WOMEN IN POST REVOLUTIONARY EGYPTIAN CINEMA: FEMALE CENTERED FILM PLOTS (2011-2018)

A Thesis Submitted to
The Department of Journalism and Mass Communication

in partial fulfillment of the requirements for
the degree of Master of Arts

By: May M. Kamal

Under the Supervision of Dr. Ronnie Close

May 2019
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ABSTRACT

The American University in Cairo

Thesis, Master of Arts, Department of Journalism and Mass Communication

Title: Women In Post Revolutionary Egyptian Popular Cinema (2011-2018)

Author: May M. Kamal

Research Advisor: Dr. Ronnie Close

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This thesis investigates the portrayal of women in post revolutionary Egyptian female centered film plots. Following the increase in the social status of women in Egypt as evidenced in the number of women involved in the governmental decision making positions such as the higher participation of women in the Parliament and at ministerial levels. This study explores the representation of women in contemporary Egyptian film. From the literature review, prominent features of female character existing within patriarchal film culture were identified. These characteristics of male dominated female representation include but are not limited to, the representation of women as social roles rather than independent subjects, concealment of femininity, lack of labor autonomy, and a conflicting mother – daughter relationship. In order to determine whether contemporary film culture is aligned with the social progress made by Egyptian women, the deduced schemes of representations were considered the primary frames that the researcher inspected within the films. This inspection was processed through a qualitative content analysis that inferred the continuous existence of the male domination frames. The content analysis was conducted on eleven female characters that played leading or major supporting roles in the five films identified as having female centered plots and produced between the years 2011 and 2018. The choice of qualitative content analysis was made for the purpose of identifying the encoding of women representation. For the decoding of the depicted frames, this thesis conducted an experimental survey on a small sized voluntary sample of female respondents in order to fill in the literature gap and explore the Egyptian female spectatorship’s perception of the female characters depicted. The questionnaire further aimed to identify the potential connections between the general perception on women representation in Egyptian cinema and their perception on the film Asmaa in specific. The contrast between the results obtained from the content analysis and from the experimental surveys highlighted that representation of women in contemporary Egyptian popular cinema has not evolved in alignment with the attained social progress exhibited in society.
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1. Introduction

Cinema is considered an integral part of Egyptian cultural identity. Egypt developed the first Arab-speaking film industry in the Middle East and North African region. This Egyptian film culture became a mixture of Hollywood inspired themes adapted to the local traditions and taste, in order to appeal to a Middle Eastern audience (Poulet, 2013).

The first Egyptian full-length feature film produced in Arabic *Laila* was produced in 1927. *Laila* was a melodrama that told the story of a love triangle between Laila, Rauf Bey and Ahmed (Withall, 2014). Laila sacrifices the wealth and security offered to her by Rauf Bey to follow her love for Ahmed. The end of the film depicts Ahmed abandoning pregnant Laila for another woman (Orfi, 1927). A dissection of the primary elements of Laila sets the tone for this thesis, these include: First, the depiction of male driven feudal social order as the dominant social order. Second, Laila is a female character pivotal for the development of the film. Third, the patriarchal antagonism against the representation of the female who actively chooses love over wealth and power. This thesis will examine these aspects within the contemporary Egyptian cinema to inspect equity issues in the representation of women.

From a social standpoint, popular cinema is reputed to reflect the dominant ideology within a society, as it serves as a tool to document, reflect and disseminate the hegemonic cultural changes. Film theorist Gilles Deleuze summarizes this by stating, “The great cinematic authors could not only be compared to painters, architects and musicians but to intellectuals as well.” (Messnaoui, 2014, p.196). Since the 1960s, Egyptian popular cinema, in specific, is believed to be used by the political
regime in power to control the dominant ideology. This belief originated with Nasserist’s nationalization of the film industry. Gamal Abdel Nasser’s re-organization of the public film sector jeopardized the roles of the private production and independent filmmakers, which led to their abandonment of the country to seek freedom of expression asylum in other neighboring countries (Shafik, 2015). Despite, the improved status of filmmakers, the belief that the ruling regime still possesses a hand over the cultural productions persists. This belief is reinforced by the increasing presence of censorship over Egyptian cultural production that serves to “act as a guard between art and culture” (Mansour-Ille, 2012, p.2). Hence, the presumption that the changes applied in society following the January 2011 revolution would be depicted in popular cinema as a means to both document and familiarize the wider audience with the social changes in motion.

The 2011 Arab Spring presented Middle Eastern women with a podium to discuss and reclaim female presence on the public stage of decision-making. The full exploitation of opportunities of female solidarity and storytelling resulted in major social conditions improvement for Arab women that resonated beyond the 2011 Middle East and North Africa revolutionary countries. Female solidarity was evidenced in Hanin Barazi’s analysis of women in Tahrir Square, as she demonstrates the special nature of female union as part of the development of feminist movements in Egypt, following almost sixty years of state sponsored feminism. She notes the special characteristics of the young, diverse background and social classes of women who stood together to revolt for a reform of the social order (Barazi, 2017). Despite the criticism of this union as feminine rather than a feminist movement, for its demand of comprehensive social justice instead of focused on women’s issues in society, the gains for Arab women movements cannot be disregarded (Barazi, 2017).
For Egypt, Nathalie Bernard-Maugiron, Research Director at the French National Research Institute for Development (IRD), notes the 2014 improvement of Egyptian women status by the adoption of the new Constitution and the introduction of penal laws against sexual harassment. The new Constitution refined the state’s responsibility to ensure gender equality through adequate representations of each in the public functions, such as the parliament. In addition, it re-emphasized the state’s duty to protect women against all forms of violence (Bernard-Maugiron, 2017). Even though the application was gradual, over the following four years Egyptian society witnessed an increased number of female Parliament representation to ninety, representing fifteen percent of the total parliament seats (Khairat, 2019). In addition, in 2018 six female ministers occupied seats in cabinet and additional two candidates were appointed in 2019 (Khairat, 2019).

This national rise of female empowerment is a result of the unprecedented volume of social mobilization during the Arab Spring, according to Kalthoum Saafi Hamda (2017). She affirms that the mass schooling, access to employment, and elevation of women’s cultural level enabled them to bring forward their call for women’s right as part of overall individuals’ rights in the society through solidarity despite political differences during the revolution. This granted them international recognition of leading women figures from different Arab countries such as the Yemeni Tawakol Karman who was awarded the Nobel Peace prize in 2011 and the Tunisian Bochra Bel Haj Hmida who was awarded the Anna Lindh prize in 2014 (Hamda, 2017). The comprehensive demands for freedom of expression, investment in the public sphere and active participation in political life resonated across the Arab Nations and affected conservative countries such as Saudi Arabia. For instance, in Morocco, Saudi Arabia, and Algeria, basic social change was implemented. In 2011, Morocco adopted
a new Constitution that matches the United Nations recommendations of best practices that ensures male and female equality. Saudi Arabia granted women the right to vote and representation in the elections as well as authorizing feminine sport in private schools. In 2014, Algeria adopted a new labor law that prohibits sexual and moral harassment in the workplace (Hamda, 2017).

This thesis will examine the portrayal of women in post revolutionary Egyptian cinema. In order to inspect the current status of female representation film in light of the social progress detected within the Egyptian society. With the assumption that social progress is driven by a culture women empowerment that would have been translated in film production, this research will investigate the presence of traditional female framing roles in contemporary Egyptian films with female centered plots. Furthermore, it will explore female spectators’ perception of the identified frames in order to explore the connection between the encoded schemes and the decoded concepts from an all female focus.
2. Literature Review

The aim of this literature review is to explore how archetypal women are represented and framed in contemporary popular Egyptian Cinema through the lens of prominent feminist theoretical groundwork. Prominent scholars such as Laura Mulvey and Ann Kaplan have laid out the foundational ideologies through which female depictions can be understood. Mulvey’s original theory shed light on dominance of the male gaze in mainstream film within patriarchal cinema. She identifies three aspects to the male gaze: a voyeuristic camera, an objectifying protagonist and finally, the mirroring spectator. For Kaplan, the gaze was not limited to the visual aspect but it is further extended to the ideological construct of the narrative and the characters depicted. Therefore, she further advanced Mulvey’s foundational theory by building on it definitions of various forms of male supremacy promotion in patriarchal dominant film narratives. These forms include but are not limited to attempts to conceal female sexuality either through an adoring and loving scrutiny or through misogynistic extremism. As a female only trait, motherhood was additionally discussed as depicted traits differ from biological nature.

Even though Mulvey and Kaplan’s primary research field was concentrated on Hollywood and major Western productions, their conclusions have also been investigated in Egyptian Cinema. Renowned film scholar Viola Shafik has produced one of the authoritative academic books documenting Egyptian cinema history and culture. In 2015, Jacinthe Ahmed Assaad followed suit with the production of her Ph.D. thesis, in which she discusses the feminist plural discourses within contemporary Egyptian cinema. Therefore, this literature review bases its exploratory work initially on Mulvey’s male gaze theory to shed light on the patriarchal hegemonic power contained within of popular Egyptian film discourses, aided by
Kaplan’s identification of major characteristics of representation of women. The critical analysis by distinguished Middle Eastern feminist scholars and sociologists will be fused with the works of film scholars Shafik and Assaad to provide a defined cultural interpretation needed to address the representation of women in Egyptian cinema. This approach will help validate an alignment of female representation in Egyptian cinema with the concepts and arguments deduced from Mulvey and Kaplan’s theoretical work.
2.1 Foundations in Male Gaze and Psychoanalysis

In her seminal essay *Visual Pleasure and Narrative Cinema*, Laura Mulvey argues that the interpretation of women in popular cinema is subconsciously patriarchal in nature. In her definition of patriarchy, Mulvey refers to the Freudian psychoanalytic theory in which women are identified as the ‘male other’ (Mulvey, 1992, p.267). Consequently, a woman’s role is only recognized in relation to the presence of man, therefore, women are clearly bearers rather makers of meaning.

Mulvey explains that the appeal of cinematic art lies in its ability to activate spectator's scopophilia and voyeurism (Mulvey, 1992). Scopophilia defined as a sexual pleasure in looking is actuated by the setting of cinema: the dark room, the control of the spectator's gaze by the apertures of the camera and the projector, and the fact that at display are moving images instead of static art or live actors (Kaplan, 1990). In addition, Mulvey elaborates that Freud's scopophilia is encouraged through camera movement focusing on human form, lighting, and the notion of film as a sealed world that unfolds to spectators within the darkness of the auditorium (Mulvey, 1992). According to Mulvey, this scopophilic contact between spectators and the female form connotes a form of male fantasies, especially with an emphasis on female passiveness vis-a-vis active male characters and the limiting of female influence on what she provokes rather than her individuality (Mulvey, 1992). Equally, voyeurism explained as "the erotic gratification of watching someone without being seen oneself" (Kaplan, 1990, p.14) is activated for the spectators. Mulvey explains that this is due to the fact that the cinema gives them "the illusion of looking into a private world with a focus on the female body form and the identification with male protagonists" (Mulvey, 1992, p. 269).
Mulvey identified three main looks played in dominant cinema for the purpose of generating the mentioned spectators' pleasure (Mulvey, 1992). She explains that these looks are created based on cultural definitions of sexual differences. The first one is within the film itself where men look at women. The second is the spectators' self-identification with the male on the screen and hence, look at the women and the third is the camera's gaze with focus on the female as the object (Kaplan, 1990). Therefore, the objectification of women is rather evident in Mulvey's elaboration on the male gaze effect that is compounded in the film text, the inclusion of the spectator and the camera positioning and movement. Therefore, Mulvey argues that the form of the film itself is tailored to portray the view from a male perspective and thus, women are identified as objects being looked at (Mulvey, 1992). Mulvey goes on further to explore that despite the limited scope of this definition, it is helpful for Feminist scholars to study patriarchal aspects of the society, as it will allow them to adequately develop the tools needed to challenge the dominant mindset and disseminate an ideological change to representation of as women as independent individuals (Mulvey, 1992).

One of the main criticisms to Mulvey’s male gaze theory is the lack of consideration to female spectators and their perception and reaction towards the portrayed image of women in film. A criticism that Mulvey embraces in her 1981 article Afterthoughts on Visual Pleasure and Narrative Cinema; she explains that the masculinization of the spectator is a point of view supported by the long-standing patriarchal traditions and Freudian psychoanalytic theories. Therefore, Mulvey claims that their initial arguments were independent of the actual sex of the spectator (Mulvey, 1981). Mulvey concurs with Freudian use of masculinity as a traditional and conventional approach to analysis as inherited from folk storytelling, of male fantasy,
experience, and adventure and female’s passive waiting and daydreaming. She further explains that Freudian feminine is not meant to identify a different but rather a dichotomist opposite to masculinity (Mulvey, 1981). Consequently, when the female spectator is capable of identifying with the active powerful male hero, she is, in fact according to Mulvey, reverting back to her own lost phallic stage before succumbing to the passivity of the feminine (Mulvey, 1981). Mulvey discusses issues raised by female protagonist and female spectator, namely whether the female pleasure is carried along or deep-rooted and how the text corners female characters into expectations of melodrama. Consequently, she argues that the female spectator is left with one of two options either to feel left out and unrelated to the represented pleasure or she may identify with the more powerful position and finds her pleasure in identifying with the masculinity embedded in the narrative (Mulvey, 1981). Mulvey focuses on popular narratives representing female protagonists with difficulty in achieving a sexual identity, in which they are not able to fully become who they are nor adhere to the socially accepted rules of patriarchal society.

To clarify her stand with the contradiction as presented by these two scenarios, Mulvey relied on Freudian theory to explain the resistance of her female spectator. Traditionally the female spectator is tempted to identify with the male protagonist, which regresses the female spectator to the pre-Oedipal phase of her development before femininity imposes its straightjacket of passivity the female, therefore, operates a “trans-sex identification” as she oscillates between masculine fantasies and passive femininity (Mulvey, 1981, p.125). Therefore, current patriarchal discourse does not have a place for the active female viewer; instead, she has to compromise by accepting to only borrow masculinization.
In *Women and Film: a Discussion of Feminist Aesthetics*, Judith Mayne expressed her disaccord with the notion of lack of place for female spectators. She argued that women are a spectacle both in everyday life and in film, in turn passive spectators. As film spectators, women are caught up in a complex relation of desire and identification with the female figure in a film that cannot be summarized in binary representation (Citron, 1978). Therefore, the relationship therefore between female spectator and screen cannot be straightforward and cannot follow the dichotomist separation of the active male/ passive female as proposed by psychoanalytic theorists (Citron, 1978). For this reason, the female figures may have powers over the female spectator, which exceeds the intended plot structure (Citron, 1978).

In agreement with the limited consideration for female spectator pleasure, Mary Ann Doane examines the film productions targeting female spectators. Even though Doane, reproaches the notion that women’s film or woman’s picture is possession of women only and the expectations that the terms address are dictated by the presence of a female spectator. She questions the possibility of identifying the female spectator within the dominance of patriarchal social frame (Doane, 1981). She argues that film narratives are constructed on the basis of illusionary fantasies of the female spectator who is anticipated and constructed by the filmmakers. Especially as these women display an obsession with the female psychical mechanisms such as masochism, hysteria, and paranoia (Doane, 1981). These traits associated with the female protagonist’s story are made visible through camera frantic movement and attempt to manifest the severity of the repression in the violence behind it. Furthermore, Doane criticized Mulvey’s attachment to Hollywood productions limited to male protagonists, who are constructed in a complex manner so as to
reinforce the ego of the male spectator. For that reason Mulvey disregards the attempts of woman’s cinema to reinstate itself by presenting a mirror image of the male dominant discourse, through female protagonists instead of male (Doane, 1981).

Doane further claims the existence of duality for the female spectator who is more likely to identify with the masculine gaze and also identifies with the female protagonists in the subordinates’ need to be desired (Doane, 1981). She explains that this approach feeds the female appetite towards an attractive image and then creates an anchor in material possessions and hence, creating the ultimate commodity supporting both capitalism and fetishism.

In addition, this association helps to reinforce the notion of desirability as a function of economic success (Doane, 1981). According to Doane, patriarchy is a frame within which the female spectator is expected to assume the role of the male with ‘phallic power of the gaze’. She explains the female spectator looking at the protagonist would need not only to look at the female actor as a man but would also need to mirror back the need to be desirable. This duality between identification is a strategy enabled by narcissistic tendencies, according to Doane. She explains that a pleasurable looking experience for the female spectator is a combination of identifying and mirroring desire. Without some narcissistic tendencies Doane claims the female spectator would not be able to cross the bridge and feel pleasure, a matter that is not required from male spectators as their pleasure is already aligned with the film (Doane, 1981). Moreover, the female spectator faces a dilemma in having to choose between full acceptance and desire to duplicate the traits of the female protagonist. Otherwise, she would have to completely reject the represented female figure. From Doane’s perspective, the female spectator ability to identify with the male protagonist and the female objectified on the screen creates a confusion as she
finds herself unable to fully embrace the male’s active power as it is used to objectify other females. Therefore, female spectator’s pleasure is burdened with a difficult choice. This is another requirement that the male spectator is exempted from, as it is implied that he will be able to balance his belief and knowledge (Doane, 1981). Hence, female pleasure is conditioned by a compromise.

From a different perspective, in her book *Women’s Genres: Melodrama, Soap Opera and Theory*, Annette Kuhn argues that the study of television spectatorship is a more accurate way to determine the characteristics and demands of female audience, for the reason that the film’s female spectator is pre-constructed by the narrative alone with a complete disregard to the socially constructed female identity (Kuhn, 1984). Therefore, Kuhn argues that the best way to study the female audience is through a combined school of thoughts that examines the real-life female spectator with it's overlapping social, economic, historic constructs in addition to the narrative's imagined female personae (Kuhn, 1984). Kuhn’s call to contextualize the study of spectatorship within the societal setups is in line with the modern approaches to feminist theories as explored by Sangita Gopal. In her article *Feminism and the Big Picture: Conversations*, Gopal attempts to detect the current status and the evolution of the field of feminist film field through a summary of interviews held with various contemporary academics in the field. She deduced a consensus of the dependency of feminist media studies on various interdisciplinary fields including real life experiences (Gopal, 2018). Gopal highlights that the early critical feminist perspective are considered as essential in the establishment of media studies due to diverse nature of its topic. Moreover, the emphasis on difference rather than equity left room for minorities’ studies to take place (Gopal, 2018). Therefore, the progression for feminist media studies as a standalone field lies in its ties to real life
experiences and making visible the structures of societies driving the difference initially studied and observed (Gopal, 2018). In his article *Destroy Visual Pleasure: Cinema, Attention, and the Digital Female Body*, William Brown analyses the modern day digitalized representation of female protagonists and argues that despite the technological advances, the patriarchal principles of gaze still dominate popular cinema discourses. He claims that the increased exposure to various screen forms and individuals’ high dependency on them, led to increased focused on attracting audience’s voluntary and involuntary attention (Brown, 2015). Brown highlights that cognitive studies have shown that female facial features are considered as the most attractive to attention. Hence, he highlights that even in modern action film with female protagonists, the persistence in highlighting these physical features is a reminder of the classical patriarchal representation. In fact, Brown claims that the technological advances are used to enhance representations of women as “figures to be looked at” even if the protagonist is depicted as an active heroine in the narrative (Brown, 2015, p.63). Furthermore, instead of being celebrated, the activeness of this female protagonist is always restrained by attributing to her a hard to understand, complex character and unhappy lonesome endings (Brown, 2015).
2.2 Caged Women with Patriarchal Cinema

In her book *Women and Film: Both Sides of the Camera*, Ann Kaplan provides an introductory guide for non-film scholars to understand contemporary Feminist theories through a demonstration of theoretical application on selected Hollywood productions versus independent feminist film productions. She elaborates on Mulvey’s gaze theory by clarifying that within a patriarchal context, the male gaze “is viewed as dominating and repressing women through its controlling power over female discourse and female desire” (Kaplan, 1990, p.35). Therefore, Kaplan defines a series of male domination characteristics within the patriarchal dominant cinema discourse.

Kaplan identifies that sexuality is depicted as a major threat to patriarchal authority. Thus, film narratives aimed to completely conceal female’s sexuality and/or retaliate against it. Kaplan sheds light on a variant of the male gaze that has for purpose to diminish the threat of women's sexuality over patriarchy. She explains that this form of male gaze is represented through incorporating the women in men's attire so that the true female fades and rendered as she now is in image to male (Kaplan, 1990). However, Kaplan claims that this approach sometimes backfires as patriarchal narcissism appeals to the female spectator and creates a female-female bonding that challenges patriarchal domination (Kaplan, 1990). Consequently, dominant film narratives resorted to the creation of a defying strong female character to be utilized as a mean to destruct the appeal of female sexuality. According to Kaplan, this is achieved through the physical and moral destruction of these femme fatale figures in reprisal of openly expressing and embracing their sexuality (Kaplan, 1990). She attributes this form of dominance to the film noir genre. As film noire narratives represent women as femme fatale, in the beginning portrayed as a strong female
model who is both desired and feared by men. However, the threat of her sexuality projects hostility towards the female image (Kaplan, 1990). Consequently, the narrative usually brings her fetishism under control through heterosexual marriage and her end is depicted as sickness, poverty or murder (Kaplan, 1990).

Even though female sexuality is fully expressed, they are represented as malevolent traits that granted male protagonist the full moral right to destroy the depicted female character (Kaplan, 1990). According to Kaplan, patriarchal retaliation against expressed female sexuality is taken to a violent extreme, as evidenced in popular cinema with an increasing number of women represented as being raped in the films of the early 1970s. Kaplan attributes this phenomenon to increasing misogyny towards the “radical cultural changes resulting in a loosening of rigid, puritanical codes and encouraging the women to take possession of their own sexuality” (Kaplan, 1990, p.7). Therefore, under patriarchy, men are given the right to punish women for their sexual openness that can no longer be designated as evil or immoral and thus allows male dominance to continue to prevail (Kaplan, 1990).

