

Copyright

By

Michael Allen Mendoza

2014

**The Thesis committee for Michael Allen Mendoza
Certifies that this is the approved version of the following thesis:**

Recurring Themes in Gulf Arabic Dramatic Television

**APPROVED BY
SUPERVISING COMMITTEE:**

Supervisor: _____

Mahmoud Al-Batal

Mohammad Mohammad

**Recurring Themes
In Gulf Arabic Dramatic Television**

By

Michael Allen Mendoza. B.A.

Thesis

Presented to the Faculty of the Graduate School

Of the University of Texas at Austin

In Partial Fulfillment

Of the Requirements

For the Degree of

Master of Arts

The University of Texas at Austin

August 2014

This work is dedicated to

Faizan Aziz & Fahad Noori

Mariam Al-Darwish & Fowzia Umm Abd Al-Aziz

Your kindness, friendship, guidance and generosity selflessly shown to me starting with my tenure in Qatar until now transcend human measure

You are the examples that prove Gulf citizens are so much more brilliant and complex than the media would have us believe

Acknowledgements

Firstly, and most importantly, I would like to thank my family – Mom, Dad, Pamela and Brian, for their unwavering support throughout the years. Whether I wanted to move to New York, or to Paris, or to Egypt, or *back* to Egypt and then Qatar; their support of my endeavors has been implacable. They've always done their utmost to indulge my interests and passions from music to languages and everything in between. Additionally, included in the mix of family, is my friend, adviser and confidant Joseph Demian Sung. He has kept me inspired and delighted for decades and nothing has changed. He also must be awarded a considerable amount of credit for keeping me focused and rational during my occasional periods of graduate school mania. Without them, my family, I simply would not be.

Additionally, I would like to express my tremendous gratitude to the Department of Middle Eastern Studies at the University of Texas at Austin; without whose generous support during these recent years as a graduate student, this project would have been wholly impossible. I would especially like to thank Dr. Mahmoud Al-Batal and Dr. Kristen Brustad. They've believed in me, they've nurtured me, and they've guided me all along the way on a clear path to success, both academically and professionally. Moreover, special thanks to Dr. Al-Batal are in order for his indefatigable encouragement and exquisite attention to detail, style, and structure in the work that is before you. I consider this thesis the fruit of a collaborative effort between him and me; and I am honored to have had the chance to be exposed to such wisdom and elevated work ethic. I

would also like to thank my second committee member, Dr. Mohammad Mohammad to whom I am indebted for generously accepting to support me in this project. Additionally, I would like to express my thanks to David Justh for being the most on top it graduate coordinator this side of the Mississippi. He kept me on my toes and aware every last essential administrative detail.

The idea for the composition of this work originated in a graduate seminar course at the University of Texas at Austin, however my love and appreciation for the media field as well as for the *musalsalaat* genre began with my tenure in Qatar at Northwestern University. I am indebted to the amazing colleagues with whom I worked in that fascinating and exciting country, and in particular, those who imparted unto me a notion of the true depth, power and influence of media, notably Dr. Hamid Naficy, Dr. Joe Khalil, Dr. James Schwoch and Shabina Khatri. Moreover, I would like to thank my first boss at Northwestern, Bob Ferrin, who saw in me the potential to really help launch that university and trusted me with one of its most important administrative functions: admissions. Lastly but *most* importantly from my Northwestern family, I would be remiss not to thank my friends there who kept me sane and happy when the dust, sand storms, humidity and Doha's own ultra-potent, home-brewed version of road-rage were just too much to handle: Dr. Jennifer Bradtke, Erin Libby, Jamie Dobie, Jill Duffy, Rebecca Donaldson, Kristine Benteler, Melissa Meyers, Bianca Oesterblad, and Michelle and Mike Telafici. You were always such wonderful colleagues and friends and if there is one thing I know, it's that Doha would not have been the same without you; in fact, it might have been impossible.

