Does directing or production interfere in changing characters for the story?

Directing must intervene, but lately, production is explicitly intervening.

Equality in the image of man and woman in drama:

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In the past, there was no equality in presenting men and women which underestimates the value of women. This was due to the male dominated writings as authors were usually men.

But now there's a tendency to improve the image of a woman.

The director's proposals to improve the image of women in drama:

Pay attention to the text to highlight the value of women through constituting special committees for the selection of texts.

The messages provided by the director in his works:

“Money and children”: money that comes from illegal methods has no benefit.

“Mountain wolves”: science can break ancient habits in the upper Egypt

“The stray light” how the mother overcomes the problems of life after the absence of her family

Drama only sheds light but doesn't receive direct messages

Is the work different if the director is a man or a woman?

The difference is not determined by the gender of the director, but it differs by its directing abilities and there are women directors who have presented valuable works (inspite of being few) such as Enaam Muhammad Ali.

6- Director Manal Al-Saifi

Influence on the director's work after the revolution:

- The director's desire to stay away from politics
- Fear of everyone talking about the revolutionary period because we still have not reaped the benefits.

Women models representing political symbols

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All refrain from presenting political actions whether they are women's heroes or men and no one wants to get close but most of the roles offered to political actions are the role of a martyr officer.

This is due to the general audience's unwillingness to watch political acts as people are tired and their desire to follow comedy.

The models provided by the director to women:

The director doesn't believe in the existence of a female cinema.

The director presented a series "Crazy Noona" as a comic exchange of roles.

Reflection of the real image of women in dramas:

In fact, Egyptian women bear the burden of the house and raise the children and remember them with the management of their house affairs and sometimes there are women who spend on their husbands while their husbands do not work. Some dramas reflected this reality of representing Ghada Abdul Razek and Elham Shaheen and Laila Alwi and bear the women's pain much more than men as men can physically bear but the woman bears physically and psychologically. She bears all the responsibilities despite being a woman working in all areas without being compelled and there were many strong dramatic works before the revolution that reflected this.

The post-revolutionary period (Brotherhood period) reflects the picture in the series:

Most of the types of series presented differed from action and comedy and horror and there became a tendency to look for what attracts the audience and the romantic and social series disappeared because life rhythm is different.

Women are no longer conquered and silenced as the time of "Amina" is over as long as the woman is able to work and take care of herself and raise awareness because of the increased education unlike Amina who is afraid of divorce. Today women are even capable of divorcing themselves if they want.

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The values and images of the woman presented :

Women are the society that is able to raise their children to benefit their country or to be drug dealers. Man's role is to go out for work as the pressures of life are great. There is a current tendency in drama to return the values that have disappeared that are not related to religions. Values have to do with customs and therefore the drama tries to restore those values (as for ex, respect for seating the old person, sitting moderately and not using bad language)

The last work of the director (without proof) was different as although there were models drinking liquor there were other models that opposed this and the director was keen to adopt and respect the other opinion

The models provided by the director:

the models that the director offers are models of actually inspired reality

Example:

The director presented a model of schoolchildren who were taking tranquilizers.

What is chosen first:

Due to Manal, the story comes first, even if the hero doesn't like the story, she doesn't work with him or her.

Not everyone chooses the story first.

The stars are the ones who control a lot of the works, but the director has never worked with that kind of star.

The artwork is a collective work that the director can't impose his control or the star imposes his control, and if the work doesn't like him, why do I work with him, and in that case I apologize and quit.

Does the production have the right to change the characters in the story

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I haven't had that change from a producer, even though it's right, but the producer controls the hero because he's going to sell under the name of that hero, because eventually it's an industry and he doesn't like to lose his money.

The difference between old and new productions:

There's a difference:

Production now involved businessmen in the past production was for businessmen but now production is an official monopoly but recently there seemed to be an improvement

There was a pause recently because the models that were recently introduced uses bad language that is inappropriate to be heard in the conservative Egyptian houses.

* Turkish series succeeded because they offer all that is good clean streets, good relations, good environment. It is possible to present any topic but the difference in how to deal with this topic in order to change the reality.

Models such as Muhammad, Ramadan, that holds knives should not be presented.

Is there a difference in the work if the director is a man or if he is a woman?

Yes, the difference is in presenting details, ladies have the ability to monitor details, scrutinize details, and give more details to the drama, it has the ability to convey more senses than men.