In film, patriarchal authority is not only expressed in violence. Kaplan highlighted another variant of controlling male gaze, which she refers to as the adoring gaze. She explains that this loving male controlled look carries with it both economic and social supremacy, resulting in demanding authority over women (Kaplan, 1990). Both economically and sexually vulnerable, women are represented as in need of the protection of certain men against their vulnerability to other men (Kaplan, 1990). Thus, film narrative depict the loving and caring male figure advising the female protagonist away from individuality and towards the protection of the patriarchal social order, in which only he would be able to provide protection and stability. Kaplan claims that represented women must sacrifice their desires to the
males in order to preserve the patriarchy through submitting herself to its law. Moreover, any attempts for independence would cost the woman her fulfillment (Kaplan, 1990).

Kaplan underlines the repression of motherhood within film narrative as another form of male control. She claims that the intended alienation of the mother, her retreat to silence and marginality of her roles in dominant cinema is a patriarchal retaliation against women's reactions towards conventional bourgeois structures (Kaplan, 1990). Therefore, the detailed analysis of the constructions of the roles of mothers in dominant cinema would reveal a tendency to reject motherhood. Furthermore, Kaplan highlights that not only are mothers put to question but also the mother-daughter bond is represented as troublemaking as it is considered a type of female bonding that challenges the patriarchal dominance. Consequently, by undermining the mother-daughter relationship, patriarchy is able to disseminate male supremacy (Kaplan, 1990).

Adrienne Rich, the prominent feminist essayist, further discusses this topic in her book *Of Woman Born* (1995). Where she addresses Kaplan’s two reproaches of patriarchal representation of women. First, she highlights two different definitions between the terms ‘mothering’ and ‘motherhood’ (Rich, 1995). Second, she discusses the mother-daughter relationships and the patriarchal implications by portraying a fragmented relationship between them (Rich, 1995). This distinction between mothering and motherhood is considered to have provided an important analytical tool for feminist scholars to decipher motherhood within a patriarchal institution as well as detect the means to empower mothers to resist against (O'Reilly, 2017). Rich explains that motherhood can be read as patriarchal; male used term to refer to the ever nurturing, sacrificial mother figure. The term is often used within an oppressive
and limiting context that disrobes the woman from any other feminine attributes, except the nurturing link with her child (Rich, 2015). While mothering is a term used conservatively in dominant narratives and refers to women's actual experiences as mothers. She states that it is a term defined to empower women that encompasses more than the biological reality, but rather the overall multi-layered subjective experiences of females as caregivers with their proper subjective needs, demands and aspirations (Rich, 1995).

In the Egyptian cinema, Viola Shafik was able to detect similar patriarchal patterns as she analyzed female’s representation in her book *Popular Egyptian Cinema: Gender, Class and Nation*. She notes a trend of polarization impacting women roles in Egyptian cinema where the narratives present a constant struggle forcing the heroine to choose a side compatible with the prevailing patriarchal social order. These roles are presented on opposing extremes of social acceptance, where a woman’s choice of one will determine her perceived social status and the social respect of the audience. These challenges include but are not limited to a choice between a professional career and more traditional gender roles, a question about morality versus profession. In addition expectations that women are constantly willing to sacrifice, a representation of conflicting mother/daughter relationship and a tendency to resort to magical practices in the resolution of their problems.

According to Shafik, the 1970s Egyptian film narratives witnessed a deliberation on women's personal status in society as progress in the feminist discourse in Egyptian cinema (Shafik, 2007). This is due to the film narratives representation of women as victims of patriarchy while representing the heroines as agents of change combatting the unjust patriarchal imposed rules and regulations in society (Shafik, 2007). Shafik believes the constant display of women’s struggles in
the cinema had a direct linkage to the changes in political decision-making. For example, the introduction of *Khul’* (woman’s right to divorce) in Egyptian family law in 1979 was introduced following the social awareness raised by the popular film *Oreedo Halan* (I want a solution). According to Shafik, the repeated emphasis on female impotence was a driving factor that increased public awareness and brought feminism issues into the public agenda. Yet, she attributes this conscious awakening to a patriarchal instinct. She explains this by stating:

> We could take the argument further and say that cinematic misery feminism represents in its essence a paternalistic view that positions women as objects of male power, in other words as victims of society, patriarchy and so on, thus negating actual (even if relative) female abilities to negotiate their position and induce change (Shafik, 2007, p. 136).

Similarly, Jacinthe Ahmed Assaad concludes similar ideas to Shafik's through her analysis of modern Egyptian Cinema, published in her Ph.D. thesis *Feminine Plural: Representations of Vulnerabilities and Vulnerabilities of Representations Narratives of Women in Contemporary Egyptian Cinema*. Even though she establishes the restricted binary within the representation of women’s subjectivity, she attempts to negotiate the weaknesses of the principles on which these dichotomies were constructed. Consequently, Assaad sheds light on the need and possibility to renegotiate them for the accurate portrayal of women as active self-determining subjects in society (Assaad, 2015).

For Assaad, women’s storytelling of their experiences plays a pivotal role in shedding light on real life through representation in film. In fact, she argues that sharing female stories is an essential tool to combat socially constructed and imposed silence on women's submissive expectations (Assaad, 2015). To support her hypotheses, Assaad analyzes renowned contemporary feminist Egyptian films, in
which the narratives revolved around giving voice to different women to share the stories of how they challenged the status quo against societal expectation (Assaad, 2015).
2.3 Veiling Women’s sexuality

While female sexuality may not have been a topic openly discussed in the media, according to Shafik, the veiling of actresses and their retreat from the public eye and the cinema industry created a distinct division between the performing arts and the Muslim piety (Shafik, 2007). Egyptian visual cultural production continued to ignore the increased number of veiled women in daily life and cast only unveiled actresses to play the female characters. This phenomenon led to strengthening of the societal perception that pious females are confined at home. At the same time, it emphasized the questionable morals of performers who continue to be present and visible in the public sphere (Shafik, 2007).

This perception was supported by the prominent Muslim preachers who negatively assessed the role of actresses and portrayed them as a vice that incites sexual instinct in promotion of atheism and prostitution. Therefore, condemning the entire cinematic art due to its non-compatibility with the conventional Islamic traditional of perceived women role. Consequently, the veil played an important role in determining the perception of women morality and became central in the religious debates about women roles in society (Shafik, 2007).

However, Leila Ahmed, a prominent feminist scholar at Harvard University, challenged this argument on various occasions through her interpretation of the veil in Egyptian culture. Ahmed concludes that the veil cannot be limited to a chauvinistic patriarchal interpretation of the extreme Muslim groups under the pretext of piety to control women (Ahmed & Keating, 2011). Within Middle Eastern societies, Ahmed explains, that Egyptian women choice of modesty, “does not declare women’s place to be in the home, but on the contrary, legitimizes their presence outside” (Ahmed, 1992, p.2). In her sociological study of urban women, Dr. Safaa Monqid shares some
of Ahmed hypotheses and highlights the veil as a tool utilized to guarantee women's access to public space rather than shun it (Monqid, 2017). Monqid further explains that the urban space, once reserved for males only due to religious, cultural and social reasons, became conditionally accessible to women. Unjustified female access to public space was uncommon. In some instances, women presence in public space for work was accepted but spending her leisure time unaccompanied outside of the home was frowned upon (Monqid, 2017). Monqid goes on to suggest that the primary keys for women’s access to public spaces are perceptions of decency and modesty, which translate in the adoption of a veil (Monqid, 2017). Hence, the act of veiling can be considered the negotiating medium for women to attain their individual independence and instilling their presence in the public sphere, while preserving traditional values.

Assaad concurs of these arguments visible in the contemporary Egyptian film narratives, however, a distinction is being made between oppressive veiling and conservative veiling. This characteristic is evident in the choice of type of veil chosen, among other societal factors highlighted within the film storyline. Assaad discusses how common depiction of Middle Eastern women as oppressed wives, whose husbands oblige them to put on the veil, in which the veil refers to Niqab, which is full coverage for hair, face, and hands and in some instances the eyes. This form of extreme oppression represents the film character as imprisoned in the home and as a subject to physical and emotional abuse (Assaad, 2015). While the conservative veiling refers to Hijab, which is presented in the woman's choice or societal obligation to put on a headscarf, covering the hair and leaving the face and the hands visible. The veiled women in these instances have some additional liberties of participating in the labor force sometimes within higher-class societies despite their modest societal milieu in which they live (Assaad, 2015). Consequently, while the
veil is a religious practice used to restrain visibility of women’s physique, it is often interpreted as a social restriction connoting patriarchal supremacy over females.

Separately, Shafik argues that despite the general census on a more Islamic compatible social reconstruction of the cinematic representations, the Egyptian cinema maintained continued to alert against extremism by portraying the contradictory sexual nature of extremist Islamism (Shafik, 2007). The film narratives condemning terrorist actions continued to portray extreme Islamists men as sexually immoral. Where on one hand they encouraged women to wear the veil and stay at home, on the other, they exposed uncontrollable male sexual desires. Furthermore, they depict terrorist men as excessively enjoying their polygamy by marrying and divorcing a large number of women. Thus, increasing public concern about terrorist religious credibility as their depiction causes perplexity between their practices versus preaches (Shafik, 2007). On this point, Assaad's analysis of Egyptian cinema in somewhat aligned. As she highlight that the oppressive males who force their wives into *Niqab*, share the same characteristics of Shafik’s terrorists. Assaad ascertains that the film narratives portray oppressive male characters as pious men publicly in society. Contradictorily, they are represented as sexually abusive polygamous partners in private (Assaad, 2015).

Representation of oppressive confinement to the home leads Shafik to address the question of gender spatiality in Egyptian popular cinema. She acknowledges that the existence of a binary view of gender spatiality in Middle Eastern context denotes gender segregation within a bourgeois society (Shafik, 2007). Nevertheless, Shafik noted that Egyptian cinema tended to confine women to their home, especially the upper class, whereas the women who had access to the street were from a lower social class (Shafik, 2007). For that reason, public spaces were a predominately male
dominated arena. Consequently, unconditional female access to the same place was not socially accepted. To deter women away from public spaces, the home was portrayed as the place of virtue contrary to public open spaces in film narratives (Shafik, 2007). Varying degrees of morality was attributed to different public spaces; particularly nightclubs were represented as the primary location for vice. Furthermore, social immorality was also associated with belly dancers working in those nightclubs (Shafik, 2007). Belly dancers in Egyptian popular cinema are a direct application of Kaplan's condemnation of the femme fatale model. According to Shafik, belly dancers are often portrayed as erotically idealized form of femininity. Such images were the primary tools to evoke male voyeurism in Egyptian Cinema (Shafik, 2007). Employing a historical framework she explains this reputation of immorality attributed to belly dancers goes back to British colonization and their legalization of brothels, which led to prostitutes working as belly dancers (Shafik, 2007).

Egyptian popular cinema preferred to shift the ethical preference or as Shafik explains “subordinate sexual ethics to social ethics” (Shafik, 2007, p.166). This was achieved by framing the representation of the prostitute as a positive heroine in order to form empathy for the protagonist. Therefore, belly dancers and prostitutes were portrayed as a result of difficult social circumstances; they were shown as valiant and chivalrous. Furthermore, the Egyptian popular cinema appears to not establish a clear distinction in female morality due to sexual behavior; instead, this dichotomy was often represented in the form of a duality of character or as a turning point in the life of the heroine (Shafik, 2007). The camera secluded the female dancer or entertainer from the audience in the club and the camera movement focused on her spectacular movements and objectified her physical features while editing (Shafik, 2007). This
reinforced the role that belly dancers are played in representing to have in enticing male voyeuristic tendencies.

Shafik contrasts this binary Freudian theory with Islamic interpretation of male and female sexualities. She claims that Freud’s threat of castration comes from the women; as they are exposed to the penetrating gaze of men. Islamic discourse distinguishes equal obligations and sexual rights for both women and men (Shafik, 2007). However, the social interpretation of this Islamic teaching had repercussion for women as they were because they were seen as emotionally chaotic, and as a result, female sexuality was perceived as problematic. This emphasis on a woman's body is perceived as a violation of religion, immoral and rebellious to traditions (Shafik, 2007). According to Shafik, this translated in the typical realization of romantic scene, where the male is the first to look at his female opposite, while she either passively responds and adverts her gaze, this is interpreted as a transgression or an invitation by an immoral woman. This embodiment of immorality in the appearance of the belly dancer was permitted because their initiated relationships ended in the devastation of the belly dancer herself (Shafik, 2007). Assaad refers to this recurring theme in Egyptian cinema as the destructive consequences of the search for love (Assaad, 2015). She notes that regardless of the social class to which the woman in the narrative belongs to, each attempt to actively seek a relationship, the female is betrayed. This disloyalty is not necessarily depicted as actual unfaithfulness from the chosen man. According to Assaad, it is a self-betrayal, which leads to overwhelming feelings of self-deception (Assaad, 2015).

In alignment with Kaplan’s arguments on patriarchal tools to control female’s subjectivity, Shafik examines the less common genre in Egyptian cinema productions of horror films. The Egyptian film industry primarily drove not only the superstition
but also the supernatural, where thrillers continued to represent the troubled quasi-secluded middle-class woman in her haunted home as a central motif (Shafik, 2007). Nevertheless, Shafik highlights that the narratives of Egyptian thrillers depicted a rational horror that focused on the unfamiliarity of the familiar situation. She underlines the drama aspect of the thrillers produced in the 1950s and 1960s, as they were based on a rational psychological drama that centered on bourgeois gender relations between men and women. This was evident in the use of marriage as the primary source of danger for women and the women themselves were considered as the gateway to the supernatural (Shafik, 2007). She explains that women were represented as the counterpoint of male manipulation and domination not only of their bodies but also of their identities. Consequently, the narratives represented the familiar sacred relationship of marriage as a tool for the unfamiliar arena or gateway for the husband to take advantage of his wife not only physically but emotionally as well (Shafik, 2007). Shafik highlights that this type of psychological drama is not only portrayed in the film narrative but also in the mise-en-scene, where upper-class bourgeoisie women are represented as homebound individual alienated from society and from female solidarity, while the men are at liberty of both movements and thought (Shafik, 2007).

From a sociological point of view, Monqid discusses Middle Eastern patriarchal justification of misogyny as a form of male retaliation against the female invasion of the public space (Monqid, 2017). Given the long-standing Arab traditional perception that public spaces are prominently male owned spaces, the presence of women constitutes disruption and a threat to male dominance. Accordingly, men retaliate by equally invading women's private personal spaces in the form of verbal and physical sexual harassment (Monqid, 2017). Denise Brahimi confirms this
thought and highlights that within film narratives, rape is depicted as the price that women have to pay for living liberally. The films represents female’s chosen open-minded mode of life as a justification that allows the public to cast stereotypical judgments on their morality and consequently defends their rape (Brahimi, 2016). Brahimi further advances her argument in stating that film narratives consider rape as a patriarchal code, that men use in complicity not only to punish women for prejudged immorality but also serves a warning to other men. For examples, raping of upper class wives is represented as a cautioning for the husband to disobey the established patriarchal order and leave room for sharing their wealth, power and success with their wives (Brahimi, 2016).
2.4 Women’s Labor Autonomy in Cinema

Representation of female labor in Egyptian cinema is one of the important frames in women depiction. According to Shafik, the Egyptian film narratives encourage women to pursue a particular set of job roles and discourage from letting their careers interfere with the traditional gender roles (Shafik, 2007). A woman’s obligations towards their households, husbands and/or their families remain the highest priority in film representation of working women. Shafik states that female labor was one of the first topics to be discussed in Egyptian cinema. Yet, it was discussed without any feminist superstructure prior to the 1952 revolution (Shafik, 2007). Feminist ideology was not the driving philosophy behind film plots centered about empowering women to actively participate in the workforce. And film narratives called for social accommodation for women's success in their careers as a force to derive the overall economic status of society (Shafik, 2007). Whereas in the early 1950s, this discourse was replaced by a trend in representing women as unqualified professionals who would constantly choose marital sanctuaries over professional struggles (Shafik, 2007).

Following the Egyptian Army’s revolution against the monarchy in 1952, the topic of female education and professionalism were discussed as part of Nasserist national independence initiatives and rarely as a right to women’s individualist freedom or self-determination. Consequently, Shafik explains that mainstream popular media promoted women’s professional roles as part of active participation in the collective national development (Shafik, 2007). Where film productions portrayed women combating social constraints to be able to be part of a nation-serving workforce.
The sociological standpoint somewhat mirrors Shafik’s reflections and this is
evident in Hanin Barazi study on the development and the characteristics of Egyptian
feminist movements from the 1919 revolution to modern day Arab Spring. Barazi
highlights that the first real feminist movement was born during the 1919 uprising
against British occupation. At this time, women claimed the right to public space and
under the leadership of Huda Sharaawi formed the Egyptian Women’s Union. Barazi
explains that this movement was highly influenced by Western culture, due to the
close proximity of the West from the leading bourgeoisie class through education and
travel (Barazi, 2017). This revolutionary ideological shift for Egyptian women had a
lasting impact on Egyptian society. Barazi describes it as a movement of
enlightenment and renaissance that provided women access to the public sphere both
locally and globally (Barazi, 2017). The long-term influence of this movement can be
observed Shafik’s assessment of women representation in cinema cultures prior to
1952. In this representational frame, women were active in the workforce and were
portrayed as participating fully in daily life yet the traditional social roles frame
regulated this encouragement.

Barazi also attests the progression of the Egyptian feminist movement
following 1952 into what she refers to as state feminism. Barazi claims that the
development of Egyptian feminist movement into state feminism was driven by
Nasser's education reforms. These reforms helped elevate the social status of women
and accordingly publicly encouraged women to actively participate in state-owned
unions and association. However, they were mainly limited to charity work under
great governmental scrutiny and completely banned from political participation
(Barazi, 2017). Accordingly, Nasserist and the following governing regimes until
2011, mobilized women movements to serve the regime’s political agenda, while
maintaining a façade of social inclusion (Barazi, 2017). Shafik also discussed the cinematic application of this feminist movement in her analysis of Egyptian cinema narratives in the aftermath of the 1952 revolution. Shafik affirmed Barazi’s main points in relation to the governmental promotion and utilization of an educated feminine workforce. This helps to mobilize the population towards tacit acceptance of the regime ideology and abandonment of any other alternate school of thought.

Nevertheless, Shafik notes that a polarization of the nature of female work persisted in film representation where some professions were placed under moral questioning and those that supported the socialist government duties were idealized. Cinema continued to represent women at work within a limited scope of gendered professions such as secretaries, nurses, teachers and occasionally a journalist or a doctor. Women in these jobs were portrayed as satisfied employees who rarely demonstrated any ambition to progress in their careers. In fact, despite actively participating in the workforce, women were constantly represented as dependent to men.

In line with Mulvey’s criticism, Shafik agrees that women are represented as wives, mothers, daughters or sisters and their presence in the workforce is only made visible due to economic needs or fun, while marriage was represented as the ultimate fulfillment in procreation (Shafik, 2007). It was not until the 1980s when films started to depict the neoliberal businesswoman. However, this depiction appears to be a mirror image of the stereotypical characteristics of similar male roles in terms of cunning, cleverness and abusive power characteristics (Shafik, 2007).

In her thesis, Assaad actively confirms equally contemporary film portrayal of women’s professional careers as second rate to men and secondary because of female obligation to not only traditional roles in the household but also, support of her
husband’s career aspiration (Assaad, 2015). Furthermore, through her analysis, Assaad unveils exact moments and scenes in popular Egyptian cinema where the woman is directly asked to give up her aspiration, individuality, or even independence (Assaad, 2015). These requests of women to yield their subjectivity are usually made by the loving and adoring gaze of male partners and/or male partner representatives such as mothers with patriarchal voices (Assaad, 2015). As these sacrifices are made under the pretext of love, Assaad names the repeated cases when women surrender their individuality as “the destructive search for love” (Assaad, 2015, p.40). She explains that this surrender in the name of love never ends with a reward for the female but rather a deception. The film narratives, according to Assaad, also depict this as self-deceit rather than a ruse by the men as the source of deceit, which instills overwhelming feelings of betrayal in the female protagonists, leading them in some instances to commit irrational acts (Assaad, 2015).
2.5 Motherhood through Patriarchal Lenses in Film

In 1989, Marianne Hirsch discussed the concept of an ideal motherhood as a patriarchal construction. She stated, "the mother is an empty function [that] connects the figure of the mother with continued bondage to men and patriarchy" (Hirsch, 1989, p.129). She explains that this is due to the popular narrative portrayal of adult women only in relation to her child and never as an independent subject. Hirsch further explains that this depiction of motherhood rose during the industrial capitalist era due to the need to increase social awareness about children’s vulnerability and the need for nurture and protection. Hirsch elaborates, “In her maternal function, she remains an object, always distanced, always idealized or denigrated, always mystified, always represented through the small child’s point of view” (Hirsch, 1989, p.174).

This distinction and separate definitions are aimed not to reject the nurturing aspect of mothers but rather to shed light on the fact that motherhood is a biological attribute should not be a limit for female roles in society. As Assaad states, for the reason that "reducing women to their biological function inherently reinforces sex difference and perpetuates discrimination and oppression based on those differences" (Assaad, 2015, p.65). The discourse is geared towards separation from the classic dichotomous representations of women and looks towards empowering subject representation that replaces the traditional roles.

Kathryn Keller identifies four ideological constructs building the ‘mother’ figure in popular media; traditional, feminist, neo-traditional and economic nurturer. For Keller, the traditional mother is identified as a hierarchically controlling mother, expected to present the ideal version of sacrifice and selflessness. She is the sole responsible for child and household care and may not be literate but she does not
engage in any work outside of the home. She is second in command to the father and is possessive and controlling of her children’s behavior in order to ensuring they are well versed in self-discipline (Keller, 1994). The feminist mother is an active agent in both private and public spheres. She co-parents the children and shares household responsibilities. She is an empowered individual who seeks to empower as well as engage her community in child raising. She equally celebrates achievements on a personal as well as on a familial level (Keller, 1994). Finally, Keller identifies the neo-traditional mother as a woman who willingly resigns from the public sphere, claiming personal choice to prioritize the private domain. She resorts to feminist principles of self-fulfillment to romanticize the life of a full-time stay at home mother. She provides her children with abundant attention yet she monitors their development very closely aided with the tools of modern parenting as made available in books and magazines (Keller, 1994). Lastly, the fourth ideology is that of economic nurturing, in which the pressing economic circumstances, mother's care is represented in providing the children with an abundance of material goods and services as a compromise to the long working hours they spend outside the home and away from their children. These economically nurturing women look to buy experiences for their children in order to balance work-family demands (Keller, 1994).