Finally, I would like to thank the brilliant media, communications and journalism students at Northwestern in Qatar who really stand out as simply phenomenal and sophisticated examples of the local society. It is in part their brilliance, complexity, enthusiasm, and drive for academic and professional excellence which led me to critique the dramatic portrayals of their demographic which are executed in such a simplistic fashion. Mariam & Sara Al-Darwish, Sara Al-Saadi, Moza & Sarah Al-Derham, Motasem Kalaji, Ismaeel Naar, Dana Atrach, Hind Al-Ansari, Sharifa Ahen, Amna Al-Khalaf, Jassim Al-Rumaihi, Latifa Al-Rumaihi, Fatema Al-Hadad, Asmaa Al-Buainain, Elysia Windrum, Sheikha Al-Thani, and many others. I look forward to the day when they truly inherit media in the Gulf and, consequently, the *musalsalaat* genre. I envision them refashioning Gulf media to adequately portray their accomplishments, colors, and sophistication.

Recurring Themes In Gulf Arabic Dramatic Television

Michael Allen Mendoza, MA
The University of Texas at Austin, 2014
Supervisor: Mahmoud Al-Batal

As citizens of the Arabian Gulf states struggle to maintain identity and heritage in a swarm of economic boom and social modernization and mobilization, they are bombarded with media messages which conflict with the essential tenets of modernization and development: individualism, economic independence, freedom of expression, and elevated social status for women. The largely popular Gulf Arabic television miniseries genre is an important vehicle for those conflicting media messages, presenting stereotypical and simplistic representations of family life, the divide between good and evil, and prescribed gender dichotomies. Those messages which idealize traditionalism and conservative belief systems are crafted and informed by those who dominate the media apparatus in the Arabian Gulf: the ruling, male, Muslim, hegemonic elite. The miniseries genre keeps audiences glued to the television in the month of Ramadan, a time at which Muslims throughout the world are at a heightened sense of religiosity and devotion to family and are thus more susceptible to the persuasion of media messages related to religion, faith, virtues, and morals. This research examines the

themes of patriarchy, gender dichotomies, family values, and the omnipresence of Islam in the genre and the relationship of all of these themes to the value and belief systems of the ruling hegemonic elite and audience members alike. The research is based on a data pool which includes 152 episodes, totaling roughly 101.5 televised hours. The data also include the results of a survey about audience interaction and interpretation of the genre. The survey is comprised of 35 questions to which 56 participants responded. It discusses the implications of the messages contained within the genre and communicated through the aforementioned themes, and examines the potential for them to influence audience members' outlook on society as seen through the lens of relevant media theories.

Table of Contents

Chapter 1.....	1
1.1 Rationale for the Present Study.....	1
1.2 Research Questions & Methodology.....	4
1.3 Chapter Organization.....	6
Chapter 2: Review of Literature and Theoretical Framework.....	12
2.1 The Socio-Cultural Context of the Gulf.....	12
2.2 The Media as Instruments of Hegemony in the Gulf.....	20
2.3 Relevant Media Theories	23
2.4 Relevant Media Concepts.....	33
Chapter 3: The Omnipresence of Islam: Religion as a Recurring Theme in Gulf Arabic Television.....	43
3.1 Introduction.....	43
3.2 Expressions as Character Clues and Religious References	43
3.3 Islam as a Social Barometer and Regulator.....	53
3.4 Summary.....	60
Chapter 4: The Patriarchal Family Structure: the Idealized Nuclear and Extended Families in Ramadan <i>Musalsalaat</i>	62
4.1 Introduction.....	62
4.2 Lessons about Society and Family.....	63
4.3 Limiting Mobility as a Means of Control.....	67
4.4 Limiting Distance & Financial Independence As a Means of Control.....	75
4.5 Inter-Familial Marriage within Patriarchy.....	83
4.6 Summary	85

Chapter 5: Gender Dichotomies: Recurring Male and Female Archetypes and Stereotypes.....	86
5.1 Introduction.....	86
5.2 The Beautiful Woman.....	88
5.3 Men as the Noble Breadwinners.....	90
5.4 Summary.....	100
 Chapter 6: <i>Musalsalaat</i> : Dominant Value Systems & Limited Interpretations of Gulf Society And its Potential.....	102
6.1 Introduction.....	102
6.2 Relationship to Patriarchal & Hegemonic Value Systems.....	103
6.3 Limited Interpretations.....	106
6.4 Socialization and Audience Effects.....	113
6.5 Directions for Future Research.....	130
 Appendices.....	131
Appendix A: Survey Data.....	131
Appendix B: Survey Data (Original in Arabic).....	193
Appendix C: Interview with Mohammad Al-Sudairi.....	245
Appendix D: Essential Program Metadata.....	254
Appendix E: Female Character Statistical Data.....	256
 Bibliography.....	259
 Vita.....	265