The number of male directors is more than that of women:

A woman has a period of time that is busy with marriage, childbearing and children, but men are not preoccupied with marriage, not even reproduction, and working as a director needs a strong hardworking woman and a warrior.

Due to Manal, Is there equality between the roles of men and women:

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I see there is equality between the two genres as there are series with women as main heroes women as much as men. But there are few women working in the production field. Maybe because that career is exhausting, the idea of working 18 hours out of the house.

The director's proposals to improve the image of women:

The director's plans aren't just about improving the image of women, but also presenting a useful work that conveys a fruitful message.

7- **Producer Nahed Farid Shawky**

The Feminist works that Nahed produced:

- "Crazy Nona"
- A dramatic night about young girls who serve at home and are deprived of education
- "The morning and evening talk", in which all the female characters lives are depicted.
- "A female shout":

Children with dual identity and with no fixed gender and the problems they face after a sex correction procedure.

- "I will not live in my father's robes": The wife who stands next to her husband without giving up customs despite their ascent.

- "Men Nazret Ain": feelings are more important in relations than calculations.

Egyptian women are special because they have burdens and they all do it successfully, whether in raising generations or as a wife or mother or a working woman.

She totally refuses to present the woman in an unreal form

The image of the Egyptian woman, old and new:

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There used to be female heroines in the Egyptian cinema in the old days, as Faten Hamama and Hind Rustam, but today there are no works with female heroines and therefore women are complementary to all the male heroes. During the last 20 years, male heroes are dominating cinema industry, hence, it is natural that the business will not discuss the issues of women.

With regard to drama to some extent, especially in the recent period, the techniques of cinema have been used in series as well as the topics of cinema and it is not suitable for homes because it affects the children as in cinema, age is determined, so the drama presents words that can't be censored .

All the topics are action and there became poverty in thought with the choice of strange rare models. In the last five years there has been a tradition of foreign drama that reflects a different culture and inappropriate models for the Egyptian house.

With the disappearance of the religious drama presented by the Egyptian television, it fails to present the role model.

The difference between before and after the revolution in the topics presented and the models presented:

There's a big difference between the works presented in the cinema and on T.V. as the media presents the image they want, and therefore tv drama is in control, other than the movies, the public imposes what they want because they pay for the ticket.

The difference between old and new productions:

In old productions, the priority was for the text.

There must be a body that does what the television union was doing which is combining a very good text and a very good director to complete the pyramid (writing, directing and production)

The dramatic work should not start with the hero although the text is not complete, which sometimes may not be perfect and work in an improvisational manner.

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The difference between before and after the revolution:

The topic has nothing to do with revolution but there is an inversion in the composition of the work and the budgets are exaggerated that the production of the series and the work costs millions and the hero takes 75% of the budget. Good work makes stars but the stars without good script do not make good work.

The problems that have faced the product as female:

The problems have nothing to do with my being female, but with choosing topics that are out of the box.

Problems experienced by women in dramas:

Male heroes are controlling the works, so there's no man talking about women's issues. Women are constantly bullied so there are no huge dramatic works presented by women.

The topic itself should be the hero, not a man or a woman.

It's about who's able to get more commercials in his business.

Drama and reflection of reality:

I cannot find any Egyptian dramatic work right now that makes me proud.

The reasons for the producer's departure from providing direct political actions?

There's no interest in presenting those models.

Equality in the drama between men and women:

there is no equality because the proportion of men is more in production and in heroes

The topic is currently based on the one hero, all the work focus on men and women marginal roles.

There should be social, historical and religious topics.

You can't build a drama on a good shaped body and a gun.

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In order to get back to the leadership again, the cinema has its talk, but tv dramas affect the upbringing of children because they enter every house.

There must be social issues because television is a very important tool.

Is the work different if the producer is a man or a woman?

Women are interested in more details and the artwork is full of details and interest in quality but the production of men is interested in the quantity of the works he offers.

The messages sent by the producer to the woman:

the producer's desire to make short films

8- Emad Abdullah Product

-He was responsible for all T.V. production since the rise of T.V. drama till the appearance of private production companies. His works were the real history of Egyptian drama. His last T.V. series was in 2010 “Mesh Alf Liela w Leila” just before the revolution. Emad commented that it was said that this work was very effective and pushed further for the rise of revolution as it was a satire on the corrupted conditions of Egypt.

-In the past, the origin of the work starts with an author who is qualified and examined by the high committee that is constituted of big critics who submit a report and then the director and then the heroes.