Deirdre D. Johnston and Debra H. Swanson examine the portrait of mothers in Western popular media and deduce the patriarchal culturally produced image that encompasses all-societal behaviors, attitudes, and products. They claim that the patriarchal definition of motherhood is accentuated by constant media framing reward for ‘good mothers’ who succeed in meeting the requirements of the ideal image and identification solely with their caregiving roles within the household. According to Johnston and Swanson, this reward as identified by a media promotion of motherhood
as a natural, and intuitive construct, to which women self-identify (Johnston & Swanson, 2003). Additionally, they claim that media goes further to sanction ‘bad mothers’ who are also preoccupied with their individual self-fulfillment in professional lives or even as sexual females with complete disregard to the “cultural,” “economic,” “political,” and “historical” aspect of motherhood (Johnston & Swanson, 2003). The media punishment for bad mothers is represented through feelings of guilt, where employed mothers are portrayed as constantly exhausted, busy and guilty due to accusation of children and household neglect (Johnston & Swanson, 2003). Thus, Johnston and Swanson highlight the contradictory and inconsistent portrayal of motherhood under patriarchal ideologies. Johnston and Swanson analysis of western public media portrayal of mothers is aligned with Keller’s neo-traditionalist ideology of motherhood.

In Arabic media, however, Keller's traditional mother image is the most dominant representation and has been discussed by Amal Ghazal in her comparison study of the second wave of female portrayal in Arabic and African literary texts. In this research, she highlights that the characteristics of motherhood in contemporary novels are the exact same ones rejected by the second wave of feminist movement (Ghazal, 2016). In her thesis, Ghazal states that the ideal mother figure in contemporary Arabic texts is characterized by silence, purity, and sacrifice. Without these traits, the text would portray an immoral, evil or impure mother figure. Hence, a binary representation that stereotypes and labels mothers. According to Ghazal, mothers are expected to constantly suffer in silence and sacrifice not only her individuality but also her health and well-being for the good of others; her family and her country. Purity in dominant text is identified as the use of the body for procreation only, from an early age, girls are raised and coerced to grow into heterosexual
mothers and wives agents to their households and their countries (Ghazal, 2016). Accordingly, Arabic and African texts disseminate the identity of strong women as mothers who "devour themselves through collapsing mentally and physically by spending their whole life trying to meet impossible maternal standards" (Ghazal, 2016, p.17).

Shafik notes the same trend in Egyptian popular cinema, where the narrative portrays an antagonistic relationship between mothers and daughters. In this frame daughters are depicted as victims of past traditions, who have to constantly combat their traditional family shackles. While mothers were attributed characteristics of naiveté as they adopt the worst native traditions to resolve problems, such as resorting to superstition (Shafik, 2007). Consequently, daughters are depicted as the carriers of a modern future that defies the societal status quo (Shafik, 2007). Sadly, this contrast resulted in a perception of mothers as incompatible with modernity, especially as they were constantly portrayed to push their daughters towards traditional less pragmatic resolutions to their impending problems (Shafik, 2007). For example, mothers were portrayed to drive their daughters to seek traditional sorcery practices such as the Zar, a traditional musical ritual practiced of exorcizing demon spirits from the individuals possessed (El Tigani, 2018). Egyptian popular cinema attempted to both shed light on the matter as well as highlight the inefficiency of the methods by representing unfavorable consequences to women who decide to look up this type of remedy to social problems (Shafik, 2007). Hence, by condemnation of the Zar practice as a regressive social practice, the modern discourse Egyptian cinema became a space to address the social issue of female dependency on superstitions. However, the constant representation of the practice as a predominantly female practice denotes female
passivity with regards to dispute resolution through surrender to superstition rather than considering passiveness to consider a more logical solution (Shafik, 2007).

The representation of the mother figure in contemporary Egyptian Cinema, Assaad concurs, even in modern narratives, the mother and daughter relations are rarely harmonious and the mothers are portrayed as abortive without any mention of nurturing traits (Assaad, 2015). This is denoted from the depiction of the mother figure as an embodiment of a patriarchal voice that further restraints the daughters within a patriarchal notions or the depiction as completely abandoning of her daughter (Assaad, 2015).

The literature allows us to identify the primary themes through which male domination is manifested in film representation. The arguments that women are represented with limited labor autonomy, controlled expression of sexuality, and the restricted definition of motherhood constantly conflicting with her daughter. However, the exploration of the same schemes in Egyptian films, requires a further study of cultural theories. For this study, framing theory and spectatorship reception model are the most relevant. As their investigation of the application of these two theories within the Egyptian film will allow us to validate the evolution of the arguments deduced from the literature.
3. Theoretical Framework

3.1 Framing Theory

Framing is one of the most researched theories for scholars, especially in disciplines such as communication, psychology, and sociology. The concept of cognitive framing received its world-renowned reputation following Erving Goffman publishing his seminal study Frame Analysis (Wolf & Bernhart, 2006). In which he defined frames as schemes of interpretation that allow the individual to perceive, understand and interpret the information (Goffman, 1974).

Entman further clarified the concept of frames by highlighting that the “analysis of frames illuminates the precise way in which influence over a human consciousness is exerted by the transfer (or communication) of information from one location to the consciousness” (Entman, 1993, p.51). Not only Entman, other scholars helped explain framing theory by providing various explanations such as Gitlin who defined it as “principles of selection, emphasis, and presentation” (Gitlin, 1980, p. 6). For Sweetser and Fauconnier frames constituted “structured understandings of the way aspects of the world function” (Sweetser and Fauconnier, 1996, p. 5).

In their article The End of Framing As We Know It... And The Future of Media Effects, Cacciatore, Scheufele, and Iyengar argue that the various generalist definitions given to framing theory by the myriad of scholars and researchers serve to overcharge the literature without adding valuable content to the theoretical construct. Therefore, they promote the abandonment of the general term of framing and a move towards more specific types of framing that would include discipline specific definitions (Cacciatore et al.,2016). An example of discipline specific definition is provided by scholars such as Capella and Jamieson, who defined framing within
journalism as the way in which a “story is written or produced” (Capella and Jamieson, 1997, p.39).

Cacciatore, Scheufele, and Iyengar further discuss the importance of focused definitions of framing in the discussions of the future of framing within the new media environment and the technological advancements in the field. They state that this approach is necessary as it acts as a “bridge between paradigms as we shift from an era of masscommunication to one of echo chambers, tailored information and microtargeting in the new media environment” (Cacciatore et al., 2016, p.8).

Scheufele and Tewksbury work further supports the approach introduced by Cacciatore, Scheufele, and Iyengar. Scheufele and Tewksbury claim the various general definitions provided impose a lack of consistency in the concept definition and connections it may have with the models explaining the underlying theory. Hence, they state that this ambiguity can be eliminated with discipline specific discussions around framing as a concept (Scheufele & Tewksbury, 2007).

Cacciatore, Scheufele, and Iyengar elaborate on their claim by highlighting the difference between psychological and sociological based framing definitions. They state that from a psychological point of view, framing is mostly defined as the manner in which information “is presented to audiences, rather than differences in what is being communicated” (Cacciatore et al., 2016, p.10). Whereas sociology presents framing as a tool intended to comprehend how people create meaning, and develop understanding of everyday reality (Ferree et al., 2002). Cacciatore, Scheufele, and Iyengar claim that this difference in definitions grant sociological definition of framing a flexibility in audience manipulation studies that focuses on audience interpretation of information rather than how the same information is presented and interpreted (Cacciatore et al., 2016).
In his explanation of the framing theory and its importance, Entman stated that “to frame is to select some aspects of a perceived reality and make them more salient in a communicating text, in such a way as to promote a particular problem definition, causal interpretation, moral evaluation and/or treatment recommendations” (Entman, 1993, p.52). The keyword that Entman used in his explanation is Salience. Which he clarified as the manner with which information is made meaningful and memorable for the audience. He further elaborated that audience response is directly impacted by the perception and processing of information that they possess adequate level of the interpretations for in comparison with other alternatives. Hence, Entman theorizes “an increase in salience enhances the probability that receivers will perceive the information, discern meaning and thus process it, and store it in memory” (Entman, 1993, p.53).

Since communication is not limited to written text, researchers were also interested in visual framing. Scholars believe that photography permitted the transfer of reality from the individual memories of the person to its reproduction. Therefore provides a unique way to satisfy people’s obsessions with realism (Rodriguez and Dimitrova, 2011).

Paul Messaris and Linus Abraham highlighted three primary characteristics of imagery that present the opportunities and challenges accorded to visual interpretations. First is the analogical quality of the pictures, which allows an audience without any prior familiarity with the representations to be able to understand it and relate to it (Messaris and Abraham, 2001). Second is the indexicality. A term used by Messaris and Abraham to designate the true to life quality of the pictures, that renders the representation to appear to be closer to real life and therefore provides credibility with the audience who would not question it.
Hence, it runs the risk of misleading the audience through manipulation of displayed visuals. Last is the fact that sometime images require additional elaboration in their context for delivery of an exact message (Messaris and Abraham, 2001). Furthermore, unlike distraction filled perception of reality, pictures are capable of providing overwhelming facts to its audience (Wischermann, 1987). Through encompassing a detailed representation of reality, pictures allow their audience to digest myriad of information as they do not change shape or form. As a matter of fact, visuals tune extensive quantity of data into practical frameworks and therefore can be easily appropriated to people’s perception of reality and their understanding of everyday life (Gameon and Stuart, 1992). Furthermore, “Visuals channel discursive possibilities for making sense of social phenomena; they legitimize and facilitate the grounds upon which some interpretations can be favored and others impeded” (Rodriguez and Dimitrova, 2011, p.51).

To highlight the essentiality of visual framing studies, evidence has proven that when communication conflict arises between text and pictures, visual frames triumph over textual frames. This phenomenon can be explained by the fact that images seem more natural and closely related to reality than words. Accordingly, images allow the viewers to overlook the facts that would be perceived as artificial construction (Rodriguez and Dimitrova, 2011, p.52). Lulu Rodriguez and Daniela Dimitrova further highlight that the importance of visual frames stems from their roles in symbolic significance as they provide excess meaning for accepted and widely shared value for the audience. Consequently, visual frames create a less intrusive message that requires minimum cognitive load for its interpretation and processing (Rodriguez and Dimitrova, 2011).
From this notion, Rodriguez and Dimitrova discussed a four-layered model for visual framing. They suggest that since framing research has been mostly centered on framing within text, the increasing widespread of visual media has become impertinent to shed light on the importance of visual frames. Their model looks at visuals as denotative system, as stylistic-semiotics systems, as connotative systems and as ideological representations (Rodriguez and Dimitrova, 2011).

As denotative system, Rodriguez and Dimitrova explain that visual frames are a product of identifying the various design elements and restructuring the “visual sensations into “themes”” (Rodriguez and Dimitrova, 2011, p.53). Second, Rodriguez and Dimitrova study visuals as stylistic-semiotics systems that present straightforward description of occurrences. In this case, the audience is considered as an observer of the reality depicted. The third level is an approach to visuals as connotative systems that is interpreted from the displayed codes in the pictures. For example, the dress or the cultural aspects depicted. Finally, Rodriguez and Dimitrova study visuals as ideological representations. In which they look into what interests are being served by these representations and whose voices are being heard through the dominating ideas.

Scholars further looked into visual framing within the film as a discipline as some believed that motion picture frames would supersede textual and static picture frames. Fereydoun Hoveyda explains that this is the result of a linkage between cinema and dreams (Hoveyda, 2000). This connection is created due to audience’s subconscious familiarity with the storytelling techniques of dreams, which is utilized by many filmmakers. This awareness allows the filmmakers to utilize the technological inventions available to bewilder the audience with realistic representation of the narratives. Hoveyda explains that the processing of these narratives take place in the
audience subconscious. Hence, they reminisce on the techniques of literary and cinematic narratives. She further highlights the reverse process of decoding occurs with the filmmakers as they develop the literary into a shooting script to use (Hoveyda, 2000).

Werner Wolf discussed how the film frames are initially created from the title scene that sets the mood and the genre of the film. Afterwards, the film frame is retaliated through a combination of audio and visual signs within a narrative strategy (Wolf and Bernhart, 2006). Wolf identifies two types of film frames. The first is the extra compositional framing: which sets spectators’ expectations and the second is the textual framing of the film narrative itself.

On the extra compositional framing, Wolf explains that going to the cinema is considered a social activity, therefore, viewers attend to it with particular expectations on how they anticipate their experience to be (Wolf and Bernhart, 2006). These expectations are usually related to the type of the film along with the experience that the viewer is expecting to have. The combination of these two elements is referred to as the narrative image (Wolf and Bernhart, 2006). Roy Sommer explains that the narrative image is a product of marketing focused on the unique selling points of the film itself. Starting with the names of actors, awards and nominations, visuals such as the posters or the merchandising, lastly the tag line of the film (Sommer, 2006). On the textual film frames, Wolf highlights its two primary axes. The first is audience research, which is directly related to sociology and the second is spectatorship theories that have psychoanalysis as their focal point (Wolf and Bernhart, 2006).

In 1985, David Bordwell introduced schema theory to film studies his “approach is based on the assumption, still valid today, that in the comprehension of the visual and acoustic data supplied by a film, bottom up perceptual processes and
top-down cognitive activities involving expectations constantly interact’” (Bordwell, 1991, p.390). Hence, he further specified textual framing elements in film such as the film title, the choice and use of images and colors, the music and sound effects, the costumes, the objects and setting, the camera angles, movement and perspective and finally the lighting and its special effects (Bordwell, 1991).

Scholars have constantly looked at cinema as a flexible medium that allows for a variety of strategies that helps solidifies the frame. Hence, visual framing in film is considered to have both a transtextual and a transmedial identities. Justin Wayatt discussed this notion in his analysis on film productions. He highlighted that films are primarily produced from written novels, hence the first level of framing is created in the book that originally raised the audience curiosity (Wayatt, 1994). The second level of visual film framing, according to Wayatt is developed in the look that indicates the stylistic design and the narrative patterns chosen for the development of the final motion picture product. And lastly, the third level is the hook. Wayatt explained that the hook refers to the marketing of the film to attract as many customers as possible (Wayatt, 1994). From this point, the film also provides room for Frame Breaking in order to de-familiarize the audience from the general conventions and introduce new frames and perspectives.

An understanding of framing and the different aspects of visual and film framing in particular are important for this study. The male domination facets deduced from the literature are to be considered as the archetypical frames for women representation in Egyptian patriarchal cinema. Subsequently, this thesis conducts a film analysis to depict the status of development of these frames in line with the social progression of women status in Egypt.
3.2 Encoding/Decoding theory

To provide an alternative interpretation model to the prominent linear approach at the time, Stuart Hall developed his encoding/decoding theory. In his interpretation of spectatorship, Hall moved away from the simplistic linear spectatorship model of sender sending a message to a receiver. Which he criticized for the lack of complex structures of relations and a presumption that the sender’s message is received as it is by the receiver (Hall, 1992).

Instead, Hall proposed to consider the process as a “‘complex structure in dominance’ sustained through the articulation of connected practices, clearly distinct” (Hall, 1992, p.137). Hall explains that at the heart of these practices lie meanings and messages. These messages are organized in forms of communications through the operation of codes within a sequence of discourse. ”It is in the discursive form that the circulation of the product takes place, as well as its distribution to different audiences…the discourse is then translated and transformed into a social practice” (Hall, 1992, p.137).

Hall’s work is based on television cultural products. Therefore he highlights the complexity of the televisual sign itself. He claims that the complexity of television is stemmed from the fact that it is not one but two types of discourses; visual and oral that are represented. Hence, televisual sign “posses some of the properties of the thing represented” that brings reality into the context (Hall, 1992, p.139). According to Hall, despite the fact that reality exists outside of language, it is constantly mediated by and through language. Hence, he shed light on the existence of various types of signs or codes that interplay at the interpretation of meaning from communication messages. For example, he sheds light on the difference between universal and cultural specific signs that would distort the interpretation of meaning. Hall explains
that this would result from a “highly coded, even virtually unconscious set of operations – decodings” (Hall, 1992, p.139).

Hall argues that ideological value comes from interpretations of connotative meanings of messages. Since they provide associative meaning to context, their fluidity allow for exploited and transformed meanings. Hence, an active intervention of ideologies is present and can be subtly received by the audience. Hall does not exclude denotative meanings from adding value to ideological influence over messages. However, he claims that their ideological value is limited due to the fixed nature of denotative meanings (Hall, 1992).

For Hall, the importance of these codes is stemmed from their usage as “means by which power and ideology are made to signify in particular discourses. They refer signs to the “maps of meaning” into which any culture is classified and those “maps of social reality” have the whole range of social meanings, practices and usages power and interest written in to them” (Hall, 1992, p.140).

Consequently, there are limited links between encoding and decoding practices as they are not identical processes. Hence, Hall claims three possible decoding positions; dominant hegemonic position, negotiated position and oppositional positions (Hall, 1992). The first position is dominant or preferred readings, in which the message is decoded with the same meaning as was intended when it was encoded (Shaw, 2017). Therefore, the audience interpretation of the meaning is aligned with the dominant social ideology. Second, the negotiated readings involve a mixture of preferred and resistant readings (Shaw, 2017). Hence, the audience does not directly interpret or agree on the meaning of the messages disseminate and a discussion to arrive at a preferred audience position takes place. Lastly, the oppositional reading where the audiences decode the message an opposite way than the one intended by the encoder
(Shaw, 2017). This oppositional approach drives the audience to negatively interpret the meaning and position themselves conflicting with the ideology presented.

In his study of the digital media landscape, Henrik Bødker examines Hall’s Encoding and decoding theory application in new media. He uncovers that contemporary issues puts into perspective key aspects of Hall’s encoding/decoding theory. He states that “Hall’s framework in turn helps illuminate important characteristics of how journalism is ascribed meaning in a digital landscape (Bødker, 2016, p.409). Bødker explains that Hall usage of the term “circulation”, referred to ”a delimited process within a broader argument for a circular movement, or a “reproduction” of culture through media” (Bødker, 2016, p.409).

Consequently, the spectatorship encoding/decoding model as defined by Stuart Hall allows this study to link the detected patriarchal frames of women representation with female audience perception. Due to limited literature in the field of female spectatorship in Egypt, this thesis focuses on identifying the perception of the female audience in regards of the represented female characters.

This particular theoretical framework combining both framing and encoding/decoding should cover the entire process of developing women representation schemes in film and their interpretation by the female audience. As the literature identified frames primarily reflect patriarchal influence over the representation of the female characters, the study of the decoding of these frames by the female audience is expected to directionally indicate a progression in the social status of women mirroring the actual society.
4. Methodology and Research Design

4.1 Significance of the study

The aim of this thesis is to explore the representation of women in Egyptian post-revolutionary cinema. Following the 2011 revolution, the Egyptian society has witnessed an attempt to improve the social status of women. Gradually over the course of the four years following the 2011 revolution, the Egyptian society saw an increased number of female parliament representation to ninety, representing fifteen percent of the total parliament seats (Khairat, 2019). In addition, in 2018 six female ministers occupied seats in cabinet and additional two candidates were appointed in 2019 (Khairat, 2019). This progressive development in the status of women is further evidenced in the adoption of the new constitution and the introduction of penal laws against sexual harassment. The new constitution refined the state’s responsibility to ensure gender equality through adequate representations of each in the public functions such as the parliament. In addition, it re-emphasized the state’s duty to protect women against all forms of violence (Bernard-Maugiron, 2017).

Film as a cultural product, provides an important medium for representation of dominant ideologies within a society (Cloete, 2017). In his book, *Film Study: An Analytical Bibliography*, Frank Manchel discusses how popular films represent the mentality of a nation. He claims that since a single individual never produces the film, it contains the combined fruit of thoughts of multiple creators. Second, since popular films are produced to appeal to the mass, therefore, film narratives must incorporate socially accepted principles (Manchel, 1990).

Consequently, this research assumes that contemporary Egyptian Cinema would represent the progress observed in society when it comes to accurate representation of women’s experiences. It is expected that the contemporary films
would represent women characters as autonomous, liberal individuals who are active in both the public and the private spheres. Hence, it constitutes a move away from the dominant patriarchal discourses in film narratives.

The interest in exploring the comparison between the current film culture vis a vis the social progress is important for a wider understanding of the current factors driving social ideological changes, if any. By concentrating on female only spectatorship perception, this thesis adds to the limited pool of literature on female spectatorship and women representation in contemporary Egyptian cinema. The qualitative nature of this thesis further provides directional themes for further quantitative studies to be conducted. Furthermore, the study of the current popular cinema status of women, allows room for recommendations to the film industry in order to ensure that women empowerment is addressed from various comprehensive aspects that may not be thoroughly addressed today.
4.2 Hypothesis and Research Questions

The following section of the thesis builds on the earlier study of relevant film literature and the particular discourse on the development of feminist rights in Egypt after the 2011 Arab Spring period. The subsequent hypothesis and research questions have been generated to explore the following issues:

**Hypothesis:** In the aftermath of the 2011 revolution period, patriarchal representation of women in cinema has been less dominant in influential Egyptian cinema produced between 2011 and 2018.

This research will be investigating this hypothesis through attempts to answer the following research questions. These research questions were deduced from the main frames of patriarchal cinema representation of women as introduced in the literature review.

**Research Questions:**

How does post revolutionary Egyptian cinema represent women experiences?