Chapter 1

1.1 Rationale for the Present Study

The Arabian Gulf States are witness to rapid urbanization and modernization as a result of their booming economies and the improvement of their education systems. With the rising prominence of the ultra-energy rich and quickly modernizing metropolis states such as Qatar, Kuwait and the United Arab Emirates and the established favor of the United States' closest global energy ally, Saudi Arabia, one must question what are the values and messages in circulation in official Gulf Arab media apparatus in the wake of the regions troublesome and tumultuous recent history including 1) the Arab Spring – an event which has thus far toppled three regional rulers, all of whom were considered virtually unshakable – 2) the empowerment of the uncensored individual voice through social media and 3) in the wake of the material, intellectual, and societal renaissance the Gulf Cooperation Council countries are experiencing. In the context of these changes, the Gulf States ruling elite as well as the average citizens feel that their identity and heritage are in part threatened by modernization which is continually associated with westernization (Al-Sharekh et al., 2008) This notion is not foreign to other parts of the Arab World as well (Hammond, 2005). As is established by Kazan (1993), the Gulf's ruling elite dominate the local and regional media production and maintain strict control over its messages. That said, practically no research to date - based on what I could find - has been done in the West to seriously and specifically examine the Gulf Arabic

miniseries genre, *musalsalaat*¹, their recurring themes and gender stereotypes, and their implications on audiences' understanding of society and values in this area of world.

My interest in this particular area essentially began with my residency in the Middle East during which I lived in Egypt and Qatar and travelled to almost every country between Morocco and Oman. I was frequently exposed to various types of media, notably, Arab television and cinema as part of my Arabic language studies in Egypt at the American University in Cairo. Many of my friends were of Gulf Arab origins, and through them I was exposed to some of the Gulf Arabic television that was being produced largely for the audiences of that region at the time. During one particular Ramadan, I saw the controversial miniseries entitled *Al-Huur Al-ciin*² which featured pan-Arabian characters and storylines and addressed the issue of terrorism in the Arabian Peninsula itself. The series was sensational, dramatic and from that point forward, I was hooked on the *musalsalaat* genre.

Shortly after that, I was awarded a fellowship to study Arabic at Qatar University in Doha. My studies eventually turned into full-time employment in Qatar at Northwestern's campus there for communication and journalism studies. This allowed me to stay in Doha for five years with each Ramadan exposing me to more and more of the *musalsalaat* genre. I began to notice that the *musalsalaat* seem to put forward extreme interpretations of traditional gender dichotomies informed by patriarchal

¹ The translation is roughly 'television miniseries'

² This title has no direct translation. In Islam and Arabic, it refers to the multiple wives whose beauty is beyond description which are bestowed upon men who enter Heaven.

ideologies. The genre also seemed to place exceptional importance on traditional values such as family, marriage, faith and children associated with highly religious and patriarchal societies. Through extended inquiry into the matter, I found that other scholars had already documented evidence of patriarchal ideologies shaping media messages in the Middle Eastern context (Mora, 2014).

Moreover, I witnessed in these *musalsalaat* what appeared to be the dropping of multiple hints and clues for the audience members about Islam, gender roles and the importance and obligations of family. More specifically in terms of the storylines, the shows appeared to demonstrate socially acceptable behaviors and limits, and the consequences of any infringements thereof. The *musalsalaat* seemed to offer lessons and examples of how to relate to family, others, and how to or how not to approach ethical and moral choices. The backbone and reference text for these lessons was invariably social values and mores informed by Islamic ideologies. The *musalsalaat* showed how Islam is believed to function as the barometer and regulator of life and human actions in the Arab world: providing both solutions and rewards for those pious characters in need of help, and providing punishments for the unrighteous and wicked characters. I also knew that the overwhelming majority of television content produced in the Arabian Gulf States was delivered via channels and production companies either directly funded by or linked to the states' ruling elite families. I began to envision an interactive communication nexus between the creators of the media content and its messages, the audiences which consumed the content and which were subjected to its messages and assumptions, and the resulting effects of those messages on audiences and society itself.