-But unfortunately, after the revolution, the process is reverted as the actor is the one who brings the paper, the director, and the rest of the actors, and that’s why only small producers work with them where the big producers can't yet accept that.

-The origin of the drama is paper, not the other way around.

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-Emad produced many useful works as political works as “Rafat Al-Hagan” and religious works that benefit people. But the drama now provides bad example for young kids who imitate bullying that appear in dramas and increased after the revolution.

-Drama can raise conscious against terrorism and vise versa.

Those models that are presented have become attractive and attract viewers, so they are comfortable for their owners, but they spoil the minds of the viewers.

Political and social dimensions in dramas:

The dramas right now don't have those dimensions, because there's no written text from a good author. The market is the only controller of the industry and the hero is the one who controls the market.

And that's not what's required, not the dramas that were being presented.

The wages of the big heroes are very high and therefore the other work items are not included in the budget as clothes and decorations.

After the revolution, the numbers of produced works differed there are authors who do not work at the moment because they do not accept the situation such as (Mohammed Abdul-Quwai and Rabab Hussein) as well as the big producers (Safwat Ghattas)

-Co-production was before the revolution because the production city offers about 25 jobs a year.

-After the revolution, everything became different as manners and behaviors are corrupted.

The values that existed and no longer exist in the dramas

The values of the original Egyptian lady before are no longer found now.

Does the producer interfere with writing or characters?

They have the right to interfere within the limits of the objects that the censorship objects to and discussions are held between the author, the director and the producer.

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When the director is not that good and the paper is good, it messes up the work.

Right now, the star mode that brings the highest viewer is the one who controls the paper and the director, and I'm not happy with it.

The difference in the work if the director is a man or a female:

There's no difference, but depending on the director's personality.

Example: Enaam Mohammed Ali is a good director but she has many requests that burden the staff . Whether a man or woman, the director should have a strong personality and experience.

Can the Female director deliver the exact details about the women more than male directors?

A woman is better at presenting women's issues and a man can't communicate her feelings or feelings like a female director does.

Female directors numbers versus male directors:

There's no equality in the numbers of males and females directors and producers at all because it's more of a responsibility and a man's job than a female job.

Production is responsible for all people from all categories, workers, lighting and large number of workers and the producer needs personal strength to control and how to manage and of course production requires money.

Egypt's production and production city must return to the production of drama and marketing within the production city

Dominating the production market:

Are the advertising companies that bring advertisements. We should go back to producing religious series and works that present values that affect and fix what is spoiled by non-purposeful dramas for example when he watches one of the long ago presented drama, until now, he is affected that his eyes are full of tears.

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Right now I don't like production at all, so it's far from 2010.

Production stages and the difference between the implementing producer and supervision:

Self-production:

The full cost from the product side is the cost of production.

Co-production:

After increasing the exchange aspects in the production process and increasing the cost is paid half the cost from the production side and the other half to an external producer and usually the production is carried out under the supervision of the original producer.

The execution producer:

the business is his own and he runs the production for a fee.

There will no longer be government agencies producing targeted work.

Supervision:

It's general supervision.

Technical producer:

He's above the production manager, and there's the director and his assistants, and they're all jobs.

Who interferes with the work, the execution producer or the artistic product?

The original producer at the beginning with the director and the author, but the most important opinion of the director and discussions are done, in the end the public interest is to provide a good work.

The most important issues presented by dramas that address women:

Divorce issues and the court proceedings which resulted in the establishment of the law of "khula" (that women can divorce themselves)

Messages to reform the current situation

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The author should be prioritized and then the director, then the actor.

The reaction between the number of works depicting women and the number of females that work in the industry:

The author is the main component of the work and there is no relationship between the gender of the author and the issues presented about the woman that he encounters because in the end the author should have a talent whether it is a man or a woman and the writer must be aware of the issues of his community.

Refraining from political dramas:

It is only limited for the difficult procedures that are needed to produce them. Before, Safwat al-Sharif was responsible for licenses and the procedures.

Working with modern generations:

Since the industry has changed its order to produce dramatic works, the new generation do not require the cooperation with the old generations despite the presence of big names that are not working now.

9- **Mariam Naoum author and Senarest**

She is the author of: "A Girl called Zat", "Red wax"

"Women's Prison", which are included in the sample study of the thesis.

The impact of the revolution period on the work of the author:

The author is interested in the issues of society and women issues within this society and its social, political and economic implications.