**RQ1:** To what extent are women represented as independent individuals or are defined within their social status?

**RQ2:** To what extent do the women in film have labor autonomy and freedom to choose their careers?

**RQ3:** To what extent are women in Egyptian film expected to make sacrifices to maintain the patriarchal status quo?

**RQ4:** To what extent are mother/daughter relationships aligned with real social values?

To respond to these research questions, this study looked into the content of the film narratives themselves as well as audience perception of the depicted image of women. As this research interpreted and deduced the product of cultural and
ideological representation, it relied primarily on qualitative descriptive research methods such as the Philip Mayring’s qualitative content analysis. This particular methodology is most suitable as it allowed for the flexibility to describe and analyze the film content using text rather than limit the findings to statistical analysis.

Furthermore, the exploratory nature of this study allowed the researcher to conduct an experiment in the form of a closed ended questions survey in order to identify the primary dimensions driving audience perception of the representation of women in Egyptian cinema. Despite its limitation, that will be later discussed, this experiment added the element of audience interpretation to the results and findings. This has enriched the descriptive results of this thesis to provide further directional guidance towards a more comprehensive survey with results that can be generalized to the wider population of Egyptian female audience.
4.3 Methodology

This research primarily depended on qualitative descriptive information deduced from the analysis of the contemporary female centered Egyptian cinema. The thesis used two qualitative methods to collect this data and gained insights on audience perception with regards to the female representation in film productions. The conceptual map shown in Figure 4.1 details how both qualitative research methods will be employed in this study.

![Conceptual Map](image-url)
4.3.1 Methodology I: Content Analysis

For an understanding of the depicted characters in film, qualitative research methods were most suitable as they allow for flexible questioning approach (Wimmer & Dominick, 2013). This flexibility is integral as this study looked to analytically explore films that were not previously discussed in an academic context. Qualitative research also allowed for textual and visual representation of the observation, which is an open approach to deducing observations from film narratives (Bauer & Gaskell, 2000). Traditionally content analysis has been defined as “a research technique for the objective, systematic and quantitative description of the manifest content of communication” (Bengtsson, 2016, p.18). However, contemporary media study researchers such as B. Downe-Wambolt and K. Krippendorff have acknowledged the limitation of a quantitative only approach to content analysis, especially within media and cultural research. Downe-Wambolt explained that the primary goal of content analysis is to link the results to their own context or environment in order to describe or quantify specific phenomena (Downe-Wambolt, 1992). Accordingly, Krippendorff defined content analysis as a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use” (Bengtsson, 2016, p.18). As the purpose of this study is descriptive exploratory in nature, qualitative content analysis allowed for data presentation in textual and visual formats. Moreover, this permitted a wide range of communication tools to elaborate on the film narratives and representational issues. This flexibility presents a challenge within quantitative content analysis as the statistical data provided summarizes the observation rather than describe them (Bengtsson, 2016).

The unit of analysis for this content analysis is defined as the female characters with significant roles in the film narratives. The significance of the role is
dependent on the influence that the character had in driving the film’s plot. Hence, a focus on the protagonist or the supporting female roles that surround her.

The operational definitions below further detail the parameters of the characters chosen:

- Egyptian popular cinema is defined as the films produced in Egypt and were screened in commercial cinema theatres to a general public audience.

- Production year 2011-2018 is defined as the year when film was launched in cinema theaters, hence, only the films produced between the years 2011 and 2018 were considered for this thesis.

- Female centered plots are defined as the film narratives that told the story of one or more women.

- The female characters’ roles filtered for this content analysis are the ones identified as protagonist or supporting actress. The protagonist is defined as the leading and central female character of the film. The supporting actress is defined as the female character playing a supporting role in the development of the film but she is not the central point of the film itself.

In order to inspect whether the frames of male domination persist in contemporary Egyptian films, the coders were asked to identify the depiction of the below operational definitions in the female characters portrayed:

- What can be inferred from the represented female character about women’s most important role: individuality, social roles or relationship with a man. Individuality is defined as the portrayal of a female character that played a role seeking personal fulfillment for herself, therefore, she is clearly named and is portrayed as capable of making her own decisions. Social Role is defined as the portrayal of a female character social role of a mother, daughter, wife. This social role is
emphasized in the film narrative and is considered the basis for the film's plot. The Relationship with a man is defined as a female character focus on a relationship with a man that can be but is not limited to a heterosexual love, husband – wife relationship, father-daughter relationship, etc.

- On the concealment of femininity identified in literature as another male domination traits, and framed in Egyptian society as the various types of veil, the coders were asked to highlight the depiction of the three primary types of veils evident in Egyptian society. First, Niqab defined as a very conservative headscarf, with overall loose clothing and face coverage. Second, Modest Hijab defined as loose clothing with only hair covered, headscarf covering all of her hair. And finally, Modern Hijab defined as modern clothing, which can be tight, headscarf may be tied in a variety of modern forms and may leave some of the hair apparent.

- On the type of relationship between the mother and daughter, the coders inspected the depicted nature of the relationship, in order to affirm or deny the presence of a male dominant influence in the portrayal of this relationship. Therefore, the three types of relationships as deduced from the literature are. First a harmonious mother-daughter relationship defined as a constantly supportive, agreement, friendship based relationship. Second a conflicting relationship defined as constantly battling and disagreeing on various aspects of life. Lastly, non-existent relationship defined as distant relationship, the mother and daughter do not constantly communicate.
4.3.2 Methodology II: Experimental Survey

In order to detect audience perception, quantitative research method is more appropriate as it is the most befitting tool to allow us an understanding of the degree of audience accord with the depicted narratives. According to Jan Jonker and Bartjan Pennink, quantitative methods are the best traditional method used to know the extent to which something either does or does not occur and if it does, then to what degree (Jonker & Pennink, 2009). Additionally, as quantitative research method will allow independent participation from the respondents, as it eliminates any involvement from the researcher and hence, providing complete autonomy to the participants (Jonker & Pennink, 2009). These autonomous responses are extremely important in answering the research questions, as the purpose of the study is to understand the degree to which audiences experience the frames of male domination as incurred from the literature.

As this thesis is exploratory in nature, an experiment has been conducted in the form of descriptive Internet surveys. Through the use of this experiment, the researcher aimed to uncover the various dimensions of audience responses, as an initial step towards in depth understanding of female spectatorship of Egyptian art-house cinema. The choice of descriptive surveys, as the purpose is to understand the audience awareness of the frames used in popular cinema to depict women. The choice of Internet based study is to ensure the normality of the viewing experience without any artificial disruption. The combination of descriptive surveys and Internet is advantaged for cost and time efficiency considerations. Despite the risk of having responses from the participants that would not be representative of the population, the advantages of allowing sufficient time for film viewing experience in order to respond
to a long questionnaire outweighed the possible loss of some responses (Wimmer & Dominick, 2013).

The perception of representation of women in film, requires an audience with a level of education that allows them make deductions and interpretations about the represented images. Since the focus of this thesis is the female spectatorship, the target population is consequently, educated Egyptian women from the age of fifteen to sixty five. This population is estimated to be 25 percent of the total population of 47 million Egyptian women approximately (“CAPMAS issues population report for International Women’s Day”, 2019). This percentage was calculated based on the UNESCO report on gross enrollment in education in Egypt. In which, secondary education enrollment for women was estimated at 85.67 percent of the total enrollment in education, while tertiary education enrollment for women was estimated at 34.85 percent. Thus, a total population of Egyptian educated women estimated at 12 million approximately (“Egypt”, 2018).

Given the size of the population and the exploratory nature of this thesis, a representative sample was not possible. Instead, the researcher decided to opt for a small sized non-probability research volunteers sample. This decision seemed most suitable due to the complexity embedded in time and financial constraints needed for responding to watch a 97 minutes movie and answer over a 40 questions survey. To compensate for the non-representative sampling, the choice of the volunteers to include in the sample was made based on diverse demographics and educational backgrounds detailed in the next chapter. Therefore, the researcher invited a research volunteer sample of 25 female respondents to participate and only 17 respondents accepted. The response rate was constrained with the needed access to Internet to be able to stream the chosen movie and answer the self-administered online survey.
The filtration criteria for the film included in the experimental survey was based on the Bechdel test conducted on the female centered films produced between 2011 and 2018. The Bechdel test as criteria for selection was chosen because it is considered as a measure for the representation of women in fiction. While it does not determine how good or feminist a film is, it does underline the level of male domination in cinema by examining the active presence of female characters within the narrative (“About | Bechdel Test Fest”, 2019). Even though at face value, the test seems easy to manage, almost 50 percent of Hollywood films fail it. Major films like Harry Potter and Avatar, despite the fact that they have influential female characters depicted, these characters do not talk to each other in the film or if they do, the topic of their conversation is a man. Furthermore, some Hollywood’s productions advertised for their women empowering narratives such as Lara Croft and LaLa Land also fail the Bechdel test (Woods, 2018).

Consequently, the researcher decided to run the Bechdel test and one of the films that pass it in the survey to ensure that a level of female presence and representation is made available for the survey respondents. Nevertheless, the choice of a single film to include in the survey also imposed limitations in the interpretation of the results and limiting the audience perception to a single narrative. However, the researcher decided to pursue this strategy as it is most suitable to explore the trends and connections between the audience perception about female characters in Egyptian cinema in general with their perception about specific depictions portrayed in a single film with sufficient female representation.
4.4 Data Collection Method I: Content Analysis

To investigate the frames of women representation within the Egyptian popular cinema, this study used a qualitative content analysis technique to collect the data. The analysis of data in this study followed Philip Mayring’s qualitative content analysis guidelines.

The aim of this qualitative content analysis is to detect the various frames utilized in Egyptian films with regards to representation of women, particularly from a female spectator point of view. From an operational standpoint, Egyptian popular cinema is defined as films produced in Egypt and were screened in commercial cinema theaters to a general public audience.

With women as its primary focus, the researcher examined the female centered Egyptian films produced between 2011 and 2018 that met the criteria of the operational definition. A sample of five films was chosen as their central plot revolved around one or more women. Hence, the female protagonists are the center of diverse film narratives tackling a variety of women’s issues. The chosen films are:

1. *Asmaa*: produced in 2011 and directed by Amr Salama
2. *Fatat Al Masnaa* (Factory Girl): produced in 2014 and directed by Mohamed Khan
3. *Nawara*: produced in 2015 and directed by Heba Khalil
5. *Bashtery Ragel* (A Man Wanted) produced in 2017 and directed by Mohamed Ali
The unit of analysis in this study is the female characters with major roles in these films. Therefore, the sample for this content analysis was composed from eleven primary female characters portrayed in the five chosen films.

Four female coders helped in conducting this study’s content analysis. The four female coders were chosen based on age and educational background. Their ages ranged from 20 to 37 and two of them were still studying at undergraduate level where one was studying art related major and the second was studying business technology related topics. The third was a political science graduate and the fourth was a Masters holder following engineering undergraduate studies. All four coders were asked to watch two films each and to fill out the coding sheet with their interpretation of the displayed traits of a number of identified female characters. These interpretations were guided by questions and operational definitions. For qualitative description, coders were asked to contribute their own interpretations in the form of text or frames from the movie.

All four coders were trained and a pilot study was conducted where all four coders examined Asmaa character. Following the pilot study, two inconsistencies between the recommended answers and their operational definitions were deducted. These were rectified immediately and the coders were able to smoothly conduct the analysis on the remaining characters.
Table 4.1 summarizes the sample, unit of analysis and character by coder assignment that took place in this study:

<table>
<thead>
<tr>
<th>Film</th>
<th>Production Year</th>
<th>Director</th>
<th>Character</th>
<th>Coder</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asmaa</td>
<td>2011</td>
<td>Amr Salama</td>
<td>Asmaa</td>
<td>All 4 Coders</td>
</tr>
<tr>
<td>Fatat al Masnaa (Factory Girl)</td>
<td>2014</td>
<td>Mohamed Khan</td>
<td>Aida</td>
<td>RH</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Hayam</td>
<td></td>
</tr>
<tr>
<td>Nawara</td>
<td>2015</td>
<td>Heba Khalil</td>
<td>Nawara</td>
<td>ZR</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Madam Shahenda</td>
<td></td>
</tr>
<tr>
<td>Yom Iel Settat (A Day for Women)</td>
<td>2016</td>
<td>Kamla Abou Zikry</td>
<td>Azza</td>
<td>SH</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Lula</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Shamiya</td>
<td></td>
</tr>
<tr>
<td>Bashtery Ragel (A Man Wanted)</td>
<td>2017</td>
<td>Mohamed Ali</td>
<td>Shams Nour El Din</td>
<td>NF</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Nagwa Youssef</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Niveen Fouad</td>
<td></td>
</tr>
</tbody>
</table>

To calculate the Inter-Coder Reliability, the researcher used Holsti’s formula to calculate the percentages of agreement. As it is limited to calculating the reliability between only two coders at the time, the researcher calculated the mean reliability for the reliability between six distinct pairings of the four coders as detailed in table 4.2:

<table>
<thead>
<tr>
<th></th>
<th>SH</th>
<th>RH</th>
<th>NF</th>
<th>ZR</th>
</tr>
</thead>
<tbody>
<tr>
<td>ZR</td>
<td>(ZR, SH)</td>
<td>(ZR, RH)</td>
<td>(ZR, NF)</td>
<td></td>
</tr>
<tr>
<td>NF</td>
<td>(NF, SH)</td>
<td>(NF, RH)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RH</td>
<td>(RH, SH)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SH</td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

The researcher calculated Holsti’s reliability for each of the pairs through the following formula:

$$Reliability = \frac{2M}{N1 + N2}$$

Where $M$ is the total number of the agreed on decisions between two coders, $N1$ is the total coded decisions by the first coder and $N2$ is the total coded decisions by the second Coder.
The final Mean reliability is valued at 0.66 as calculated in table 4.3:

<table>
<thead>
<tr>
<th></th>
<th>ZR &amp; NF</th>
<th>ZR &amp; RH</th>
<th>ZR &amp; SH</th>
<th>NF &amp; RH</th>
<th>NF &amp; SH</th>
<th>RH &amp; SH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Qs Agreed</td>
<td>29</td>
<td>33</td>
<td>34</td>
<td>33</td>
<td>37</td>
<td>36</td>
</tr>
<tr>
<td>Total Qs Coded by 1stCoder</td>
<td>52</td>
<td>52</td>
<td>52</td>
<td>48</td>
<td>48</td>
<td>52</td>
</tr>
<tr>
<td>Total Qs Coded by 2ndCoder</td>
<td>48</td>
<td>52</td>
<td>53</td>
<td>52</td>
<td>53</td>
<td>53</td>
</tr>
<tr>
<td>Holsti's Reliability</td>
<td>0.5800</td>
<td>0.6346</td>
<td>0.6476</td>
<td>0.6600</td>
<td>0.7327</td>
<td>0.6857</td>
</tr>
<tr>
<td>MEAN Reliability</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0.66</td>
</tr>
</tbody>
</table>

Table 4.3
4.5 Data Collection Method II: Experimental Survey

The descriptive survey research design was chosen to investigate female spectatorship perception of the displayed female frames in Egyptian popular cinema. More specifically it addressed their perception with regards to the following frames: women represented as social roles, female expectation to constantly sacrifice her independence, labor autonomy and representation of motherhood. The choice of the frames was based on the primary frames deduced from the literature.

The targeted population for this survey is Egyptian women aged from 18 to 50 with an adequate level of education to be able to infer ideas from film narratives. Given the exploratory nature of the project, along with the complexity embedded in time and financial constraints needed for responding to watch a 97 minutes movie and answering over a 40 questions survey, a research volunteers sample of 25 was invited to participate and only 17 respondents accepted. The choice of the sample was also constrained with the neede access to Internet to be able to stream the chosen movie and answer the self-administered online survey.

Volunteers were asked to watch the movie Asmaa online and were provided with an online questionnaire to fill out afterwards. The questionnaire was divided into three sections. The first section was related to questions about particular attributes of the protagonist Asmaa as a leading female figure in the movie. The second section was related to overall general perception of women representation in contemporary Egyptian popular cinema. The last section was a demographics section, for the purpose of documenting the underlying correspondents differences in age, educational level and employment status.

The choice of Asmaa as the movie to include in this questionnaire was based on the Bechdel Test. The Bechdel test is a three questions assessment of the presence
of women in a movie and its usage is currently being further expanded to include the assessment of women presence in dialogues held across various mass-communication platforms (Garcia et al., 2014). The three questions raised by the test are, Are there at least two named women in the movie? Whether these women talk to each other? And finally, whether the women talk to each other about something besides a man.

When comparing the five films identified as female centered plot and produced between the year 2011 and 2018. As detailed in table 4.1, Asmaa was the only film that passed the Bechdel test, as it had more than one named female character: Asmaa (the protagonist), Ayten (a supporting role) who were engaged in multiple conversations and debates about Asmaa’s disease and the benefits of having her story openly broadcasted on television.

<table>
<thead>
<tr>
<th>Film</th>
<th>T1</th>
<th>T2</th>
<th>T3</th>
<th>Bechdel Test Results</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asmaa (2011)</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Pass</td>
</tr>
<tr>
<td>Fatat Al-Masna’a (2014)</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
<td>Fail</td>
</tr>
<tr>
<td>Nawara (2015)</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
<td>Fail</td>
</tr>
<tr>
<td>Yom iel-Sittat (2016)</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
<td>Fail</td>
</tr>
<tr>
<td>Bashtery Ragel (2017)</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
<td>Fail</td>
</tr>
</tbody>
</table>

Table 4.4

While the filtration of a single film was necessary due to the time constraints of the survey, the use of the Bechdel ensured that the film chosen has an active presence of female characters, contrary to the other four films that did not have sufficient presentation of women. With that being said, it is important to note that failing the Bechdel test does not assess how good the film itself is nor does it highlight to what extent is the film considered a feminist film.

Self-administered surveys were chosen as they allowed for a flexibility of time and means for respondents to watch the film and provide accurate responses. The
questionnaire design is exhaustive and mutually exclusive as it attempted to encompass clear and various potential answers as depicted in the literature.

Furthermore, the questionnaire was published in English and in Arabic in order to allow the respondents to ensure that the small sized sample incorporates various types of languages preferences.

The researcher used different types of closed ended questions and various levels of measurement in order to ensure that participants have the opportunity to re-affirm their perception of the narrative in order to have accurate data. In the survey section related to perception of depiction of Asmaa as a female character, a five point Likert scale was primarily used to detect the level of agreement and disagreement of the respondents on statements such as:

1. Asmaa sacrificed her personal well being for the sake of her Husband  
   A) Strongly Agree B) Agree C) Neutral D) Disagree E) Strongly Disagree
2. Asmaa sacrificed her independent character for marriage  
   A) Strongly Agree B) Agree C) Neutral D) Disagree E) Strongly Disagree
3. Asmaa’s health sacrifice was necessary  
   A) Strongly Agree B) Agree C) Neutral D) Disagree E) Strongly Disagree
4. Asmaa was able to openly express that she liked Mosaad and initiate the first step  
   A) Strongly Agree B) Agree C) Neutral D) Disagree E) Strongly Disagree
5. Asmaa’s Father did not accept that she initiates the first step  
   A) Strongly Agree B) Agree C) Neutral D) Disagree E) Strongly Disagree
6. Asmaa independent unconventional nature was punished by her husband’s imprisonment  
   A) Strongly Agree B) Agree C) Neutral D) Disagree E) Strongly Disagree

At the same time, closed ended nominal questions were used in the respondents’ general perception about women representation in Egyptian modern day cinema. The nominal choices provided in answer to each question are a reflection of the different frames discussed in the literature. Therefore, the choice of nominal
closed ended questions is the most suitable form to employ in order to ensure respondents are presented with literary compatible options. For example, the respondents were asked to answer the below:

1. In Egyptian films do you think female characters are presented as independent Individuals or as social roles they play (i.e. wives, daughters, mothers, etc..)?
   A) Independent Individuals  B) Social Roles  C) Passive Roles

2. In contemporary Egyptian films (produced between 2011-2018) do you think women characters are asked to choose between their professional career and household roles?
   A) Yes   B) No

3. In contemporary Egyptian films (produced between 2011-2018), do you think the profession determines the morality of women characters?
   A) Yes   B) No

4. In contemporary Egyptian films (produced between 2011-2018), do you think women characters are expected to sacrifice her individual need for the sake of others (Husband, Children, Parents, Traditions, etc..)?
   A) Yes   B) No

5. How do you perceive the representation of mothers in contemporary Egyptian films (produced between 2011-2018)? Check all that apply
   A) Strong characters  B) Backward thinkers  C) Nurturing  D) Spiteful  E) Irrational  F) Passive and Uninvolved

6. How do you perceive the representation of the mother-daughter relationship in contemporary Egyptian films (produced between 2011-2018)?
   A) Harmonious  B) Conflict Driven  C) Distant
5. Findings and Results

5.1 Research Results

The results obtained from the content analysis and the experimental survey were consolidated in order to evaluate the displayed frames of the women depicted in popular Egyptian cinema and contrast their encoding with the decoding of the female audience. While the content analysis focus was the inspection of the eleven characters in five Egyptian female centered films, the questionnaires attempted to obtain the general audience perception with regards to the contemporary Egyptian cinema and compare it with their specific perception with regards to the representation of Asmaa’s character in the film.

RQ1: To what extent are women represented as independent individuals or are defined within their social status?

In the content analysis, the coders concluded that 58 percent of the female roles analyzed were decoded as social roles versus only 42 percent as individual roles. The coders further noted a role change in the film narrative for the female characters. In some of the films, the female role is identified as independent seeking personal fulfillment for herself and capable of making her own decisions in the beginning of the narrative. However, this independence undergoes a change to a social role, as she becomes a mother or as her family is brought in the frame. This transformation was particularly highlighted by the coders in the film Bashtery Ragel. Shams is depicted as a firm, assertive yet feminine business woman, attempts all types of ruse in order to get impregnated artificially as she is not ready to comply to the traditional social obligations of marriage. However, at the end of the film, Shams surrenders her strongly held beliefs about marriage as she becomes pregnant. The same was highlighted in Asmaa, where the protagonist is represented as a strong headed and
free spirited female against the traditional expectation of the social rural community in which she lived. However, the metamorphosis of Asmaa’s character into a society conscious, fearing individual was made evident when her concern was shifted from her own individuality to the well fare of her daughter.