During my graduate studies at the University of Texas at Austin, I was exposed to many readings covering the Arab world and the process of socialization therein. Namely the writings of Arab intellectuals such as Hisham Sharabi, Nawal Al-Saadaawi, Abdulrahman Munif, and Mohammed Al-Shiyab among others resulted in a seminar research paper which covered the topic at hand: recurring themes and gender stereotypes in the Gulf Arabic *musalsalaat*. However, that particular work was not enough and I was encouraged to expand these interests into larger scale research endeavor. To that end, this research aims to answer the principal research questions outlined below.

1.2 Research Questions & Methodology

- I. How does religion play a role in the miniseries genre *musalsalaat* in terms of communicating and perpetuating societal values?
- II. How can we understand gender stereotypes and dichotomies, recurring themes, and the role of Islam when all observed and analyzed via Transportation Theory, Social Learning Theory, Cumulative Media Theory, and other media theory lenses³?
- III. What are the salient character archetypes and themes present in the genre?

³All theories used in this research will be fully discussed in the Review of Literature chapter.

- IV. According to the results of the research survey, how do the audience members - of whom the majority of the respondents are Gulf nationals - interpret and respond to the Gulf Arabic miniseries genre *musalsalaat*?
- V. What are the potential implications for audience interaction with the genre and how does the genre potentially influence its audiences?

The methodology for this research is largely informed by salient media analysis theories and pertinent research crafted and conducted predominantly in the West. The particular literature selected here addresses issues of socialization through television, perpetuation of hegemonic values, and gender dichotomies and archetypes and thus deemed relevant to the research at hand.

For this research, the complete episodes of one full season of five⁴ different *musalsalaat* series are selected from various years spanning from 2008 to 2012 and all watched and carefully observed - often times repeatedly - with particular attention given to the reoccurring stock images and character archetypes as well as themes and recycled plot developments which saturate the genre.

Each of the five series contained 30 episodes with the exception of one of the series which contained 32. A total of 152 episodes were watched and analyzed. The average duration per episode is approximately 40 minutes. Thus, roughly 101.5 hours have been observed in the present study. The series were carefully selected to insure that

⁴ For a complete listing of the titles and essential metadata of the programs studied here, please refer to Appendix D.

they represent a pan-Gulf collection of opuses, with the authors, directors, actors, and production companies coming from throughout the Gulf Cooperation Council countries, the reason being that I was in part aiming to identify unified Gulf themes.

In addition to the media content, this study is also based on the results of a survey comprised of 35 questions in which 56 participants contributed answers. That survey was used to glean information about viewers' television watching habits, their interpretations of the genre, and their relationship with *musalsalaat* as a medium that provides socialization cues and examples. Lastly, attention is given to the results of an interview I conducted with a Saudi Arabian media expert and executive. His input as an individual who has contributed throughout the years to the shaping of media messages and imagery in the Arabian Gulf was deemed an essential contribution to ensure the well-roundedness of this study.

1.3 Chapter Organization

The content of this thesis is divided into several different sections. Chapter 2 is the review of the literature and the establishment of the theoretical framework to be used in this study; the theories addressed are based on works and research conducted in the western media context. The different types of gender stereotypes and roles expressed in TV will also be reviewed and their implications discussed. Additionally, the audience's relationship with TV will be discussed and the potential for media to affect its audience will be addressed. Attention in this chapter will be given specifically to the Social Learning Theory, Transportation Theory and the Cumulative Media Theory.

In addition to the two main theoretical models stated above, considerable attention will be given in this chapter to the extent to which exposure to Gulf local media promotes conservatism and stymies the development of a modern outlook on the world and gender roles (Kazan, 1993). Also to be covered in this chapter are the essential writings of individuals like Signorelli, Perse, Holtzman, Craig, Sharabi, Potter, Al-Shiyab, Dill, and others. All of whom have contributed significantly to our understanding of the contemporary political, media and societal structures of the Gulf in addition to the potential for media to influence its audience members, the potential for audience members to distort and blur the lines between reality, the perception of truth and fabricated messages in television shows, and the extent at which stereotypes are damaging and prevalent in virtually all media.

Continuing after the review of literature, the discussion will turn to the three main themes found in the genre that have been selected for discussion and analysis here and which are distributed among chapters 3 through 5 and which all include proper sub-themes and related discussions.