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Mariam confirmed that the political events had a great effect on her works and this appeared in her series “Zat” which depicted how the political events affects the country economically, which in turn, affects the society, and affects every house and thus affects the woman, as in the character of Zat.

The beginnings of the revolution started since 2005 and accelerated till 2010, when “Kfaya” movement started.

In "red wax" , Mariam depicts how corruption affected forensic medicine.

In “the women's prison”, there was no political prisoner, but it had a political climate that affected their economic situation, which was the reason they were put in jail.

Reasons behind the producers and directors avoiding including women in political works

In general, political dramas are very few, even my works are considered social, but they have a political dimension.

And there's no demand for political drama due to the control of censorship.

Dealing with women in politics, like party issues, doesn't exist. T.V. does not reflect the role of women in reality although there is a role for women in the parties on the ground.

During the revolution and the Brotherhood, there was no control because they had a conflict in another area, an entity that existed, and there was no strict control, so there were series that discussed issues freely, which is the best period of 2010-2014. Political and social movement before the revolution influenced creators with the acceptance and awareness of the public.

There were more debates and mobility,

having a passion to look at mistakes not to fall into them again and analyze the situation.

A wave of awareness raised the works of those creators with great interaction of people with those works in an unprecedented way.

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Audience returns to watch dramas after not watching them

Changes in the image of women between before and after the revolution

Before that, woman had the role of assistant(the betrayed wife)

The role of women in these works serves the role of the man the hero of the actual work example (Haj Mutali), in which women are objectified.

Then came the period of women as an effective element with the emergence of a new generation with a shorter cinematic vision.

So there's a space to present the effective woman, not the image of the woman who's been betrayed.

Then it regressed and contracted because of the economic conditions that occurred

The television and film industry had since long ago, made us a role and presence in the Arab world, but now, our role in presenting Egyptian drama has declined.

I hope that Egypt will be present in the tv and film works abroad.

Most of the problems for women who advance in their work

In most of the works the society's vision of that woman and her role that society determines that women's main role is in the house cooking food.

An example of zainat in "Women's prison"

The society's view her as a night girl and a whore, but the reality is that she does not have the economic ability to treat herself as she is ill, so she has to go back to prison to ensure treatment (a social economical political situation that made her work in adultery).

(The woman who killed her husband because she saw him rape her daughter and she was sentenced to death, is this justice?)

Focus on the image of the oppressed and marginalized woman as well as the marginalized men but in the end the man conquers and overcomes his wife and wife conquers her sons and the end when

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analyzing the reasons for the woman there is a man, a husband or brother who suffers from the pressure of society.

The example of a girl who was killed in a crime of honor in the end is social pressure from society on this man who killed her.

The lady is the one who pays the price, she is the one who suffers from circumcision and when she is harassed, she is accused of wearing revealing clothes. Women carry the house responsibility and at the end, she is humiliated from her husband)

Is there a difference if the author is a man or a woman?

- The difference between the female author and the male author is that male authors consider woman's issues as social issues or feelings and do not delve into women's motives behind her actions.
- I think that the topic is related to the method of dramatic plot and the way the characters are presented and handled and the way they are written.
- The female author is concerned with community issues and through raising awareness, the relevant political issues are addressed.

The author sheds light on the social phenomena that needs treatment and the rest is the role of the state. For example, in the series “Under Control”, Mariam raised the issue of women and men addiction , especially since the addicts are women and they were not of the lower class were middle class.

The effect was awareness of addiction treatment and addiction hotline awareness

In “Women’s Prison”, she highlighted the problems of women who are imprisoned because she could not pay her loans due to their poverty and urged people to help release them as they are not criminals.

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The author seeks to deliver messages permanently through her works. "I'm constantly trying to raise the issues that make discussions".

The problems you encounter as a female author:

It's the script and story that impose themselves.

The writer sees that she is lucky and works in her way that she constantly links her issues to social dimensions linked to political situations and everyone who works with her knows the nature of her writing and her intellectual way. She is satisfied by presenting a series every year.

The values that the writer insisted on showing in her works:

The ladies are strong, and in case of weakness, she exercises that weakness of her will, as well as sacrifice. Maybe it's the generosity of her, and sometimes the pressures of society.

Oppression is an external neglect, it's an outsider who overcomes her, but weakness is an internal feeling. The more physically independent a woman is, the stronger she becomes.

If the ladies were weak, they wouldn't have endured the oppression they face.