The same was concurred in the experimental survey. Figure 5.1 shows that the tendency to portray women in social roles in contemporary Egyptian popular cinema is confirmed by 71 percent of the participants versus only 12 percent who confirmed a portrayal of women as independent individuals.

**Women Roles in Egyptian Popular film**

- a. Independent Individuals
- b. Social Roles
- c. Passive roles

![Pie chart showing distribution of roles](image)

**Table 5.1**

<table>
<thead>
<tr>
<th>Role</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Independent Individuals</td>
<td>2</td>
<td>12%</td>
</tr>
<tr>
<td>b. Social Roles</td>
<td>12</td>
<td>71%</td>
</tr>
<tr>
<td>c. Passive roles</td>
<td>3</td>
<td>18%</td>
</tr>
<tr>
<td>Grand Total</td>
<td>17</td>
<td>100%</td>
</tr>
</tbody>
</table>

**Table 5.2**

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Median</td>
<td>3.00</td>
</tr>
<tr>
<td>Mean</td>
<td>5.67</td>
</tr>
<tr>
<td>Std. Deviation</td>
<td>5.51</td>
</tr>
<tr>
<td>Variance</td>
<td>30.33</td>
</tr>
</tbody>
</table>

66
Furthermore, the survey results have shown that 27 percent of the respondents found that accurate representation of women’s role was related to the social challenges that women face in their daily lives, followed by 15 percent who confirmed that household responsibilities was the second area accurately depicted. In contrast, the lowest percentages were given to professional careers representation and relationships with mothers and children as detailed in figure 5.2. Hence, a tendency for Egyptian cinema to prioritize social roles and obligations of women can be detected.

**Areas of Accurate Representation of women in Film**

- h. Social perception of challenges women face in daily life
- a. Household responsibilities
- g. Search for a life partner
- d. Social circle
- c. Time management between home and professional career
- b. Professional Career
- e. Relationship with your own mother
- f. Relationship with your own children

![Pie chart showing percentages of accurate representation in film]

**Figure 5.2**

<table>
<thead>
<tr>
<th>Area of Representation</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>h. Social perception of challenges women face in daily life</td>
<td>14</td>
<td>27.45%</td>
</tr>
<tr>
<td>a. Household responsibilities</td>
<td>8</td>
<td>15.69%</td>
</tr>
<tr>
<td>g. Search for a life partner</td>
<td>8</td>
<td>15.69%</td>
</tr>
<tr>
<td>d. Social circle</td>
<td>7</td>
<td>13.73%</td>
</tr>
<tr>
<td>c. Time management between home and professional career</td>
<td>6</td>
<td>11.76%</td>
</tr>
<tr>
<td>b. Professional Career</td>
<td>3</td>
<td>5.88%</td>
</tr>
<tr>
<td>e. Relationship with your own mother</td>
<td>3</td>
<td>5.88%</td>
</tr>
<tr>
<td>f. Relationship with your own children</td>
<td>2</td>
<td>3.92%</td>
</tr>
<tr>
<td><strong>Grand Total</strong></td>
<td><strong>51</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

**Table 5.3**
Table 5.4

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Median</td>
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</tr>
<tr>
<td>Mean</td>
<td>6.38</td>
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<tr>
<td>Std. Deviation</td>
<td>3.89</td>
</tr>
<tr>
<td>Variance</td>
<td>15.13</td>
</tr>
</tbody>
</table>

Figure 5.3 and table 5.5 demonstrate that 13 out of the 17 respondents to the survey making up 76 percent of the respondents saw that contemporary Egyptian film narratives asked the female characters to choose between a professional career and household roles such as wife, mother or daughter. In contrast, only 24 percent of the respondents disagreed.

In contemporary Egyptian films, are women asked to choose between a professional career or household roles?

Figure 5.3

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
<td>4</td>
<td>24%</td>
</tr>
<tr>
<td>Yes</td>
<td>13</td>
<td>76%</td>
</tr>
<tr>
<td>Grand Total</td>
<td>17</td>
<td>100%</td>
</tr>
</tbody>
</table>

Table 5.5
RQ2: To what extent do the women in film have labor autonomy and freedom to choose their careers?

Content analysis results showed that for education, 36 percent of the female characters analyzed were presented as having a primary education only. Hence, they are capable of reading and writing; in comparison only 18 percent of the women were represented completed higher education. In alignment with education, 36 percent of the characters were portrayed as blue-collar workers with full time manual jobs such as; bathroom cleaners and workers in a factory. While only 9 percent were depicted as managers with decision-making power and responsibility to direct the work of others.

Furthermore, 70 percent of the characters analyzed were depicted as low social class: 40% of which were of the lower low class. These female characters are part of very low-income level households. They are mostly living in slum areas, characterized by a lack of hygiene and poor infrastructure. The remaining 30 percent belonged to an upper low social class. Therefore, their living conditions may have been depicted with a slight improvement in infrastructure and hygiene. Their households had very low income, which was primarily generated by the lead female protagonist herself from her blue-collar occupation.

This allowed the female characters to have a degree of labor and financial independence. The coders concluded that 83 percent of the females represented were financially independent hence, having their own source of money and have complete ownership over the spending decisions. However, 50 percent of them financially
supported additional family members and are considered primary breadwinners for their households. Furthermore, 83 percent of the characters did not receive any financial support from a man; a male figure with a social relation to the female character such as a husband, father, brother, etc. Finally, the coders agreed that all of the 11 female characters were able to make their own decisions with regards to aspects of their lives other than the financial decisions.

**RQ3: To what extent are women in Egyptian film expected to make sacrifices to maintain the patriarchal status quo?**

Furthermore, the coders noted that only 27 percent of the female characters analyzed were directly asked to let go of a decision she has personally taken or a part of her individuality in order to be able to fulfill a social role she has been assigned. While 10 percent of the female character studied willingly provided sacrifices without being directly asked, their sacrifices came in the form of physical health and mental well being in favor of prioritizing the need of a husband and children over individual subjective needs. As an example, Asmaa was repeatedly asked to stay at home following her marriage by her husband and various male figures in her surroundings. She willingly accepted to get infected by HIV from her husband in order to get impregnated.

Later, she also willingly hid her identity for the sake of protecting her daughter from society’s judgment due to Asmaa’s sickness. In *Bashtery Ragel*, Shams was constantly asked to give up her successful professional career in favor of marriage. This demand was made by her mother and by male suitors.

On the other hand, only 33 percent of the female considered are empowered by surrounding social circle to make their own decisions and pursue their own life choices. Of the remaining 67 percent some female characters were constantly being
shamed for their choices and swayed away from pursuing them further, while others had very minimal support. Yet, 64 percent characters are represented as active and central to decision making in the film narrative. The domain of activity varied from one character to the other. While some were more active in defending their families, others were more active in making sure their voices are heard on social and professional levels.

Consequently, the coders concurred that only 27 percent faced a threat to their identity by accepting to take on a great sacrifice leading the female character to feel at loss for one or more perceived essential aspects of herself. Examples that the coders provided were Madame Shahenda in Nawara. Madame Shahenda’s loss of social status is considered as of an integral part of her identity. Especially as her confidence and strength are deep routed in her network of elite decision makers. While Hayam in Fatat Al Masnaa, had her long well taken care of hair cut off as retaliation for her perceived misconduct. This act purposefully degraded Hayam of her feminine trait as it represented as a straightforward reprisal for Hayam’s perceived immorality.

Violence against women is still a present frame in Popular cinema, coders concluded that 25 percent of the female characters analyzed were sexually harassed: 50 percent of harassment represented was physical while 25 percent of it was verbal. Furthermore, 36 percent of the characters were threatened for violent acts for refusing to adhere to social order. For example, Asmaa was threatened to have her merchandise burnt down if she continues to come to the market and sell her hand made carpets. Hayam was also threatened by death from her uncle as he questioned her morality.

The coders detected that 80 percent of the characters analyzed were able to express their femininity. The expression of femininity varied from one character to
another. In *Yom Iel Sittat*, Shameya was working as a model for painters, who sometimes asked her to pose naked. She openly announces it as her profession and that of her mother without any fear or shame from society’s reaction. For Hayam, femininity is expressed in how she cared for her long hair as well as carefully dressing flatteringly. While Shams’ femininity is expressed through her feminine dress and the confidence in expressing her opinions. And finally, Madam Shahenda’s femininity is expressed through the attention she gives to self-care. The coders equally agreed that society accepted this expression of femininity as the usual way of female behavior, without any further encouragement for its expression or suppression. While 20 percent of the characters faced complete rejection and condemnation of any expressed female traits from their social surroundings.

Lastly, the coders highlighted that the primary reasons preventing the remaining 20 percent of the characters from expressing their femininity is attributed to prioritizing work and bread winning and leaving no place for womanliness, pressure from social circle, a specially strict control from a male relative, usually brother or husband and lastly a concern over perceived morality within the community in which they live.

With regards to open expression of sexuality, the coders identified that 58 percent of the characters were able to express sexual desires, however, this expression is negatively perceived by society. This is depicted in the discontent towards the expression, judgment of bad morals from the close social circle. Nevertheless, 75 percent of the characters were depicted as capable of openly expressing emotions and feelings, versus 25 percent who were closed off and refused to share any of their thoughts or feelings.
The conservative expression of womanliness is also evident in the relatively high number of veiled characters. The coders noted that 50 percent of the characters analyzed were veiled. Furthermore, 83 percent of the veiled female characters wore a modest hijab, which entailed loose clothing with only the hair covered; the headscarves would usually cover all of the character’s hair versus 17 percent who wore a more modern hijab: modern clothing, which can be a relatively tighter clothing with a headscarf that may be tied in a variety of modern forms and may leave some of the hair apparent. It’s additionally worth to note that none of the characters were portrayed wearing a Niqab, which is a very conservative headscarf, with overall loose clothing and face coverage. Additionally, there was a consensus from all four coders that the veil worn by the characters is primarily driven by compliance to social norms and traditions rather than piety or any other personal reasons.

In *Asmaa*, the protagonist was repeatedly asked to quit selling her handmade carpets in the market, especially following her marriage. Hence, the respondents were asked whether they agreed or not with this request being a sacrifice of Asmaa’s identity. Figure 5.4 and table 5.7 highlight that none of the respondents disagreed, in fact with the exception of 5.88 percent, 94 percent of the respondents agreed that staying at home indicated that Asmaa gave up an integral part of her personal identity.
Asmaa: Staying at home meant giving up a part of her identity

![Bar chart showing frequency and percentage of responses](image)

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Strongly agree</td>
<td>6</td>
<td>35%</td>
</tr>
<tr>
<td>b. Agree</td>
<td>10</td>
<td>59%</td>
</tr>
<tr>
<td>c. Neutral</td>
<td>1</td>
<td>6%</td>
</tr>
<tr>
<td>Grand Total</td>
<td>17</td>
<td>100%</td>
</tr>
</tbody>
</table>

Table 5.7

<table>
<thead>
<tr>
<th>Statistics</th>
<th>Value</th>
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</thead>
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<td>Median</td>
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<td>Mean</td>
<td>5.67</td>
</tr>
<tr>
<td>Std. Deviation</td>
<td>4.51</td>
</tr>
<tr>
<td>Variance</td>
<td>20.33</td>
</tr>
</tbody>
</table>

Table 5.8

In the film, Asmaa insisted on pursuing her carpet selling activity and refused to abide by the dominant social order. The 76 percent of the survey respondents agreed that the assertiveness of her independent nature was penalized, as shown in figure 5.3. While only 4 respondents, making up 24 percent of the total sample answered negatively and hence, saw that Asmaa was not penalized for her decision to maintain the activity that brought her self fulfillment.
Asmaa's independence was penalized

![Pie chart showing frequencies and percentages]

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
<td>4</td>
<td>24%</td>
</tr>
<tr>
<td>Yes</td>
<td>13</td>
<td>76%</td>
</tr>
<tr>
<td>Grand Total</td>
<td>17</td>
<td>100%</td>
</tr>
</tbody>
</table>

Table 5.9

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>Median</td>
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<td>Mean</td>
<td>8.50</td>
</tr>
<tr>
<td>Std. Deviation</td>
<td>6.36</td>
</tr>
<tr>
<td>Variance</td>
<td>40.50</td>
</tr>
</tbody>
</table>

Table 5.10

Detailed in table 5.11 are the respondents’ perceptions of what price did Asmaa pay in return for insisting to sell her handmade carpets. 35.29 percent of the participants saw that Asmaa’s compounded feeling of guilt following her husband’s imprisonment and HIV contamination was the cost she had to bear for not heading to his demands of staying at home. While 17.65 percent of the respondents saw that her own illness was the penalty she had to pay for causing her husband’s imprisonment.
16 out of the 17 participants in the survey agreed that Asmaa openly and freely expressed that she like Mosaad when she saw him and furthermore, initiated the first step for their relationship. Out of them 52.94 percent agreed and 41.18 percent strongly agreed as detailed in figure 5.6 and table 5.12.

**Asmaa freedom to express liking Mosaad**

![Graph showing percentages of agreement](image)

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. Agree</td>
<td>9</td>
<td>52.94%</td>
</tr>
<tr>
<td>a. Strongly agree</td>
<td>7</td>
<td>41.18%</td>
</tr>
<tr>
<td>d. Disagree</td>
<td>1</td>
<td>5.88%</td>
</tr>
<tr>
<td><strong>Grand Total</strong></td>
<td><strong>17</strong></td>
<td><strong>100.00%</strong></td>
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</tbody>
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Table 5.12

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<th>Variance</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>7.00</td>
<td>5.67</td>
<td>4.16</td>
<td>17.33</td>
</tr>
</tbody>
</table>

Table 5.13
Nevertheless, Asmaa’s initiative towards a relationship with Mosaad was not accepted by her father according to approximately 65 percent of the respondents as detailed in table 5.14. At the same time, 17.65 percent of the respondents answered neutral and hence, neither agreed nor disagreed with regards to Asmaa’s father reaction towards her expressed sexuality. Lastly 18 percent of the respondents disagreed with the statement.

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
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<td>9</td>
</tr>
<tr>
<td>c. Neutral</td>
<td>3</td>
</tr>
<tr>
<td>a. Strongly agree</td>
<td>2</td>
</tr>
<tr>
<td>d. Disagree</td>
<td>2</td>
</tr>
<tr>
<td>e. Strongly disagree</td>
<td>1</td>
</tr>
<tr>
<td><strong>Grand Total</strong></td>
<td><strong>17</strong></td>
</tr>
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</table>

**Table 5.14**

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<th>Std. Deviation</th>
<th>Variance</th>
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<td></td>
<td></td>
</tr>
<tr>
<td>Mean</td>
<td>3.40</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Std. Deviation</td>
<td>3.21</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Variance</td>
<td>10.30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Table 5.15**
RQ4: To what extent are mother/daughter relationships aligned with real social values?

The coders identified the role of the female as a mother as central to the representation of female characters. In fact, 50 percent of the characters analyzed are mothers, and 40 percent of them are mothers of daughters. The remaining 50 percent are represented as daughters whose relationship with at least a parent is clearly defined within the film narrative relationship with at least a parent. In analyzing the mother/daughter relationship in the films, the coders concluded that 55 percent of the mother/daughter relationships are not depicted at all, 18 percent are represented as in constant conflict and finally, 27 percent are represented as very harmonious.

For instance, the coders highlighted that Asmaa’s relationship with her daughter is one of the examples of a conflicting mother/daughter relationships. As Habiba, the teenage daughter constantly challenged her mother and questioned her motives. Even, as she learns the truth about her mother’s sickness, Habiba still doubts her mother’s intentions. One of the coders stated that Asmaa and Habiba have a troubled relationship, the daughter does not trust her mother or confide in her when Asmaa seems to want only that from life. The relationship between Shams Nour El Din and her mother Nagwa Youssef in *Bashtery Ragel* is another representation of the conflicting mother/daughter relationship according to the coders. Despite the two women being adults, Shams is almost 40 years old and her mother has exceeded 60. The conflict in their case is primarily depicted as a clash between tradition and modernity on the topic of Shams’ marriage. Lastly, *Fatat Al Masnaa* represented a more harmonious mother/daughter relationship between Hayam and her mother. This was particularly evident in the mother defending her daughter against her husband.
and her brother, when they attempted to physically harm Hayam as a retaliation against her misconduct.

Nevertheless, 25 percent of the mothers are represented as backward thinkers looking primarily to re-direct her daughter’s actions and decisions towards more traditional roles or behaviors. Equally, 25 percent are represented as socially progressive, 25 percent are strong characters in the life of their children and 25 percent are nurturing mothers who constantly displayed concern over their children’s well being.

Superstitions and irrational resolutions were not present in contemporary Egyptian cinema. The coders shed light on the 90 percent of the female characters that did not resort to superstitious traditional resolutions for their problem. However, the characters representing the 10 percent were mothers who looked for magical illusionary opportunities that would help their daughters get married.

With regards to how mothers are represented in contemporary Egyptian cinema, 32 percent of the responses indicated that mothers are portrayed as backward thinkers and 26 percent stated that mothers are portrayed as strong characters and 26 percent as nurturing characters. In comparison, there is minimal responses that attested that mothers were portrayed as spiteful or irrational, figure 5.6 details the
relatively small responses of 5 percent and 11 percent respectively.

![General perception on Mothers' representation in Film](image)

<table>
<thead>
<tr>
<th>Character Type</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Strong characters</td>
<td>5</td>
<td>26.32%</td>
</tr>
<tr>
<td>b. Backward thinkers</td>
<td>6</td>
<td>31.58%</td>
</tr>
<tr>
<td>c. Nurturing</td>
<td>5</td>
<td>26.32%</td>
</tr>
<tr>
<td>d. Spiteful</td>
<td>1</td>
<td>5.26%</td>
</tr>
<tr>
<td>e. Irrational</td>
<td>2</td>
<td>10.53%</td>
</tr>
<tr>
<td><strong>Grand Total</strong></td>
<td><strong>19</strong></td>
<td><strong>100.00%</strong></td>
</tr>
</tbody>
</table>

**Table 5.16**

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Value</th>
</tr>
</thead>
<tbody>
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<td>Median</td>
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</tr>
<tr>
<td>Mean</td>
<td>3.80</td>
</tr>
<tr>
<td>Std. Deviation</td>
<td>2.17</td>
</tr>
<tr>
<td>Variance</td>
<td>4.70</td>
</tr>
</tbody>
</table>

**Table 5.17**

Figure 5.7 details that 53 percent of the responses indicated that Egyptian film narratives depict a conflict driven relationship between mothers and daughters, followed by 35 percent who perceived that the mother/daughter relationships in cinema is depicted as distant. And finally, only 12 percent of respondents perceive that Egyptian cinema depicts a harmonious mother-daughter relationship.
As detailed in figure 5.8 and table 5.16, 53 percent of the respondents perceived the relationship between Asmaa and her daughter as conflicting, while 35 percent perceived it as non-existent and finally, 12 percent perceived it as harmonious.
Respondents re-validated their perception that Egyptian cinema accurately depicts the real life, mother/daughter relationship as 53 percent of the respondents agreed, out of them 24 percent strongly agreed and 29 percent agreed. In comparison, 18 percent responded by being neutral and 29 percent disagreed. Figure 5.9 and table 5.18 detail the frequency and percentages of the responses.

### Table 5.20

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Conflicting</td>
<td>9</td>
<td>53%</td>
</tr>
<tr>
<td>b. In Harmony</td>
<td>2</td>
<td>12%</td>
</tr>
<tr>
<td>c. Non Existing</td>
<td>6</td>
<td>35%</td>
</tr>
<tr>
<td><strong>Grand Total</strong></td>
<td><strong>17</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

### Table 5.21

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Median</td>
<td>6.00</td>
</tr>
<tr>
<td>Mean</td>
<td>5.67</td>
</tr>
<tr>
<td>Std. Deviation</td>
<td>3.51</td>
</tr>
<tr>
<td>Variance</td>
<td>12.33</td>
</tr>
</tbody>
</table>

Figure 5.10

**Perception on Asmaa relationship with her daughter**

- a. Conflicting
- b. In Harmony
- c. Non Existing

53% agreed, 12% strongly agreed, 35% agreed.

Median: 6.00
Mean: 5.67
Std. Deviation: 3.51
Variance: 12.33
Table 5.22

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Strongly agree</td>
<td>4</td>
<td>24%</td>
</tr>
<tr>
<td>b. Agree</td>
<td>5</td>
<td>29%</td>
</tr>
<tr>
<td>c. Neutral</td>
<td>3</td>
<td>18%</td>
</tr>
<tr>
<td>d. Disagree</td>
<td>5</td>
<td>29%</td>
</tr>
<tr>
<td><strong>Grand Total</strong></td>
<td><strong>17</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

Table 5.23

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Median</td>
<td>4.50</td>
</tr>
<tr>
<td>Mean</td>
<td>4.25</td>
</tr>
<tr>
<td>Std. Deviation</td>
<td>0.96</td>
</tr>
<tr>
<td>Variance</td>
<td>0.92</td>
</tr>
</tbody>
</table>

A second layer of comparison was done between the perceived nature of relationship between Asmaa and her daughter Habiba and the responses received on female spectator’s perception of the fact that this relationship portrays the social reality. Table 5.20 details the results of this comparison. All of the 24 percent of respondents who strongly agreed that the relationship between Asmaa and her daughter is an accurate representation of reality, perceived the relationship as conflicting. While the 29 percent of respondents who only agreed, 12 percent perceived the relationship as conflicting, 12 percent perceived it as non-existent while
only 6 percent indicated a harmonious relationship. The 18 percent of respondents, who answered neutral, were equally divided between the three types of mother daughter relationship made available. And finally of the 29 percent of respondents who disagreed on the real life representation of the mother/daughter relationship, 18 percent perceived that Asmaa and her daughter had a non-existent relationship while 12 percent perceived their relationship as constantly conflicting.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Strongly agree</td>
<td>24%</td>
<td>0%</td>
<td>0%</td>
<td>24%</td>
</tr>
<tr>
<td>b. Agree</td>
<td>12%</td>
<td>6%</td>
<td>12%</td>
<td>29%</td>
</tr>
<tr>
<td>c. Neutral</td>
<td>6%</td>
<td>6%</td>
<td>6%</td>
<td>18%</td>
</tr>
<tr>
<td>d. Disagree</td>
<td>12%</td>
<td>12%</td>
<td>18%</td>
<td>29%</td>
</tr>
<tr>
<td>Grand Total</td>
<td>53%</td>
<td>12%</td>
<td>35%</td>
<td>100%</td>
</tr>
</tbody>
</table>

Table 5.24

**Audience validation of direct of type of mother daughter in general and in Asmaa**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Strongly agree</td>
<td>0%</td>
<td>12%</td>
<td>6%</td>
</tr>
<tr>
<td>b. Agree</td>
<td>6%</td>
<td>6%</td>
<td>6%</td>
</tr>
<tr>
<td>c. Neutral</td>
<td>18%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>d. Disagree</td>
<td>6%</td>
<td>6%</td>
<td>6%</td>
</tr>
</tbody>
</table>

Figure 5.12
Content Data Analysis: Female Characters Profiles

Through the qualitative content analysis, the four coders analyzed eleven individual female characters from the five selected movies. 64 percent of the characters analyzed are protagonists, hence, the leading figures in the movie driving the plot. Additionally, the remaining 36 percent were supporting actresses whose roles were important in influencing the decisions and directions of the lead protagonist. The coders identified that 73 percent of the female characters are depicted as adults. Out of which, 55 percent are mature adults between the ages of 36 to 60 and 18 percent are considered as adults between the age of 22 to 35 years old.