Chapter 3 deals with the omnipresence of religion, the fear of God and the salience of Islam in dramatic Gulf Arabic Television Miniseries. Multiple examples of the importance of faith, piety, religiosity, adherence to Islam and fear of God are woven into virtually every story line in the genre, either as principal grounds for plot development or as secondary impetus and justification mechanisms. This continual theme deserves examination given its prominence in the literature and the fact that the premier

airing of all of the series to be examined is always in the month of Ramadan. Moreover, it is the assumption of the author that religion is consistently presented in the genre as if it was a consumable product.

The storylines of the miniseries which have been studied here are all essentially or - at the very least - highly influenced by religion and Islam. This chapter aims to discuss how broadcast of these miniseries during the month of Ramadan is incredibly effective at promoting and perpetuating religiously conservative behaviors and beliefs. Through Social Learning Theory, we will be able to analyze how characters who behave poorly from an Islamic point of view and who are punished because of their sinful, immoral or unethical actions, serve as models of the types of personalities with behavior patterns that should not be replicated or emulated. And we will also understand how the opposite can be true: that those characters who perform their daily lives and make choices and engage in behaviors in accordance with Islamic values are invariably rewarded at the end of the story and serve as a model for the types of virtuous and Islamic behaviors which ought to be emulated and replicated by audience members.

Chapter 4 covers the extended and nuclear family ideals. Arranged marriages and marriage between cousins are largely stressed in the genre. Attention will be given to how these are presented and to the implications that they carry for the family and the individual. Additionally, the value of extended family members and ties to relatives as portrayed in the genre will be discussed. The traditional family structures and arranged marriages or marriage between cousins as is the practice and the norm undertaken by the

characters of the Gulf Arabic *musalsalaat* genre will be explained through the lens of Neo-patriarchy as is delineated by Sharabi. Moreover, attention will be given to how in each instance of a traditional marriage or examples of polygamy, these models are accompanied almost always by a wealth of social, economic, and personal prosperity and happiness - functioning as a familial and social panacea of sorts. More often than not, storylines are concluded in accordance with Arab, tribal Neo-patriarchal values and organizations: the daughters are almost exclusively married off to paternal cousins or to an older wealthy man, wives and husbands - in case they had been separated due to marriage troubles throughout the course of the miniseries - are invariably reunited and rediscover an unprecedented happiness and romance, children are often born or wives find out that they are pregnant and particular exultation is the norm when the child is male.

Chapter 5 addresses the prescribed gender dichotomies and ancillary gender stereotypes and character archetypes. Female characters in the genre are largely presented as two possible archetypes, the maniacal and destructive or the prim and proper. Interestingly enough, the genre largely highlights the lessons that the former archetype learn and thus how they develop personally. Conversely, when honorability and propriety are not attained, the characters usually suffer some tragedy and serve as a lesson for the audience.

Male characters are also generally presented in two archetypes: the responsible, hardworking head of the family – both nuclear and extended – or the manipulative,

adulterant, money-hungry scoundrel character whose name and background often suggest Shia roots and less favorable economic origins. The events that happen to these two archetypes is virtually formulaic with the one embodying the most of Gulf Arab values being rewarded and the other being punished and shunned by society.

The gender relationship dichotomies are virtually always the same: women are overwhelmingly subservient and even terrified of the men in their lives; they are rarely the breadwinners; men are always the final decision makers and often take multiple wives in accordance with Islamic tradition. When women are recalcitrant and go against the mold of the “modest” and “proper” woman, they are almost invariably punished by fate and society.