Which comes first; the story or the hero:

Some particular works are written for heroes. "The red wax" was special to Yousra, "Women's prison" was written for Nelly Karim. But generally, paper is written notwithstanding the hero.

The number of men and women as heroes:

The championships are more men because they have a chance to diversity between action and the role of an officer and folk. Yet, there are some stars imposed themselves on television a long time ago, but in cinema, man is the hero but the tv drama ladies as heroes are about 40%.

The right of the producer to change characters or heroes:

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It rarely happens and never happened to me before, maybe because my ideas are usually complete and integrated. Sometimes the right thing to do is to make requests due to circumstances beyond his control or from censorship.

The Egyptian woman and the reflection of her image in the drama after the revolution:

The usual model of women is unfair, and society still views women unfairly.

In “Zat”, the original story is about the '80s. Mariam had a desire for a drama dating Egypt from 1952 to 2009 and how to transform society and desire in social history and not political and by chance, she was presented by the same novel and therefore the periods were merged because the novel dated till the 1980s only and the series was postponed to 2010, then another year to include the events of the revolution. It represents Egypt in the form of a woman who is Zat and her transformation. If you want to talk about Egypt in the image of a human being, it will definitely be a lady as she represents giving and belonging to the mother's lap as well as oppression that she faces.

Messages to improve the image of women:

- Presenting cases for women's issues
- Revisiting the personal affairs laws and checking their implementation.

For example: Activating the harassment law in case of taking a harasser to the

There must be a good punishment for those who do not enforce the law.

10- Director Amr Abdeen

The impact of the revolution on the series presented about women

- The progress of women in the cinema or T.V. is weaker than the men as heroes.
- Recently after the revolution, the tv drama became sold with the names of women (Yasmin Abdel Aziz, Dalia Al Bahri and Dina) and female heroines

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The problem is that the authors and the writers should be keen to make works for women.

The image of women presented:

The women heroines are much less than the male championship, except for some directors as Mona Nouredine who presented women's works.

After the revolution, there are also women's series like "Zat"

The image and expression of women after the revolution

According to the women's championships written in the beginning, a star is chosen and the work is attributed to her.

This is due to the difference in the market of production and supply and demand so if a women's name is distinctive in the market, works will be written to her.

Due to the market needs, choosing the heroes becomes before writing.

But it is different if the work itself demands a female championship (Jamila Abu Hereed)

The relation between the image of a woman in drama and problems faced by women in drama and in reality:

T.V does not reflect the reality but there are official institutions in the country that support the role of women (the image of interest in women after the revolution differed because of the interest of parties in the country such as the National Council of Women interested in the image of women as well as there are entities that are interested in women works (short films) but television drama needs stars to sell works through them. Women in the revolution side by side with the man through all the events, as well as in the 1919 revolution, it was the man's side.

But the woman is in her strongest form after the revolution .

The image of the woman and the political form of the drama

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- I don't see that there are series so strong that they offer the political role of women except Ghada Abdel Razek's "the first lady", that refers to a political role.
- In presenting women, the director has to present her problems (social, psychological and her relations with others). This depends on the director's ability and strength and enables him to work as a director.
- Definitely, female directors are more aware of the woman's presentation than the men directors. Women directors excelled in presenting women's lives.

The production is involved in changing the story:

Production may interfere with cost reduction and not interfere with drama.

For example, if there are certain scenes in America to be filmed inside Egypt or any alternative.

Are the roles of women more realistic or free after the revolution than before?

It is different, but better of course in the numbers of production that are produced for women and sometimes works are produced with new heroines, which results in variety of images of women.

Women in the series had a political role in exposing corruption:

Some works like "The people of Cairo", "A woman in Crisis", "red wax" are influential in the roles of women in society in a general but not influential as an engine of revolution

Does the role of women in soap operas reflect something specific?

Women are victims all the time and are not the main engine of the revolution. The main driver is the sense of injustice and women are an integral part and not the cause.

Proposals to improve the image of women in drama:

It is required to get closer through research to find out the psychological and personal problems of the woman and the psychological and personal and male imbalance and the lack of respect for her feelings in general.

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The woman is oppressed in general and she needs psychological and personal support especially that the society is patriarchal.

T.V. needs to delve deeper into women's problems (as divorce)

Reflection of women's problems in drama:

We must delve deeper into the problems of women, especially the incompatibility in family life.