Experimental Survey: Respondents demographics

Despite the small size sampled, the demographics of the participants were diverse enough in order to bring the results as close as possible with a representation of the perception of the targeted population. The female respondents belonged to diverse age groups as detailed in figure 5.13 and table 5.25. 24 percent of the respondents were between the ages of 18 to 25 years old, 24 percent were between the ages of 26 to 30 years old, 29 percent were between the ages of 31 to 40 years old and 12 percent between the ages of 51 to 60 years old. In addition, there was a participants from each of the age groups 41 to 50 and older than 61 years old, making up 6 percent of the overall responses for each of the two age category.
Figure 5.13

<table>
<thead>
<tr>
<th>Age Range</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>18-25</td>
<td>4</td>
<td>24%</td>
</tr>
<tr>
<td>26-30</td>
<td>4</td>
<td>24%</td>
</tr>
<tr>
<td>31-40</td>
<td>5</td>
<td>29%</td>
</tr>
<tr>
<td>41-50</td>
<td>1</td>
<td>6%</td>
</tr>
<tr>
<td>51-60</td>
<td>2</td>
<td>12%</td>
</tr>
<tr>
<td>Older than 61</td>
<td>1</td>
<td>6%</td>
</tr>
<tr>
<td><strong>Grand Total</strong></td>
<td><strong>17</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

Table 5.25

<table>
<thead>
<tr>
<th>Summary Statistic</th>
<th>Value</th>
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</thead>
<tbody>
<tr>
<td>Median</td>
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<tr>
<td>Mean</td>
<td>2.83</td>
</tr>
<tr>
<td>Std. Deviation</td>
<td>1.72</td>
</tr>
<tr>
<td>Variance</td>
<td>2.97</td>
</tr>
</tbody>
</table>

Table 5.26
Furthermore, the 17 participants had diverse educational backgrounds, where 47% of the respondents were college graduates, 29 percent had master’s degree, 12 percent had doctoral degree as their highest educational level and finally 12 percent were high school graduates as detailed in figure 5.14 and table 5.27.

### Educational Level

<table>
<thead>
<tr>
<th>Educational Level</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>College Graduate (4 years)</td>
<td>8</td>
<td>47%</td>
</tr>
<tr>
<td>Doctoral Degree (PhD)</td>
<td>2</td>
<td>12%</td>
</tr>
<tr>
<td>High School or equivalent</td>
<td>2</td>
<td>12%</td>
</tr>
<tr>
<td>Master's Degree (MS)</td>
<td>5</td>
<td>29%</td>
</tr>
<tr>
<td><strong>Grand Total</strong></td>
<td><strong>17</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

Table 5.27

![Educational Level Pie Chart](image)

**Table 5.27**

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Median</td>
<td>3.50</td>
</tr>
<tr>
<td>Mean</td>
<td>4.25</td>
</tr>
<tr>
<td>Std. Deviation</td>
<td>2.87</td>
</tr>
<tr>
<td>Variance</td>
<td>8.25</td>
</tr>
</tbody>
</table>

**Table 5.28**
Lastly, 75 percent of the respondents were employed versus 25 percent were unemployed. Table 5.29 details the employment of the respondents according to their highest attained educational degree.

<table>
<thead>
<tr>
<th>Educational Degree</th>
<th>Unemployed</th>
<th>Employed</th>
<th>Grand Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>College Graduate (4 years)</td>
<td>12.50%</td>
<td>31.25%</td>
<td>43.75%</td>
</tr>
<tr>
<td>Doctoral Degree (PhD)</td>
<td>0.00%</td>
<td>12.50%</td>
<td>12.50%</td>
</tr>
<tr>
<td>High School or equivalent</td>
<td>12.50%</td>
<td>0.00%</td>
<td>12.50%</td>
</tr>
<tr>
<td>Master's Degree (MS)</td>
<td>0.00%</td>
<td>31.25%</td>
<td>31.25%</td>
</tr>
<tr>
<td>Grand Total</td>
<td>25.00%</td>
<td>75.00%</td>
<td>100.00%</td>
</tr>
</tbody>
</table>

Table 5.29

Figure 5.15
5.3 Discussion and Feedback

The purpose of this study is to determine the presence of the patriarchal frames of female representation in contemporary Egyptian films as deduced from the literature. Accordingly the research questions below were formulated. The content analysis of the five female driven film narratives and the survey of female spectators perception served as tools to answer these questions.

RQ1: Are women represented as independent individuals or are they defined within their social status?

In literature, representation of women as social roles serving patriarchal social order is one of the main frames utilized. By portraying women as social roles such as mothers, daughters, wives and sister, patriarchy denies the subjectivity of the female and her individual rights as an independent member of the society.

The content analysis confirmed that within the five films analyzed, the majority of the female characters represented were identified due to their social roles rather than independent individual characteristics. The coders noted 58 percent of the characters were decoded as social roles versus only 42 percent as individual roles.

Furthermore, the coders highlighted that even for the 42 percent women identified as independent individuals; the film narrative highlighted a change towards a prioritization of the social role in the cases when the female becomes a mother.

In alignment, 71 percent female spectators who responded to the survey agreed that contemporary Egyptian cinema portrays women as social roles. Moreover, through the investigation of Asmaa, we can note that the film narratives go further and penalize attempts of independent acts. This solidifies the frame of women as social roles and hinders against any possible notions of subjectivity or individuality. This was confirmed by 76 percent of the survey respondents who concurred that Asmaa
search for her self-fulfillment was penalized. According to 35.29 percent of the survey respondents, this reprisal against her independent character was depicted as Asmaa’s compounded guilt feeling following the incident in the market that led her husband to murder and her own illness according to 17.65 percent of the survey respondents as detailed in table 5.7.

RQ2: Do the women in film have labor autonomy and are they free to choose their careers?

Contemporary Egyptian cinema frames the women as low income, with minimum education adults with blue-collar occupations based on content analysis results. Even though this may seem to allow the female characters a degree of labor and financial independence, as agreed on by the coders who concluded that 83 percent of the females represented had their own source of money and have complete ownership over the spending decisions. The fact that 50 percent are breadwinners for their households, questions the validity of their financial independence and their freedom of choice when it comes to their work choices. This lack of autonomy is further evidenced by the survey results, where 76 percent of the respondents agreed that the represented women in contemporary film are still being asked to choose one single option; either their professional careers or their household roles as mothers or wives. Table 5.10 further highlights how minimal response of 5.88 percent was attributed to accurate representation of professional careers for women in Egyptian popular cinema.

Hence, it can be concluded that the portrayed female labor in contemporary Egyptian cinema does not indicate liberal tendencies for women to represent a career of their choice. Instead their participation in the labor force seems to indicate further economic and social needs that would need to be further investigated.
RQ3: Are women in film expected to make sacrifices to maintain the patriarchal status quo?

Content analysis study revealed that 27 percent of the characters were expected to make sacrifices. For Asmaa there was a 94 percent consensus that she sacrificed not only her self-fulfillment but also integral parts of her identity and health in order to grant patriarchal social order the necessary tools for prevalence.

The fact that content analysis results do not indicate a majority of characters may indicate that there’s a potential move away from constantly framing females as characters willing and looking forward to make sacrifices. However, as survey results indicate the frame is still present in contemporary Egyptian cinema.

RQ4: Are mother/daughter relationships aligned with real social values?

Literature has indicated that mothers present a predicament for patriarchy and therefore, the frames attributed to mothers in patriarchal cinema present a limiting identification of motherhood. Furthermore, as a restrictive area of patriarchy, literature has also emphasized on the intentional portrayal of struggling mother/daughter relationships. This deliberately breaks the female to female bond that may exist between a mother and her daughter and hence, constantly leaving room for male dominated ideology. Nevertheless, in patriarchal cinema motherhood is framed as the ultimate life fulfillment for which any female sacrifice must be accorded.

Content analysis results confirmed that with 50 percent of the characters represented mothers. And 40 percent of them represented mothers of daughters. However, 25 percent of the mothers are represented as backward thinkers interested only in traditional gender roles as opportunities for their daughters.
The same conclusion was affirmed by 32 percent of the survey respondents who indicated that in contemporary Egyptian cinema, mothers are portrayed as backward thinkers. Lower response rates of 26 percent were attributed to each of the portrait of mothers as strong characters and the portrait of mothers as 26 percent as nurturing characters. Furthermore, 53 percent of the participants concurred that in general, mother/daughters relationship are portrayed as conflicting.

With specific regards to Asmaa’s relationship with her daughter Habiba, the survey responses were aligned with the responses on the general perception of mother/daughter relationships. Table 5.20 highlights that the majority of the 53 percent who agreed that Asmaa and her daughter presented real-life mother/daughter relationship perceived the relationship as conflict driven. Where as only 12 percent perceived a non-existent relationship and only 6 percent perceived a harmonious relationship. It can be concluded that a patriarchal frame of mothers dominates the representations of mothers in contemporary Egyptian cinema.

In summary, post revolutionary Egyptian cinema does not represent accurately women’s experiences and female social roles in Egyptian society. Despite the progress made by women in the social and public sphere, Egyptian popular cinema is still dependent on traditional patriarchal frames for representations of the female characters. Therefore the hypothesis that following the 2011 revolution period, patriarchal representation of women in cinema has been less dominant in influential Egyptian cinema produced between 2011 and 2018 cannot be validated.
5.4 Recommendations

Consequently, this study has paved the way for future research on women representation in contemporary Egyptian cinema. On the same topic in depth interviews with a select group of film critics, experts could be interviewed in order to obtain further insights into the encoding of the female characters in Egyptian films. This was not possible for this study due to the limited literature on the topic, however, the deduced dimensions could now be used to structure the in-depth industry expert interviews.

The results obtained from the interviews combined with the findings of this thesis could be further utilized in a more quantitative research approach to survey more films. Using the dimensions explored in this study, a survey intended for audience could be prepared and conducted on a larger scale. Even though, it will be based on general options, instead of a controlled viewing of a particular film(s), the results obtained will be more suited to generalize for the Egyptian spectators’ perception.

Additional complementing studies could include a comparative analysis between women representation in popular versus independent Egyptian cinema. Moreover, an exploration of the type and impact of male support to female lead protagonists and the representation of masculinity can be investigated. Finally, analysis of the structural aspects leading to patriarchal domination of the representation and the possible avenues to change the status quo could also be further investigated.

Furthermore, this results of this thesis highlights opportunity areas for the Egyptian cinema industry in the field of women representation and storytelling. In her thesis, Assaad argued that the best way to ensure that women experiences are
accurately represented is through storytelling (Assaad, 2015). Therefore, it is recommended that filmmakers start developing films that tell the stories of the iconic Egyptian women both contemporary and historical figures. The film narratives would need to avoid the various patriarchal frames identified in the literature. Consequently, establishing a new trend in popular films. These stories need to include their struggles, their successes and their failures. By doing so, the filmmakers would contribute to a shift in the hegemonic culture from a patriarchal male domination to a women empowering culture.
5.5 Research Study Limitations

The purpose of this thesis was to investigate new trends in relation to female representation in Egyptian cinema in the post revolution period. The results obtained are of an exploratory nature given the limited academic research available on the topic. Mayring’s content analysis is a qualitative research tool that substantiated this study with coders’ interpretations of the characters depicted. The outcome of the content analysis can be further used to formulate quantitative only studies that decode the frames of women representations.

One of the limitations for this study is the small sample size of the experimental survey. The small number of responses limited the possible statistical analysis that can be done on the data retrieved to obtain conclusive quantitative information. Given the required time and effort needed to watch a 90 minute feature film and answer a 40 questions survey, in order to incorporate some quantitative descriptive analysis to the study, the researcher chose a small voluntary sample size. However, the diversity of the educational and age groups of the participants were essential in order to ensure that the final results can be reliable if applied to larger group of audience.

This study focused on female characters from a female spectators point of view on female centered film plots. While this focus was essential for the exploratory nature of the research, the all female respondents and coders may be considered another limitations for the study, as it may have overlooked additional social, economic and political conditions that needed to be considered as part of the framing structure for women representations.
6. Conclusion

Contrary to expectations popular commercial cinema is not aligned with social progress when it comes to representation of women. As concluded from this thesis, this is primarily due to the use of confining themes in the depiction of female stories. The focus of this thesis is the investigation of patriarchal frames in female representation in cinema.

For instance, women in Egyptian contemporary cinema are mostly framed within lower income and social classes. Therefore an additional constraining frame of economic need and associated limitations of a low social class are added to the female representation. Therefore, the issues depicted in the films cannot be generalized on the wider Egyptian female population. Consequently, the social progress and empowerment of women as detected in the Egyptian society following the 2011 revolution was not present in the film narratives.

The complete oversight of other social classes in cinema and the alienation of women’s experiences within medium and upper social classes render the popular cinema irrelevant to the wider population. This dichotomy in representation of women comes from film narratives presents a major challenge to disruption of the hegemonic dominance of patriarchy within film narratives.

As a result further examination of the male dominant ideologies deduced from Kaplan’s arguments become questionable without the incorporation of the added imposed frame of low social class. For example, the investigation of labor autonomy becomes restricted with the economic need imposed by the low-income frame. Despite research results identifying a majority of female characters active in the labor force and capable of generating their own income, the high dependency of their household on this revenue leaves the female character limited room to consider self
fulfilling needs for progression. Hence, the results concluded cannot be generalized on the wider female population in Egypt.

Furthermore, the limitation of women within their social roles as wives, daughters, mothers and sisters still prevails in contemporary cinema. In the rare occasions where a protagonist is portrayed as an independent individual, the narrative reduces her journey to a social role by featuring motherhood. Film depicts this incorporation through negative feelings of guilt and fear. Where the protagonist is a mother, the narrative would impose feelings of guilt on the independent female character for not allocating energy or time for her children. Where the protagonist is not a mother, feelings of fear over the possibility of not being able to have children as she approaches her forties.

Consequently, motherhood constitutes in Egyptian cinema the uncontested hook between women and their traditional defined social roles. Interestingly, the push towards motherhood is further regulated by the dominant patriarchal social order. As mothers are furthered framed in cinema as self-sacrificing nurturing backward thinkers whose life purpose is the care of their children with minimal self-fulfillment aspirations. Hence, presenting patriarchal defined motherhood as the ultimate goal for women.

To further solidify the idea, male dominated ideology looks to discredit the mother and daughter relationship. This is evident in the constant representation of conflicting relationships between mother and daughters. As this relationship constitutes a female-to-female bond, inaccessible to male domination influence, patriarchal ideology in films retaliated by questioning it. This is equally evident in Egyptian contemporary films, where the mother and daughter are constantly portrayed as having conflicting opinions, especially with regards to modernity.
Egyptian popular cinema is confining women frames to not only male controlled themes but also economically constraining circumstances. Consequently it cannot be claimed that Egyptian cinema is a portrayal of the Egyptian society nor its developmental progression. To accurately portray and document the modern day society, Egyptian filmmakers need to incorporate more stories about Egyptian women in order to reflect the comprehensive experiences of Egyptian women living in Egypt.
7. Bibliography


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Mayring, P. (n.d.). Qualitative Content Analysis. 144.


8. Appendices

8.1 Appendix I. Questionnaire (English Version)

Research Questionnaire

Section I: General perception of women representation in Egyptian Popular Cinema

In this section, your general perception on women as represented in Egyptian popular cinema production is appreciated. Please answer the following questions in light of your own personal experience and observations.

1- How often do you go to the cinema and watch an Egyptian film?
   a. Often
   b. Somewhat often
   c. Rarely

2- How often do you watch Egyptian produced films in or outside of cinema theater?
   a. Often
   b. Somewhat often
   c. Rarely

3- Are you able to identify one or more of your real-life experiences as portrayed by female actors in recent Egyptian films over the last seven years?
   a. Realistic representation
   b. Partially realistic
   c. Not realistic

4- If yes, in what area do you feel that Egyptian films have accurately represented your life choices and experiences? (Check all that apply).
   a. Household responsibilities
   b. Professional Career
   c. Time management between home and professional career
   d. Social circle
   e. Relationship with your own mother
   f. Relationship with your own children
   g. Search for a life partner
   h. Social perception of challenges women face in daily life

5- In Egyptian films do you think female characters are presented as independent Individuals or as social roles they play (i.e. wives, daughters, mothers, etc..)
   a. Independent Individuals
   b. Social Roles
c. Passive roles
d. N/S
e.
6- In contemporary Egyptian films (produced between 2011-2018) do you think women characters are asked to choose between their professional career and household roles?
   a. Yes
   b. No

7- In contemporary Egyptian films (produced between 2011-2018), do you think the profession determines the morality of women characters?
   a. Yes
   b. No

8- In contemporary Egyptian films (produced between 2011-2018), do you think women characters are expected to sacrifice her individual need for the sake of others (Husband, Children, Parents, Traditions, etc..)?
   a. Yes
   b. No

9- If yes, the list below provides a set of situations where women are expected to choose the common good over her personal desires. Please rank them in order of priority (1 is most important and 5 is least important.
   a. Children
   b. Husband
   c. Close Family (Husband+ Children or Parents + Siblings)
   d. Larger Family (Includes Aunts, Uncles & Cousins)
   e. Customs and Traditions
   f. Economic obligations

10- How do you perceive the representation of mothers in contemporary Egyptian films (produced between 2011-2018)?
   a. Strong characters
   b. Backward thinkers
   c. Nurturing
   d. Spiteful
   e. Irrational

11- How do you perceive the representation of the mother-daughter relationship in contemporary Egyptian films (produced between 2011-2018)?
   a. Harmonious
   b. Conflict driven
   c. Distant

12- Do you think female characters are represented in Egyptian Cinema as vulnerable and in need the protection of men?
   a. Yes
b. No

13- Do you think women giving up their independence are the accepted price in return for men’s protection?
   a. Yes
   b. No

14- In contemporary Egyptian films (produced between 2011-2018), do you think men characters or society expect/ask women to accept to pay their independence as a price for men’s protection?
   a. Strongly agree
   b. Agree
   c. Neutral
   d. Disagree
   e. Strongly disagree

15- In contemporary Egyptian films (produced between 2011-2018), do you think female characters accept to pay their independence as a price for men’s protection?
   a. Strongly agree
   b. Agree
   c. Neutral
   d. Disagree
   e. Strongly disagree

Section III: Demographics
In this section, we would like to know more details about you and your personal experiences

16- What’s your age?
   a. Less than 17
   b. 18-25
   c. 26-30
   d. 31-40
   e. 41-50
   f. 51-60
   g. 61+

17- Marital status?
   a. Single
   b. Married
   c. Married with children
   d. Divorced
   e. Divorced with children
   f. Widowed
   g. Widowed with Children

18- Are you currently working?
   a. No
b. Yes, full time job
   c. Yes, Part time or freelance
   d. Yes, full time job and a side income generating activity

19- What’s your average net monthly income?
   a. Less than 2,500 EGP/Month
   b. 2,501- 5,000 EGP/Month
   c. 5,001-10,000 EGP/Month
   d. 10,001 - 15,000 EGP/Month
   e. More than 15,001 EGP/Month

Section III: Interpretation of Women characters in the film Asmaa

This section will look at observing your perception of women representation in the movie Asmaa produced in 2011.
To watch the movie: https://www.youtube.com/watch?v=ogSKnRAULw0

20- Have you watched the film Asmaa?
   a. Yes
   b. No

21- When was the last time you watched it?
   a. Today
   b. Yesterday
   c. This week
   d. Earlier this month
   e. Prior to this month

22- What do you think of the portrayal of Asmaa’s character?
   a. Accurately portray a real life example
   b. Portrays a real life example but with unrealistic positive aspects
   c. Portrays a real life example but with unrealistic negative aspects
   d. Does not portray a real life example at all

23- Asmaa sacrificed her personal well being for the sake of her Husband
   a. Strongly agree
   b. Agree
   c. Neutral
   d. Disagree
   e. Strongly disagree

24- Asmaa sacrificed her independent character for marriage
   a. Strongly agree
   b. Agree
   c. Neutral
   d. Disagree
   e. Strongly disagree
25- Asmaa’s health sacrifice was necessary
   a. Strongly agree
   b. Agree
   c. Neutral
   d. Disagree
   e. Strongly disagree

26- Do you think that Asmaa paid a price for pursuing her self-fulfilling desires of selling carpets in the market?
   a. Yes
   b. No

27- If yes, what do you think is the price that Asmaa paid?
   a. Guilt feeling after her husband was imprisoned
   b. Compounded guilt feeling after her husband returned from prison with HIV
   c. Her own illness

28- Despite not accepting to marry Shafiq originally, why do you think Asmaa accepted Shafik’s marriage proposal?
   a. Strongly agree
   b. Agree
   c. Neutral
   d. Disagree
   e. Strongly disagree

29- Asmaa’s Dr. trying to defend her against the TV presenter who wants her to publicly and openly share her story, is an act of male protection.
   a. Strongly agree
   b. Agree
   c. Neutral
   d. Disagree
   e. Strongly disagree

30- Shafik proposed to marry Asmaa in order to protect her from the society’s cruelty against HIV positive individuals.
   a. Strongly agree
   b. Agree
   c. Neutral
   d. Disagree
   e. Strongly disagree

31- Asmaa was able to openly express that she liked Mosaad and initiate the first step
a. Strongly agree  
b. Agree  
c. Neutral  
d. Disagree  
e. Strongly disagree

32- Asmaa’s Father did not accept that she initiates the first step  
a. Strongly agree  
b. Agree  
c. Neutral  
d. Disagree  
e. Strongly disagree

33- When Asmaa revealed her face and identity on TV, Shafik left the studio renouncing his marriage proposed  
a. Strongly agree  
b. Agree  
c. Neutral  
d. Disagree  
e. Strongly disagree

1:00:12 Asmaa catches her teenage daughter in an embrace with her boyfriend in public;  
34- Asmaa’s reaction was not in line with modern teenage relationship norms  
a. Strongly agree  
b. Agree  
c. Neutral  
d. Disagree  
e. Strongly disagree

35- Asmaa’s reaction was a logical reaction given the socially accepted norms and traditions  
a. Strongly agree  
b. Agree  
c. Neutral  
d. Disagree  
e. Strongly disagree

36- Asmaa’s Reaction was exaggerated and confirms a backward approach to relationships  
a. Strongly agree  
b. Agree  
c. Neutral  
d. Disagree  
e. Strongly disagree
37- Asmaa’s Reaction was a socially progressive approach
   a. Strongly agree
   b. Agree
   c. Neutral
   d. Disagree
   e. Strongly disagree

38- What’s your impression on the type of relationship between Asmaa as a mother and Habiba her daughter?
   a. Conflicting
   b. In Harmony
   c. Non Existing
   d.