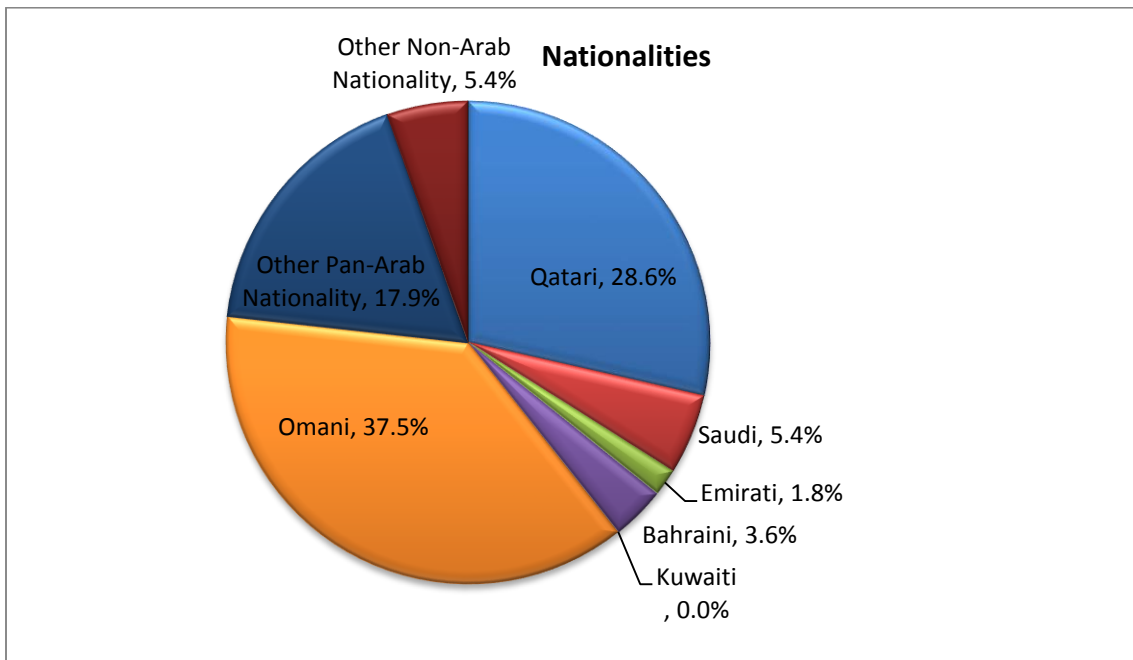
Chapter 6 contains the summary discussion of the results and the various appendices are included thereafter. They are:

- a) the English translation version of the survey
- b) the original Arabic version of the survey
- c) the English transcript of an interview I conducted with a Saudi Arabian media expert and executive

Before ending this chapter, it is important to note that all of the series studied here were produced during the year – as is common of all of the genre’s production practices - and made their debut on the first night of Ramadan and are then broadcast for the remainder of the month, each night of the month presenting another episode in the series.

All of the series were broadcast on regional satellite stations such as MBC 1, Al-Rai, Dubai TV, etc. with distribution spanning from Morocco to Oman via Nile Sat and other satellite television distribution services. Additionally, the genre has a wide ranging and continuing reach and potential for influence; many of the regional channels via which these programs are broadcast, offer 24 hour streaming of most current content. Some websites such as Shahid.mbc.net, offer vast archives spanning back multiple seasons. The results of this research demonstrate that the majority of the respondents who watch Gulf Arabic *musalsalaat* are nationals of the Gulf Cooperation Council countries as is evident in Figure 1.1 below.

Fig. 1.1 Nationalities of survey participants



Chapter 2

Review of Literature and Theoretical Framework

This literature review aims to cover the most important research and theories related to the analysis of the Gulf Arabic television *musalsalat* genre which is the focus of this study. This chapter aims to accomplish two goals: 1) discuss the socio-political and cultural contexts in which this media content is produced and, 2) review the relevant studies and theories pertaining to the research at hand.

Although little to no literature exists on the issue of stereotypes, recurring themes and gender roles in the context of Gulf Arabic dramatic television, the field of media studies in the western context has provided volumes of research discussing the effects of media on audiences, society, norms and values. The Western literature has also played a principal role in providing theoretical models and frameworks applicable to analyzing and understanding the sociological and psychological processes at work when exposure to mass media takes place.

2.1 The Socio-Cultural Context of the Gulf

Although the member states of the Gulf Cooperation Council countries are divided by contemporary geopolitical borders that were largely put in place by the former

Western powers which controlled the area from around the beginning of the 1500's through the second half of the 20th century, the culture and the sociopolitical contexts within each Gulf country are highly similar and share much of the same origins, heritage, language, religion and ways of life. Beeman notes that the borders between these countries are highly porous and that the interconnected nature of the Gulf culture is reflected in the shared cuisine, similarities of dialect and language used, their interpretations of religion, shared belief systems and values; and the fact that many families have extended members and relatives in other GCC⁵ countries. Citizens of Gulf countries often marry within the GCC community; hence, it is not uncommon to find individuals with Qatari passports who have relatives in Saudi Arabia and the Emirates, etc. Thus, we must understand the GCC countries as analogous to states in the United States or closely related nations in Latin America, such as Panama, Costa Rica, Nicaragua, Honduras and El Salvador. For example South Carolina, Florida, Georgia, Alabama all share a similar culture. The language is the same and many of the accents and dialects and regional varieties share similar features distinguishable from other dialect regions such as New York, Boston and Maine. Such similarities need to be born in mind when considering how the larger audiences within the GCC countries will react to and interpret the messages and stereotypes presented within the Gulf Arabic *musalsalaat* genre.