Appendix F: Focus Group Discussions Issues

- 1- The development of the image of women in T.V. drama during the time 2010 to 2014.
- 2- The values that appeared in the works selected.
- 3- Women's behavior in the works
- 4- Are social and political changes in society reflected or not in woman's images?
- 5- Is there an actual difference in the portrayal of women (roles- behavior- impact- personality- appearance) after 2011?
- 6- If so what are the points of differences?

Group 1

Ages (20 to 30 years old)

Name	Nada	Menna	Hagar	Heba	Heba	Asmaa
Age	25	23	28	30	21	20
Education	Diploma	Bachelor in Business	Diploma	Bachelor in Business	High school student	High school student
Marital status	Engaged	Not married	Married	Married	Not married	Not married
Youngsters	0	0	1	3		
Work	Works in her family shop	Not working	Not working	An administrative employee in	Studying	Studying

Representation of Egyptian Women in T.V. series

	selling clothes			governmental institution		
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Group 2**Ages (30 to 40 years old)**

Name	Heba	Hagar	Amira	Azza	Hanaa	Samar
Age	32	33	30	39	43	35
Education	Faculty of Agricultu re	Intermedi ate Education	Bachelor degree in Business	Bachelor of Arts	Diploma	Preparatory school
Marital Status	Not married	Engaged	Not married	Married	Married	Divorced
Youngsters	0	0	0	4	4	1
Work	Works in Logistics company	Not working	Works in communication	Teacher	Housewife	Housewife

Group 3**Ages 45 and Up**

Name	Nadia	Amina Fathy	Soha	Monika	Amina Agamy	Mariam
Age	60	45	46	47	52	45
Education	اعدادى	Post graduate study	Diploma	Post graduate study	College Graduate	Post graduate study
Marital Status	Widow	Married	Married	Married	Married	Married
Children	5	2	1	2	2	3
Work	Not working	Housewife	Housewife	Project manager	Works in a civil institution	Psychologist

Appendix G: Focus Group Discussions Script

T.V. series in the sample study classified in the audience's views:

<u>Most viewed</u>
The Doubt Women's Prison A Girl called Zat Zohra and her Four husbands

<u>Medium viewed</u>
Girls Stories With persistence

<u>The Least viewed</u>
Story of Hayat Ostrich Feathers Sister Trez People in Cairo Shobra District

<u>Partly watched</u>

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<p>The first Lady</p>

<p>The Minister's Case</p>

<p><u>Not watched</u></p>

<p>Without mentioning names</p>
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<p>Sealed with red wax</p>

<p>A Woman in a Crisis</p>

<p>Works that audience in the study sample likes most</p>
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<p>The Doubt</p>

<p>A Girl called Zat</p>

<p>Women's Prison</p>

<p>With Persistence</p>

<p>Girls' Stories</p>

1- The Factors that the study sample audience liked the most in T.V. series:

It is important to find out the most significant factors that women audience appreciates in any series and what they like most in their favorite Soap Operas. Participants in the focus group pointed out a number of factors that attracted them in the works of the study sample as, for example in "The Doubt", they liked the story of the series, the ideas and theme of the series, dramatic plot of the series, the costumes of characters. They stressed the importance of the work

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that presents a lesson in the end of the series; that every character gets his own punishment or reward due to his or her actions.

In “A Girl called Zat”, which is the most liked by audience for its idea of documenting the events of a woman's life in the 1970s and later, depicting the struggle of generations between mother, sons and grandmothers and presenting the difference between the dreams of girls and what they get in real life. They liked the presentation of the model of a working woman who takes care of her home, her children and her husband and carries responsibility in all the situations and difficulties of life and the monitoring of political events through the heroine’s work in montage of television films. It portrays the impact of the general situation in the country on the behaviors of its citizens. (for example, the period of the emergence of the Brotherhood that is reflected in the way Zat dressed)\

In “Women’s Prison”, they liked the role of a woman who is looking for her rights and the success of the heroine in attracting the sympathy of the public.

Some also highlighted that they are attracted by the story and intrigues in “With Persistence” in which the woman plans to take her revenge and defend her rights

Also, the value of friendship is much appreciated in “Girls Stories” that is presented through the relation of the four girls and their attachment to each other in all situations and occasions and how they face their problems together

Other values as promoting citizenship, sisterhood and accepting others and the theme of the series “Sister Trez” in facing and fighting terrorism are also liked by audience.