39- Asmaa’s relationship with her daughter Habiba is an exact representation of the actual mother/daughter relationship in Egyptian Society
   a. Strongly agree
   b. Agree
   c. Neutral
   d. Disagree
   e. Strongly disagree

40- Even when she found out about her sacrifice, Habiba’s initial response was to resent her mother’s actions.
   a. Strongly agree
   b. Agree
   c. Neutral
   d. Disagree
   e. Strongly disagree

41- Asmaa’s independent nature was punished?
   a. Yes
   b. No

42- Asmaa independent unconventional nature was punished by her husband’s imprisonment
   a. Strongly agree
   b. Agree
   c. Neutral
   d. Disagree
   e. Strongly disagree

43- The choice of Asmaa’s loyalty to her husband cost her health
   a. Strongly agree
   b. Agree
   c. Neutral
   d. Disagree
   e. Strongly disagree
44- In her village in Banha, Asmaa was asked to give up her independent identity in order to conform to socially accepted gender role
   a. Strongly agree
   b. Agree
   c. Neutral
   d. Disagree
   e. Strongly disagree

45- By asking her to stay at home, Mosaad was asking Asmaa to give up an integral part of her identity
   a. Strongly agree
   b. Agree
   c. Neutral
   d. Disagree
   e. Strongly disagree

46- When Asmaa refused to give up her independence, she was punished by the incident leading to her husband’s imprisonment & HIV
   a. Strongly agree
   b. Agree
   c. Neutral
   d. Disagree
   e. Strongly disagree

47- When Asmaa refused to give up her independence, she was punished by the incident leading to her husband’s imprisonment & HIV
   a. Strongly agree
   b. Agree
   c. Neutral
   d. Disagree
   e. Strongly disagree

48- Asmaa had to give up the life she was accustomed to in her village in order to escape to be able to survive
   a. Strongly agree
   b. Agree
   c. Neutral
   d. Disagree
   e. Strongly disagree
### Appendix II. Operational Definitions

<table>
<thead>
<tr>
<th>#</th>
<th>Criteria</th>
<th>Options</th>
<th>Operational Definitions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Film Name</td>
<td>Film Commercial Name</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Production Year</td>
<td>Year when film was launched in cinema theaters</td>
<td></td>
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<tr>
<td>3</td>
<td>Character Name</td>
<td>Name of the female character in the film</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Film Synopsis</td>
<td>Brief summary of the film plot (can be obtained online)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Is the female character an active or passive role in the plot?</td>
<td>1- Active, 2- Passive</td>
<td>Based on coder interpretation of the summarized plot:</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>- Active female character is central to decision making in the film narrative, she makes the decisions.</td>
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<td></td>
<td></td>
<td></td>
<td>- Passive female character is a character impacted by the decision making in the film narrative</td>
</tr>
<tr>
<td>6</td>
<td>Role</td>
<td>1- Protagonist, 2- Supporting Actress, 4- Other</td>
<td>What role does the female character play in the film:</td>
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<tr>
<td></td>
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<td></td>
<td>- Protagonist: the leading and central character of the film</td>
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<td>- Supporting actress: Character is playing a supporting role in the development of the film but she is not the central point of the film itself</td>
</tr>
<tr>
<td>7</td>
<td>What's the main frame for the woman's character?</td>
<td>1- Individuality, 2- Social Role, 3- Relationship with a man</td>
<td>After watching the film, what can be deduced about the female character role:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Individuality: The character is playing a role seeking personal fulfillment for herself, therefore, she's clearly named and is portrayed as capable of making her own decisions</td>
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<td></td>
<td></td>
<td></td>
<td>- Social Role: The character social role of a mother, daughter, wife is emphasized in the film narrative and is the basis for the film's plot</td>
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<td></td>
<td></td>
<td>- Relationship with a man: the focus of the female character is a relationship with a man, either a heterosexual, father-daughter, boss</td>
</tr>
<tr>
<td>8</td>
<td>Estimated Age</td>
<td>1- Child (&lt;10 yrs), 2- Teenager (11-21), 3- Adult (22-35), 4- Mature Adult (36-60), 5- Elderly (61+)</td>
<td>What is the estimated age of the character displayed. How old do you esteem the female character to be</td>
</tr>
<tr>
<td>9</td>
<td>Education Level</td>
<td>1- Primary School, 2- High School or equivalent, 3- Institute Graduate (2 years), 4- College Graduate (4/5 years), 5- Master's Degree, 6- Doctoral Degree</td>
<td>What is the highest education level obtained by the character? If this is not clearly mentioned in the film itself, coder can make their own deduction based on interpretation of the film</td>
</tr>
<tr>
<td>#</td>
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<td>Operational Definitions</td>
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</tr>
</tbody>
</table>
| 10 | Occupation (Choose all that apply) | 1- Not Working  
2- Blue collar  
3- White collar  
7- Managerial Position  
8-Business Owner | What is the occupation of the female character in the film:  
1- Not Working: stay at home, unemployed  
2- Blue collar: relating to manual work  
3- White collar: relating to the work done or the people who work in an office or other professional environment  
7- Managerial Position: positions in which the job's responsibility is to accomplish tasks through the work of others  
8- Business Owner: ownership over own business |
| 11 | What is the social perception of this occupation as depicted in the film? | 1- Accepted  
2- looked down upon  
3- Respected | How does Society perceive the female character's occupation:  
1- Accepted: acceptance as a social norm within the society and therefore neutral reaction is expected  
2- looked down upon: frowned upon from the character's milieu  
3- Respected: Esteemed and appreciated post within the character's social circle |
| 12 | Social Class | 1- Wealthy elite  
2- Upper Middle Class  
3- Lower Middle Class  
4- Upper lower Class  
5- Lower lower Class | 1- Wealthy elite: High level income, access to good education, network and decision making social circle  
2- Upper Middle Class: midlevel income household, with awareness and access to good education, culture and travel  
3- Lower Middle Class: midlevel income household, with adequate level of education and access to the job market  
4- Upper lower Class: low income level household, Poor neighborhood, minimum infrastructure and Hygiene criteria are made available  
5- Lower lower Class: low income level household Living in Slums, lack of Hygiene, Poor infrastructure |
## Personality Depicted In the beginning of the film (Choose All that Apply)

1- Fun/ Playful  
2- Sarcastic  
3- Serious  
4- Harsh  
5- Comical/Funny  
6- Reserved/Unemotional  
7- Friendly  
8- Cold/Apathetic  
9- Approachable  
10- Antisocial  
11- Arrogant/Snobby  
12- Down to earth  
13- Mysterious/Vague  
14- Clear and Straight forward  
15- Firm/Rigid  
16- Compassionate  
17- Brave/Courageous  
18- Coward  
19- Fatalistic and passive  
20- Determined and active  
21- In control of emotions  
22- Other

The characteristics of the female character in the beginning of the movie, how her personality and individuality are portrayed. What are the special factors and traits and contribute to the development of her character.

## Presence of an Influencing Male

1- None  
2- Father  
3- Brother  
4- Husband  
5- Friend  
6- Other

Is there presence of a special guiding male in the life of the female character.

## Type of Male Influence

1- Agree and support Individual Choices  
2- Disagree yet support individual choices  
3- Directive  
4- Controlling  
5- No detectable influence

What type of influence does this male character have in her life:  
1- Agree & Support of Individual Choices: Supports decisions taken by the female character in agreement  
2- Disagree yet support individual decisions: Despite disagreement with the choices, there's constant support from the male character  
3- Directive: Constantly redirecting the choices of the female character  
4- Controlling: Disagreement with decisions and forcing his own
<table>
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</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>Is She Financially independent?</td>
<td>1- Yes, 2- No</td>
<td>Does she have her own source of money and owns the spending decisions?</td>
</tr>
<tr>
<td>17</td>
<td>Does She support others financially?</td>
<td>1- Yes, 2- No</td>
<td>Does she have any financial dependents? Children, Parents, etc.?</td>
</tr>
<tr>
<td>18</td>
<td>Is She financially supported by a man?</td>
<td>1- Yes, 2- No</td>
<td>Does she her money come via support from a male figure with a social relation to the female character? Ex: Husband, Father, Brother, etc..</td>
</tr>
<tr>
<td>19</td>
<td>Does she make her own decisions?</td>
<td>1- Yes, 2- No</td>
<td>Other than financial decision, does the female character make her own decisions?</td>
</tr>
<tr>
<td>20</td>
<td>Was she ever asked to:</td>
<td>1- Leave her work, 2- Prioritize her family/household duties, 3- Change her opinion about a decision</td>
<td>Was the female character asked to choose one of the following options instead of a different option that she had originally decided on? 1- Leave her work 2- Prioritize her family/household duties 3- Change her opinion about a decision</td>
</tr>
<tr>
<td>21</td>
<td>Is she Veiled?</td>
<td>1- Yes, 2- No</td>
<td>Does she wear a headscarf when going outside of her home?</td>
</tr>
<tr>
<td>22</td>
<td>if yes, what type of veil?</td>
<td>1- Niqab, 2- Modest Hijab, 3- Modern Hijab</td>
<td>1- Niqab: Very Conservative headscarf, with overall loose clothing and face coverage 2- Modest Hijab: Loose clothing with only hair covered, headscarf covering all of her hair 3- Modern Hijab: modern clothing, which can be tight, headscarf may be tied in a variety of modern forms and may leave some of the hair apparent</td>
</tr>
<tr>
<td>23</td>
<td>Why is she veiled based on the film narrative?</td>
<td>1- Social Class, 2- Religion, 3- Forced by a male relative</td>
<td>In the case of the female character, is the veil considered a choice by the female character due to: 1- Social Class: Social class norms and Traditions obligations 2- Religion: Religious pious practice 3- Forced by a male relative Forced by a male relative</td>
</tr>
<tr>
<td>24</td>
<td>In your opinion, Why is she veiled?</td>
<td></td>
<td>Are you in agreement with the reason as depicted in the film narrative or do you have other thoughts about why the character chose to wear the headscarf?</td>
</tr>
<tr>
<td>25</td>
<td>Does she express any sexual desires?</td>
<td>1- Yes, 2- No</td>
<td>Did the character express any sexual or physical desires?</td>
</tr>
<tr>
<td>26</td>
<td>if yes, what is the reaction of the society?</td>
<td>1- Negative, 2- Neutral, 3- Positive</td>
<td>How does society react to the fact that the female character is fully expressing her sexuality? 1- Negative: Negatively respond by showing discontent towards the expression, judgment of bad morals, 2- Neutral: Expected behavior and therefore society is neutral 3- Positive: Expression is encouraged and supported by the society as a whole</td>
</tr>
<tr>
<td>#</td>
<td>Criteria</td>
<td>Options</td>
<td>Operational Definitions</td>
</tr>
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</tr>
<tr>
<td>27</td>
<td>Does she express her own feelings and emotions?</td>
<td>1- Yes</td>
<td>Other than sexual desires, is the female character allowed to express her own feelings and emotions openly.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2- No</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>How does she express those feelings?</td>
<td>1- Openly</td>
<td>1- Openly: Publicly talks about them and actively seeks them.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2- Discreetly</td>
<td>2- Discreetly: Talks and expresses within her close social circle of friends and family.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3- Secretly</td>
<td>3- Secretly: Does not talk about them openly or to others, maybe mentions them to one person only.</td>
</tr>
<tr>
<td>29</td>
<td>What's the reaction of her social circle with regards to her expression?</td>
<td>1- Accepting</td>
<td>What's the reaction of the social circle with regards to the expressed feelings?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2- Supporting</td>
<td>1- Accepting</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3- Discrediting</td>
<td>2- Supporting</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4- Rejecting</td>
<td>3- Discrediting</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>4- Rejecting</td>
</tr>
<tr>
<td>30</td>
<td>Is she a mother?</td>
<td>1- Yes</td>
<td>Does she have children of her own? Either biologically or by adoption.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2- No</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Does she have a daughter?</td>
<td>1- Yes</td>
<td>Is one of her children a female?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2- No</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>Is she a daughter?</td>
<td>1- Yes</td>
<td>is she a mother herself?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2- No</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>If yes, what is the mother/daughter relationship depicted?</td>
<td>1- Harmonious</td>
<td>As you can interpret from the film narrative, what is the type of relationship between the mother and daughter?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2- In Conflict</td>
<td>1- Harmonious: Support, agreement, friendship</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3- Non Existent</td>
<td>2- In Conflict: Constantly battles and disagrees on many topics</td>
</tr>
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<td></td>
<td></td>
<td></td>
<td>3- Non Existent: distant relationship, the mother and daughter do not constantly communicate.</td>
</tr>
<tr>
<td>34</td>
<td>How was the mother Represented?</td>
<td>1- Socially Progressive</td>
<td>1- Socially Progressive: Forward thinker, looking for the future development</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2- Backward Thinker</td>
<td>2- Backward Thinker: looking towards</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3- Nurturing</td>
<td>3- Nurturing</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4- Strong Characters</td>
<td>4- Strong Characters</td>
</tr>
<tr>
<td>35</td>
<td>Did the female character rely on any superstitious practices to solve her issues?</td>
<td>1- Yes</td>
<td>Superstitious practices: Zar, Magical practices, etc.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2- No</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>Who encouraged her to seek superstitious help?</td>
<td>1- Yes</td>
<td>Did she obtain any support or encouragement from one or more members of her own social circle in order to pursue a traditional superstitious method to resolution of her problem</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2- No</td>
<td></td>
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<tr>
<td>37</td>
<td>Was the character asked to make a sacrifice of her individuality for the sake of a social role?</td>
<td>1- Yes 2- No</td>
<td>At any point in the film, was the character expected to let go of a decision she has personally taken or a part of her individuality in order to be able to fulfill a social role she has been assigned?</td>
</tr>
<tr>
<td>38</td>
<td>If yes, What type of sacrifice was she asked to make?</td>
<td>1- Her Career 2- Her Time 3- Her mental wellbeing 4- Her physical health</td>
<td>What area was the female character asked to give up from her personality traits: 1- Her Career: her progression and potential in the workspace 2- Her Time: her personal time that would have otherwise been used in personal fulfilling activities 3- Her mental wellbeing: the sacrifice led the character to have to combat mental suffering such as depression 4- Her physical health: the sacrifice led to physical harm causing</td>
</tr>
<tr>
<td>39</td>
<td>Is She empowered to pursue her life choices?</td>
<td>1- Yes 2- No</td>
<td>Is the female character encouraged to pursue her own life choices</td>
</tr>
<tr>
<td>40</td>
<td>Was her identity threatened?</td>
<td>1- Yes 2- No</td>
<td>Identity threat, refers to a great sacrifice leading the female character to feel at loss for one or more perceived essential aspects of her identity</td>
</tr>
<tr>
<td>41</td>
<td>Was she sexually harassed?</td>
<td>1- Yes 2- No</td>
<td>Was the female sexually bothered</td>
</tr>
<tr>
<td>42</td>
<td>If yes, What type of harassment?</td>
<td>1- Physical 2- Verbal 3- Other please detail</td>
<td>What was the degree of sexual harassment as depicted in the film</td>
</tr>
<tr>
<td>43</td>
<td>If not, Was she Sexually threatened?</td>
<td>1- Yes 2- No</td>
<td>If not actually harassed, were any sexual threats made to the female character</td>
</tr>
<tr>
<td>44</td>
<td>Was she violently threatened?</td>
<td>1- Yes 2- No</td>
<td>Was she threatened by an act of violence?</td>
</tr>
<tr>
<td>45</td>
<td>Was the character allowed to express her femininity?</td>
<td>1- Yes 2- No</td>
<td>Femininity is defined as the freedom to dress and act in a manner traditionally referred to as female only.</td>
</tr>
<tr>
<td>46</td>
<td>If yes, How? If No, Why?</td>
<td></td>
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</tr>
<tr>
<td>47</td>
<td>What was the reaction of her surrounding social circle of her expressed femininity if any?</td>
<td>1- Accepting 2- Supporting 3- Discrediting 4- Rejecting</td>
<td>1- Accepting: Society accepted as a usual way of female behavior 2- Supporting: Encouraged to further pursue and express her femininity 3- Discrediting: Dismissal of portrayed feminine traits 4- Rejecting: complete rejection and condemnation of expressed female traits</td>
</tr>
<tr>
<td>#</td>
<td>Criteria</td>
<td>Options</td>
<td>Operational Definitions</td>
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</tbody>
</table>
| 48  | What was the ending for the female character?                            | 1- Attained her Goal  
2- Shunned from Society  
3- Dead  
4- Violently harmed  
5- Morally harmed  
6- Self fulfilled | What was the final ending for the female character depicted:  
1- Attained her Goal: She was able to achieve her self fulfillment and find a resolution for her problem  
2- Shunned from Society: Her resolution led her social circle to alienate her and avoid contact  
3- Dead: she died  
4- Violently harmed: she was violently harmed including murdered  
5- Morally harmed: she was morally harmed either by an impact on her reputation or through moral judgement  
6- Self fulfilled |
| 49  | As a female spectator, are you able to relate to the female character represented? | 1- Yes  
2- No | As a female spectator are you able to relate to the character represented? |
| 50  | In what areas are you able to relate to the Female character? (Check all that apply) | 1- Social Role and Obligations  
2- Time Management  
3- Career  
4- Sacrifice  
5- Relationships with social circle  
6- Expression of Femininity | From a social standpoint, what are the main depicted areas that you feel are most relevant to everyday life that you were able to relate to the depicted female character |
| 51  | Throughout the film, what was the female character primary pre-occupation? | 1. Household responsibilities  
2. Professional Career  
3. Time management between home and professional career  
4. Fighting Social perception of challenges women face in daily life  
5. Finding a love partner  
6- Having Children/ taking care of Children | What was the central factor of the female character struggle in the film?  
1. Household responsibilities: Obligations towards the household including chores or prioritizing  
2. Professional Career: potential career progression and evolution  
3. Time management between home and professional career  
4. Fighting Social perception of challenges women face in daily life  
5. Finding a love partner  
6- Having Children/ taking care of Children |
| 52  | Overall Character Representation in Film                                 | 1- Positive  
2- Negative                                         | 1- Positive Representation: portraying a good image of the women from a moral, progressive point of view  
2- Negative Representation: Portraying a negative image of the character: immoral, backward thinker |
<table>
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<th>#</th>
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</table>
| 53 | Personality Depicted In the end of the film | 1- Fun/ Playful  
2- Sarcastic  
3- Serious  
4- Harsh  
5- Comical/Funny  
6- Reserved/Unemotional  
7- Friendly  
8- Cold/Apathetic  
9- Approachable  
10- Antisocial  
11- Arrogant/Snobby  
12- Down to earth  
13- Mysterious/Vague  
14- Clear and Straight forward  
15- Firm/Rigid  
16- Compassionate  
17- Brave/Courageous  
18- Coward  
19- Fatalistic and passive  
20- Determined and active  
21- In control of emotions  
22- Other |

The characteristics of the female character in the end of the movie, how her personality and individuality are portrayed. What are the special factors and traits and contribute to the development of her character.
### Content Analysis: Female Characters Coding Sheet