Other things they liked in “Zohra and her Five Husbands” is the heroine’s strong character and her self-confidence despite the criticism from all people and the depiction of her life journey from poverty to wealth and her insistence to reach her goals.

2- The Factors that the audience did not like in the series:

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Audience resent use of bad language and bold expressions and the extremely exaggerated performance and customs of the heroine to appear sexy which made her looks fake as in Zohra's character in "Zohra and her Five Husbands". They commented that the heroine's quick change from poverty to being rich makes the idea of the work unrealistic and more like fiction. Zohra's moving from one man to another made her a perverse, strange character, unaccepted from society since the series was presented in the time before the revolution when people were more conservative in their adherence to customs and traditions. Moreover, they criticized the drop in some essential legal facts in the dramatic plot as not having her divorce document before getting married for the second time. Using bad language is also criticized in "women's Prison" and the Audience also criticized the increased number of the Scenes of Prostitution that are not compatible with the Egyptian women's conservative nature. (Dalal and Zenat) They didn't like scenes of women practicing excessive violence (when Reda burnt the girl alive)

One of the participants pointed out that the series "The First Lady" was not successful from the first moments of its presentation because of the heroine's embodiment and imitation of Suzanne Mubarak, the wife of the deposed President Mubarak as it reminds them of unjust heritage of presidency, so people did not like the idea of the series from the start.

3- The values that are reflected in women's characters that affected audience after watching their preferable T.V. shows

The vast majority of participants, despite their different age and different generations, confirmed that there is no real value at present provided by the heroines of T.V. dramas after the 2011 revolution, except in a small percentage of those works, for example: "A Girl called Zat", the value of sacrifice for the welfare of the family is depicted in the traditional sacrificing conservative Egyptian woman, that cares for her household, husband and children.

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In “Girls Stories”, some of the participants explained that they were influenced by some values that are highlighted in this show; raising the value of friendship and solidity with friends and standing side by side with each other. No matter what the situation or circumstances, they face their problems together.

While other participants claimed that they were not influenced at all from watching their favorite series as they just consider it as something entertaining. At the same time, they confirmed that the emergence of bad models of women in the dramas causes the imitation of those models and the decline of the morals of the present and future generations.

4- Problems that face the women figures in the series

All participants unanimously confirmed that the vast majority of dramas show that the biggest problem facing women in these dramas is financial hardship and the need for money that drives them to work in prostitution or dancing to ensure the sympathy of the viewers.

Woman is shown as a commodity, selling her body for the sake of money. Another problem is the exposure to psychological harm and physical violence (beatings) as well as husband’s betrayal, which becomes a common problem in most T.V. series.

5- The influence of the political and social changes caused by 2011 revolution on the image of women on T.V.

The vast majority of participants in the focus groups agreed that the roles of women are incompatible with women’s social gains after the 2011 revolution where the proportion of working women increased. The political engagement of women and the troubles that working woman are exposed to are not presented in T.V. dramas. On the contrary, most T.V. drama now presents figures of striving women who become whores or do illegal or unethical actions in order to afford herself or her family or to gain more money and become rich.

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Only bad figures of women are presented now so as to attract audience, even when woman is presented as a Minister in “ The Minister’s Case” , she is portrayed as a cheating woman who gets involved into many affairs.

6- Roles of women before and after:

Participants in the focus groups agreed that Egyptian women’s image in T.V. drama has deteriorated in the works following the revolution in comparison to women’s image presented in the works before. This is relevant in the various roles of women; as a mother, as a wife, as a daughter, as a friend... etc.

Comparison of the roles and images of women in the works before and after the 2011 revolution

The Role	Before Revolution	After Revolution
As a Mother	Women’s role as a mother who adheres to the customs, traditions. She was depicted as the ordinary simple Egyptian woman who cultivates values in her children, which is similar to the real Egyptian mother. She rarely leaves the house, and mostly doesn't work	The mother is depicted as liberal and unconservative in behavior and appearance (clothes, make up, etc.) She is more interested to have fun and go out with her friends rather than staying with her children which puts them into a lot of problems, as well as the liberal raising of children, which has become a problem affecting the upbringing of children in society. This current image is totally different from the majority of Egyptian mothers in reality. It is found in a very

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		small scale of society and not very common.
As a wife	Women were presented as a giving, helpful wife, who brings up her children and helps her husband, even in the case of his death or separation, she carries full responsibility.	<p>A malicious wife who intrigues and cheats or uses her beauty in exploiting men to gain money.</p> <p>Drama, after the revolution focuses on the model of the cheating woman and images of addiction and betrayal related to women and highlight it as if it were a natural act (as if there was a revolution in the drama itself, a rebellion against the current situation and the old stereotypical image of the woman who is always betrayed and oppressed so the result is that she is either psychologically destroyed and depressed or she resorts to revenge)</p> <p>The first and second wives are stereotyped in most of the Egyptian drama as the second wife is usually presented as a pretty coquette lady (mean most of the times) that possess a sexy body shape and</p>

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		wears sexy clothes. The husband marries her for having fun and enjoying his time while his first wife is presented as a normal lady who cares for her house and children and sometimes doesn't have much time to care about him so he marries another woman to whom he is attracted to.
As a student		The role of the open university student and the open friendships between youth. More freedom in portraying the relationships between university boys and girls which may lead some girls to imitate the girls of university. Also, another model is more frequently presented; the young girls who are smoking cigarettes or hash and drinking alcohol.
In general		After the revolution, women using bad language become frequent, women smoking, women taking drugs, women cheating, etc. All these bad images of

		<p>women are prevalent in T.V. drama after the 2011 revolution.</p> <p>Models of the Egyptian lady as drinking alcohol and drugs and immerses in prostitution and dancing provide a bad image of the Egyptian lady.</p> <p>The fastest way for women to gain money and fame is to work as a dancer or in prostitution.</p> <p>Over-openness in performance, words and revealing clothes. (for example, the sleeping gowns, especially Ghada Abdel Razek) (In the series “Girls Stories”, boys and girls kiss and hug each other which is against Egyptian traditions)</p>
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As a mother, she was depicted as the ordinary simple Egyptian woman who cultivates values in her children, which is similar to the real Egyptian mother. She rarely leaves the house, and mostly doesn't work. But after the revolution, the mother is presented as liberal and not conservative in behavior and appearance (clothes, make up, etc.) She is more engaged in her life, interested to have fun and go out with her friends rather than staying with her children which puts them into a lot of problems.

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Audience in the focus group sees that this current image is totally different from the majority of Egyptian mothers in reality. It is found in a very small scale of society and not very common.

As a wife, most wives in the works before the revolution were presented as supportive and helpful to their husbands. This image has changed in the works after as wives become malicious intrigues and cheats or uses her beauty in exploiting men to gain money.

They noted that T.V. drama, after the revolution focuses on the model of the cheating woman and images of addiction and betrayal related to women and highlight it as if it were a natural act (as if there was a revolution in the drama itself, a rebellion against the current situation and the old stereotypical image of the woman who is always betrayed and oppressed so the result is that she is either psychologically destroyed and depressed or she resorts to revenge)

The second wives are stereotyped in most of the Egyptian drama as she is usually presented as a pretty flirting lady (mean most of the times) that possess a sexy body shape and wears sexy clothes. The husband marries her for having fun and enjoying his time while his first wife is presented as a normal lady who cares for her house and children and sometimes doesn't have much time to care about him so he marries another woman to whom he is attracted to.

As a student, females become more open and free as they enter into open affaires with boys, which was not common in the works before. Also, the presentation of young girls who are smoking cigarettes or hash and drinking alcohol appears more after the revolution.

Audience agrees that, in general, after the revolution, women using bad language become frequent, women smoke, women taking drugs, women cheating, etc. All these bad images of women are prevalent in T.V. drama after the 2011 revolution.

7- Suggestions of participants of the focus groups:

In order to enhance women's image, appreciation and respect are needed for the works that address women, her feelings and her problems. T.V. makers should get out of the stereotypical depiction of women that sheds light on her body. Audience should not encourage actresses to be physically exploited by producers and forced to wear naked clothes or else they are marginalized, which do not represent society in reality. Drama should highlight the role of the great woman in raising children without victimizing her. It should focus and monitor women's fatigue in raising and caring for their children. Drama makers should avoid the frequent presentation of the bad odd models of women and women who betrays and cheats and intrigues which may result in men's loss of trust in women in the real life. They should evade from portraying women's relations with each other as full of intrigues and jealousy and focus on real appropriate female models that reflect society. Finally, the researcher noted a gradual reluctance from female audience to watch T.V. dramas and their tendency to watch Indian and Turkish drama where the place of mother and woman is preserved. And in the case of watching Egyptian drama, comedy is preferred

Appendix H: List of References for Validation

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