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<td>4</td>
<td>Film Synopsis</td>
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| 5 | Is the female character an active or passive role in the plot? | 1- Active  
2- Passive |        |         |
| 6 | Role                                  | 1- Protagonist  
2- Supporting Actress  
4- Other |        |         |
| 7 | What's the main frame for the woman's character? | 1- Individuality  
2- Social Role  
3- Relationship with a man |        |         |
| 8 | Estimated Age                         | 1- Child (<10 yrs)  
2- Teenager (11-21)  
3- Adult (22-35)  
4- Mature Adult (36-60)  
5- Elderly (61+) |        |         |
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</thead>
</table>
| 9 | Education Level             | 1- Primary School  
2- High School or equivalent  
3- Institute Graduate (2 years)  
4- College Graduate (4/5 years)  
5- Master's Degree  
6- Doctoral Degree |                               |                  |
| 10| Occupation (Choose all that apply) | 1- Not Working  
2- Blue collar  
3- White collar  
7- Managerial Position  
8- Business Owner  |                               |                  |
| 11| What is the social perception of this occupation as depicted in the film? | 1- Accepted  
2- Looked down upon  
3- Respected  |                               |                  |
| 12| Social Class                | 1- Wealthy elite  
2- Upper Middle Class  
3- Lower Middle Class  
4- Upper lower Class  
5- Lower lower Class  |                               |                  |
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| 13 | Personality Depicted In the beginning of the film (Choose All that Apply) | 1- Fun/ Playful  
2- Sarcastic  
3- Serious  
4- Harsh  
5- Comical/Funny  
6- Reserved/Unemotional  
7- Friendly  
8- Cold/Apathetic  
9- Approachable  
10- Antisocial  
11- Arrogant/Snobby  
12- Down to earth  
13- Mysterious/Vague  
14- Clear and Straight forward  
15- Firm/Rigid  
16- Compassionate  
17- Brave/Courageous  
18- Coward  
19- Fatalistic and passive  
20- Determined and active  
21- In control of emotions  
22- Other |                  |
| 14 | Presence of an Influencing Male                                         | 1- None  
2- Father  
3- Brother  
4- Husband  
5- Friend  
6- Other |                  |
| 15 | Type of Male Influence                                                   | 1- Agree and support Individual Choices  
2- Disagree yet support individual choices  
3- Redirective  
4- Controlling  
5- No detectable influence |                  |
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<td>16</td>
<td>Is She Financially independent?</td>
<td>1- Yes 2- No</td>
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<td>17</td>
<td>Does She support others financially?</td>
<td>1- Yes 2- No</td>
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<tr>
<td>18</td>
<td>Is She financially supported by a man?</td>
<td>1- Yes 2- No</td>
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<tr>
<td>19</td>
<td>Does she make her own decisions?</td>
<td>1- Yes 2- No</td>
<td></td>
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<tr>
<td>20</td>
<td>Was she ever asked to:</td>
<td>1- Leave her work 2- Prioritize her family/household duties 3- Change her opinion about a decision</td>
<td></td>
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<tr>
<td>21</td>
<td>Is she Veiled?</td>
<td>1- Yes 2- No</td>
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<tr>
<td>22</td>
<td>if yes, what type of veil?</td>
<td>1- Niqab 2- Modest Hijab 3- Modern Hijab</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>Why is she veiled based on the film narrative?</td>
<td>1- Social Class 2- Religion 3- Forced by a male relative</td>
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<tr>
<td>24</td>
<td>In your opinion, Why is she veiled?</td>
<td></td>
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<td>25</td>
<td>Does she express any sexual desires?</td>
<td>1- Yes 2- No</td>
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<td>Options</td>
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<tr>
<td>26</td>
<td>if yes, what is the reaction of the society?</td>
<td>1- Negative</td>
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<td>2- Neutral</td>
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<td>3- Positive</td>
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<td>27</td>
<td>Does She express her own feelings and emotions?</td>
<td>1- Yes</td>
<td></td>
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<td></td>
<td>2- No</td>
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<tr>
<td>28</td>
<td>How does she express those feelings?</td>
<td>1- Openly</td>
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<td>2- Discreetly</td>
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<td>3- Secretly</td>
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<tr>
<td>29</td>
<td>What's the reaction of her social circle with regards to her expression?</td>
<td>1- Accepting</td>
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<td></td>
<td></td>
<td>2- Supporting</td>
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<td>3- Discrediting</td>
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<td></td>
<td>4- Rejecting</td>
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<tr>
<td>30</td>
<td>Is she a mother?</td>
<td>1- Yes</td>
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<td></td>
<td></td>
<td>2- No</td>
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<tr>
<td>31</td>
<td>Does she have a daughter?</td>
<td>1- Yes</td>
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<td></td>
<td></td>
<td>2- No</td>
<td></td>
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<tr>
<td>32</td>
<td>Is she a daughter?</td>
<td>1- Yes</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2- No</td>
<td></td>
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<tr>
<td>33</td>
<td>If yes, what is the mother/daughter relationship depicted?</td>
<td>1- Harmonious</td>
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<td></td>
<td></td>
<td>2- In Conflict</td>
<td></td>
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<td></td>
<td></td>
<td>3- Non Existent</td>
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<tr>
<td>34</td>
<td>How was the mother Represented?</td>
<td>1- Socially Progressive</td>
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<td></td>
<td></td>
<td>2- Backward Thinker</td>
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<td></td>
<td></td>
<td>3- Nurturing</td>
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<td></td>
<td></td>
<td>4- Strong Characters</td>
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<tr>
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</tr>
<tr>
<td>35</td>
<td>Did the female character rely on any superstitious practices to solve her issues?</td>
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<tr>
<td>36</td>
<td>Who encouraged her to seek superstitious help?</td>
<td></td>
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<tr>
<td>37</td>
<td>Was the character asked to make a sacrifice of her individuality for the sake of a social role?</td>
<td>1- Yes 2- No</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>If yes, What type of sacrifice was she asked to make?</td>
<td>1- Her Career 2- Her Time 3- Her mental wellbeing 4- Her physical health</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>Is She empowered to pursue her life choices?</td>
<td>1- Yes 2- No</td>
<td></td>
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<tr>
<td>40</td>
<td>Was her identity threatened?</td>
<td>1- Yes 2- No</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>Was she sexually harassed?</td>
<td>1- Yes 2- No</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>If yes, What type of harassment?</td>
<td>1- Physical 2- Verbal 3- Other please detail</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>If not, Was she Sexually threatened?</td>
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<tr>
<td>44</td>
<td>Was she violently threatened?</td>
<td>1- Yes 2- No</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>Was the character allowed to express her femininity?</td>
<td>1- Yes 2- No</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>If yes, How? If No, Why?</td>
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<tr>
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<td>Female Character</td>
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</tr>
</tbody>
</table>
| 47 | What was the reaction of her surrounding social circle of her expressed femininity if any? | 1- Accepting  
2- Supporting  
3- Discrediting  
4- Rejecting |                  |
| 48 | What was the ending for the female character?                            | 1- Attained her Goal  
2- Shunned from Society  
3- Dead  
4- Violently harmed  
5- Morally harmed  
6- Self fulfilled |                  |
| 49 | As a female spectator, are you able to relate to the female character represented? | 1- Yes  
2- No |                  |
| 50 | In what areas are you able to relate to the Female character? (Check all that apply) | 1- Social Role and Obligations  
2- Time Management  
3- Career  
4- Sacrifice  
5- Relationships with social circle  
6- Expression of Femininity |                  |
| 51 | Throughout the film, what was the female character primary pre-occupation? | 1. Household responsibilities  
2. Professional Career  
3. Time management between home and professional career  
4. Fighting Social perception of challenges women face in daily life  
5. Finding a love partner  
6- Having Children/ taking care of Children |                  |
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<th>Female Character</th>
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<tr>
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<td><strong>Overall Character Representation in Film</strong></td>
<td>1- Positive</td>
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<td>2- Negative</td>
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<td><strong>Personality Depicted In the end of the film</strong></td>
<td>1- Fun/ Playful</td>
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<tr>
<td></td>
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<td>2- Sarcastic</td>
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<td>3- Serious</td>
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<td>5- Comical/Funny</td>
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<td>18- Coward</td>
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<td>19- Fatalistic and passive</td>
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<td>20- Determined and active</td>
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<td>21- In control of emotions</td>
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<td>22- Other</td>
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<td><strong>Feel Free to add any additional thoughts or comments</strong></td>
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8.4 Appendix IV: Inter-Coder reliability calculations

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<th>ZR &amp; SH</th>
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8.5 Appendix V. IRB Approval

To: May Kamal
Cc: Nesrine Sorour
From: Atta Gebril, Chair of the IRB
Date: Feb. 17, 2019
Re: Approval of study

This is to inform you that I reviewed your revised research proposal entitled “Feminism in Popular Egyptian cinema,” and determined that it required consultation with the IRB under the “expedited” category. As you are aware, the members of the IRB suggested certain revisions to the original proposal, but your new version addresses these concerns successfully. The revised proposal used appropriate procedures to minimize risks to human subjects and that adequate provision was made for confidentiality and data anonymity of participants in any published record. I believe you will also make adequate provision for obtaining informed consent of the participants.

This approval letter was issued under the assumption that you have not started data collection for your research project. Any data collected before receiving this letter could not be used since this is a violation of the IRB policy.

Please note that IRB approval does not automatically ensure approval by CAPMAS, an Egyptian government agency responsible for approving some types of off-campus research. CAPMAS issues are handled at AUC by the office of the University Counsellor, Dr. Ashraf Hatem. The IRB is not in a position to offer any opinion on CAPMAS issues, and takes no responsibility for obtaining CAPMAS approval.

This approval is valid for only one year. In case you have not finished data collection within a year, you need to apply for an extension.

Thank you and good luck.

Dr. Atta Gebril
IRB chair, The American University in Cairo
2046 HUSS Building
T: 02-26151919
Email: agebril@aucegypt.edu
8.6 Appendix VI. CAPMAS Approval
قرار رئيس الجهاز المركزي لل 피해 العامة والإحصاء بالتفويض

رقم (218) لسنة 2019

في شأن قيام الباحثة / هي محمود محمد كامل هلي - المسجلة لدرجة الماجستير

بقسم الصحافة والإعلام / كلية الشئون الدولية والسياسات العامة / الجامعة الأمريكية بالقاهرة -

بإجراء دراسة ميدانية بعنوان: "تمثيل المرأة في السينما المصرية الشعبية".

رئيس الجهاز

بInterruptedException الإطلاق على القرار الجمهوري رقم (1915) لسنة 1964 بشأن إنشاء الجهاز المركزي

لل 피해 العامة والإحصاء.

وعلى قرار رئيس الجهاز رقم (237) لسنة 1968 في شأن إجراء الإحصاءات والتقديرات

والاستطلاعات والإحصائيات.

وعلى قرار رئيس الجهاز رقم (136) لسنة 2007 بشأن التفويض في بعض الأخصاصات.

وعلى كتاب الجامعة الأمريكية بالقاهرة الوارد للجهاز في 3/7/2019.

قرارات:

مادة 1: ت تقوم الباحثة / هي محمود محمد كامل هلي - المسجلة لدرجة الماجستير بقسم

الصحافة والإعلام / كلية الشئون الدولية والسياسات العامة / الجامعة الأمريكية بالقاهرة-

بإجراء الدراسة الميدانية المطلوبة البالية.

مادة 2: تجري الدراسة على عدة مراحل وذلك تحت إشراف تلقي وتعليمات من مديرة المهمة المشتركة من مختلف

البعثات وذلك عن طريق الإنترنت.

مادة 3: تجمع البيانات اللازمة لهذه الدراسة طبقاً للاستلام المعدة لهذا الشكل (ب délégation العربية والإنجليزية).

وعدد صفحاتها تمثل صفحات متعددة كل صفحة منها بخطا الكتابة المركزي لل 피해 العامة

والاجتماع.

مادة 4: بحث مواقف مقدرات الفعالية مع مراعاة سيرات اللبنانيات الفردية طبقاً لقانون الجهاز رقم (53)

لسنة 1960 والمعدل بالقانون رقم (26) لسنة 1982 وعدم استخدام البيانات التي يتم جمعها

للأسباب أخرى غير أعراض هذه الدراسة.

مادة 5: يجري العمل الميداني خلال شهرين من تاريخ صدور هذا القرار.

مادة 6: يتولى الجهاز المركزي لل 피해 العامة والإحصاء تنفيذ هذه الدراسة.

مادة 7: تلزم الباحثة / هي محمود محمد كامل هلي - بإبلاغ مديرة الامر بالمجموعة الميدانية باللهام بصورة

من هذا القرار وقبل بدء الحساب من تنفيذ مراقبة البيانات تقدم المقرير بالدراسة (الاسم، الرقم القومي -

تاريخ بدء وإنهاء تكليف الدراسة).

مادة 8: ينفذ هذا القرار من تاريخ صدوره.


مدير عام الإدارة العامة للمن

محمود حافظ

مدير عام الإدارة العامة للمن

 Salvador
8.7 Appendix VII: Questionnaire (Arabic Version)

استبيان بحثي

القسم الأول: التصور العام لتمثل المرأة في السيناريو الشعبية المصرية

1. كم مرة تذهب فيها إلى السينما وتشاهد فيلمًا مصريًا؟
   a. أحيانًا
   b. إلى حد ما
   c. نادرًا

2. كم مرة تشاهد أفلام مصري في أو خارج السينما؟
   a. أحيانًا
   b. إلى حد ما
   c. نادرًا

من خلال تجارب الحياة التي مررت بها، هل تعتقد أن الممثلات المصريات استطاعاً تمثيلها في الأفلام المصرية الموحودة مؤخرًا على مدار السنوات السبع الماضية؟
   a. تمثل واقعًا
   b. واقعًا إلى حد ما
   c. غير واقعي

3. في أي مجال تعتقد أن الأفلام المصرية استطاعت تمثيل تجاربك واختيارك الحياة بدقه؟ (ضع علامة أمام الاختيارات التي تتطابق)
   a. المسؤوليات المنزلية
   b. الوظيفة
   c. إدارة الوقت بين المنزل والوظيفة
   d. الدائرة الاجتماعية
   e. العلاقة مع الدلك
   f. العلاقة مع أطفالك
   g. البحث عن شريك حياتك
   h. التصور الاجتماعي عن التحديات التي تواجهها المرأة في حياتها اليومية

4. هل تعتقد أن يتمثل المرأة في الأفلام المصرية باعتبارها شخصية مستقلة أو تلعب دورًا اجتماعيًا (الزوجات والآخوات والأمهات)
   a. شخصيات مستقلة
   b. أدوار اجتماعية
   c. أدوار سلبية

5. في الأفلام المصرية المعاصرة (المتاحة خلال الفترة من 2011 إلى 2018) هل تعتقد أن عدد من الشخصيات النسائية اختيار الوظيفة أو الأدوار المنزلية؟
   a. نعم
   b. لا

6. في الأفلام المصرية المعاصرة (المتاحة خلال الفترة من 2011 إلى 2018) هل تعتقد أن الوظيفة تحدد أخلاق الشخصيات النسائية؟
   a. نعم
   b. لا
في الأفلام المصرية المعاصرة (المنتجة خلال الفترة من 2011 إلى 2018) هل تعتقد أن الشخصيات النسائية تضحي باحتياجاتهم الفردية من أجل الآخرين (الزوج أو الأطفال أو الأباء أو التقاليد)؟

نعم  
لا

إذا كانت الإجابة نعم، تشمل القائمة التالية مجموعة من المواصفات التي تختار فيها المرأة المصلحة العام على حساب مصالحها الشخصية. يرجى ترتيب الأولوية (1: أهمية قصوى و5: أقل أهمية)

الزوج  
الأطفال  
العائلة القريبة (الزوج + الأطفال أو الأباء + الأبناء)  
عائلة كبيرة (العم/الخال والعمات/الخالات)

ما هو تصورك عن تمثيل الأفهات في الأفلام المصرية الحديثة (المنتجة خلال الفترة من 2011 إلى 2018)؟

1. شخصيات قوية  
2. ذات تفكير رجعي  
3. تهدف إلى التشويه والرعاية  
4. شخصيات ماهرة  
5. شخصيات غير منطقية

ما هو تصورك عن تمثيل العلاقة بين الأم الابنة في الأفلام المصرية المعاصرة (المنتجة خلال الفترة من 2011 إلى 2018)؟

1. منغامضة  
2. مشاركة بالصراعات  
3. متبادلة

هل تعتقد أنه يتم تقديم الشخصيات النسائية في السينما المصرية على أنها معرضة للخطر وتحتاج إلى حماية الرجال؟

نعم  
لا

هل تعتقد أن تخلية النساء عن استقلالهن هو الثمن المقبول مقابل حماية الرجال لهن؟

نعم  
لا

في الأفلام المصرية المعاصرة (المنتجة خلال الفترة من 2011 إلى 2018) هل تعتقد أن الرجال أو المجتمع يتوقع أو يطلب من النساء التضحية مقابل استقلاليتهن مثل سداد الثمن مقابل حماية الرجال لهن؟

فماظيا بشدة  
مافماظيا  
حيادي  
غير مافماظيا  
غير مافماظيا بشدة

في الأفلام المصرية المعاصرة (المنتجة خلال الفترة من 2011 إلى 2018) هل تعتقد الشخصيات النسائية تواكب على التضحية مقابل استقلاليتهن مثل سداد الثمن مقابل حماية الرجال لهن؟
القسم الثاني: البيانات démographique

16 كم عمرك؟
 أ. أقل من 17
  ب. 18 25
  ج. 26 30
  د. 31 40
  إ. 41 50
  ف. 51 60
  ج. أكبر من 61

17 الحالة الاجتماعية
 أ. أعزب
  ب. متزوج
  ج. مطلق ويعول
  د. مطلق ويعول
  إ. أرمل
  ف. أرمل ويعول

18 هل تعمل حاليا؟
 أ. لا
  ب. نعم بدوام كامل
  ج. نعم بدوام جزئي أو عمل حر
  د. نعم بدوام كامل ودخل جانبي من نشاط

19 ما هو متوسط صافي الدخل الشهري؟
 أ. أقل من 2500 جنيه مصري شهرياً
  ب. 2501 - 5000 جنيه مصري شهرياً
  ج. 5001 - 10000 جنيه مصري شهرياً
  د. أكثر من 10001 جنيه مصري شهرياً

القسم الثالث: تحليل الشخصيات النفسانية في فيلم "أسماء"

20 هل شاهدت فيلم أسماء؟
 أ. نعم
  ب. لا

21 متى آخر مرة شاهدت فيه؟
22. ما رأيك في تمثيل شخصية أسماء؟
- عرض دقيق لمثال واقعي في الحياة.
- عرض مثال واقعي في الحياة ولكن جوانبها الإيجابية غير واقعة.
- عرض مثال واقعي في الحياة ولكن جوانبها السلبية غير واقعة.
- لا تعرض مثال واقعي في الحياة على الإطلاق.

23. ضحت أسماء بسعوناتها الشخصية من أجل زوجها
- موافق بشدة.
- موافق حيادي.
- غير موافق.
- غير موافق بشدة.

24. ضحت أسماء بشخصيتها المستقلة من أجل الزواج
- موافق بشدة.
- موافق حيادي.
- غير موافق.
- غير موافق بشدة.

25. تضحية أسماء بحالاتها الصحية كانت ضرورية
- موافق بشدة.
- موافق حيادي.
- غير موافق.
- غير موافق بشدة.

26. هل تعتقد أن أسماء دفعت الثمن من أجل تحقيق رغباتها في بيع السجاد في السوق؟
- نعم.
- لا.

27. إذا كانت نعم هل تعتقد أن أسماء دفعت الثمن؟
- الشعور بالذنب بعد سجن الزوج.
- شعور بالذنب مركب بعد أن عاد زوجها من السجن مصابًا بالإيدز.
- إصابتها بالمرض.

28. بالرغم من عدم قبول زواجهما من شقيق في بادئ الأمر لماذا تعتقد أن أسماء وافقت على عرض الزواج من شقيق؟
- موافق بشدة.
- موافق.
محاولة طبيب أسماء في الدفاع عنها أمام المقدم التلفزيوني الذي يسعى وراء نشر قصتها هو نوع من حماية الرجال لها.

- موافق بشدة
- موافق
- حيادي
- غير موافق
- غير موافق بشدة

عرش شقيق الزواج من أسماء من أجل حمايتها من قسوة المجتمع على مصابي الإيدز.

- موافق بشدة
- موافق
- حيادي
- غير موافق
- غير موافق بشدة

كانت أسماء قادرة على التعبير عن إعجابها بمسعد والتقرب منه.

- موافق بشدة
- موافق
- حيادي
- غير موافق
- غير موافق بشدة

لم يقل والد أسماء تقربها منه.

- موافق بشدة
- موافق
- حيادي
- غير موافق
- غير موافق بشدة

عندما كشفت أسماء عن وجهها وهويتها على التلفزيون غادر شقيق الاستوديو وتراجع عن طلب الزواج منها.

- موافق بشدة
- موافق
- حيادي
- غير موافق
- غير موافق بشدة

نافذت أسماء بابنتها المراهقة وهي تعاني صديقها في مكان عام.

1:00:12
لا يوجد نص يمكن قراءته بشكل طبيعي من الصورة المقدمة.
هل عوقبت أسماء على طبيعة شخصيتها المستقلة؟

- نعم
- لا

عوقبت أسماء على طبيعة شخصية أسماء المستقلة والمثيرة للجدل بدخول زوجها السجن

- موافق بشدة
- موافق
- حيادي
- غير موافق
- غير موافق بشدة

اختيار أسماء بإخلاصها لزوجها كلها صحتها

- موافق بشدة
- موافق
- حيادي
- غير موافق
- غير موافق بشدة

طلب أهلية الفرصة في بنها من أسماء التخلي عن هويتها المستقلة لتتوافق مع دورها الاجتماعي

- موافق بشدة
- موافق
- حيادي
- غير موافق
- غير موافق بشدة

تسبب طلب مساعد من أسماء بدمجها في المنزل في التنزل عن جزء من هويتها

- موافق بشدة
- موافق
- حيادي
- غير موافق
- غير موافق بشدة

عندما رفضت أسماء التخلي عن استقلاليتها عوقبت بحادثة أدت إلى دخول زوجها السجن وإصابته

بالإيدز

- موافق بشدة
- موافق
- حيادي
- غير موافق
- غير موافق بشدة

عندما رفضت أسماء التخلي عن استقلاليتها عوقبت بحادثة أدت إلى دخول زوجها السجن وإصابته

بالإيدز

- موافق بشدة
- موافق
- حيادي
 أجبرت أسماء على التخلي عن الحياة التي اعتادت عليها في قريتها للهروب منها للبقاء على قيد الحياة.

1. موافق بشدة
2. موافق
3. حيادي
4. غير موافق
5. غير موافق بشدة