Torstrick et al (2009) note that the Gulf States also face similar ethnographic and demographic makeup - noting that three of the six Gulf Cooperation Council countries,

⁵ GCC = Gulf Cooperation Council

namely Qatar, the United Arab Emirates and Kuwait, have an expatriate rate that is roughly 50% or higher. Moreover, these countries all have what are essentially traditional monarchies with hereditary successions of power delineated in the constitutions, thus dramatically limiting the transfer of power to families and nationals outside of those that are currently on the thrones of the six Gulf Cooperation Council states. Torstrick et al. also note that the interpretations of Islam practiced within the Gulf states are largely conservative, noting that Islam and politics have always been intertwined and that the states of the GCC have declared themselves Islamic states, recognizing *Sharia*⁶ as their guiding principle of rule since Islam provides a way of life and is therefore an essential and guiding factor of governance.

Culturally speaking, Torstrick et al. (2009) find that citizens of the Gulf must conform to very conservative social values and practices which dictate everything from what is acceptable to wear to whom is acceptable to marry. Clothing must be conservative, long-sleeved, loose-fitting, and not revealing. They suggest that although women in the Gulf are theoretically equal to men in Islam and its implications for cultural practice and modesty, different standards are the de facto paradigm. For example, although women are supposed to be given the choice to wear the *abaya*⁷, there is exceptionally strong social pressure to wear it. Moreover, marriage and family are seen as

⁶ *Sharia* is widely translated as 'Islamic Law'.

⁷ The *abaya* is the traditional dress of women in the Gulf for public appearances and every day occasions. It is a long, black, loose-fitting robe which covers the full female figure and obscures the typically western clothing which is worn underneath. It is typically accompanied by a matching black scarf or *shayla* which functions as the *hijab* or Islamic head-scarf for women.

the keys to an active and daily social life for Gulf citizens. Without families, Gulf citizens would be isolated from success in marriage and business. We find that Gulf citizens currently exist in a state of existential flux, torn between the contemporary imported values of the West which emphasize individualism and the traditional values of the Gulf region which have a strong adherence to religion and custom as a means for social behavioral control (Al-Sharekh et al., 2008). Marriage and family always follow patriarchal patterns, but the children of any union taking the father's name and the family generally live closer to the father's extended family (Torstrick et al., 2009).

Torstrick et al. also note that male children are desired more than females as they carry greater social value, finding that when a male child is born the celebration is larger. Gender roles are also vastly differentiated within the cultures of the Gulf States. And women occupy much more traditional roles befitting their time as at-home mothers or perhaps working in non-manual labor heavy sectors or "white-collar" positions such as those found in education. In Gulf Arab society, men enjoy a great deal more authority and freedom in virtually all aspects of society. Moreover, they function as the legal guardians, protectors, and keepers of women who are commonly believed to be weaker and thus in need of protection from male family members. In the early phases of a girl's life she is the sole responsibility of her father. Upon marriage she is turned over to the keeping of her husband. Female GCC citizens need permission from male family members to do virtually anything in their lives outside of the home from employment to

marriage to travel, transportation and mobility within and outside the borders of the GCC countries (Torstrick et al., 2009).

2.1.1 The Patriarchal Social Super Structure and the Socio Political Context

Sharabi (1988) refers to this cultural, social and political context in which the male gender dominates in virtually all aspects of life in the Arab world as “Neo-Patriarchy.” He attributes multiple dimensions to the neo-patriarchal society, all of which are applicable to the current realities of the GCC countries. Among these dimensions is patriarchy, a system in which the father is the head of the family and has the final say in all matters. Notably, Sharabi suggests that this structure is reverberated and mirrored outwards in larger societal organizational structures: a father at the head of the family, a sheikh at the head of the tribe, a prince or an emir at the head of a region, and a king or an emir at the head of the nation. In the neo-patriarchal context subordination is absolute and difference is wholly unilateral with deference always given to the male at the head of any societal structure from the familial to the national level.

An additional essential dimension in the concept of neo-patriarchy is dependency. Dependency means that the members of any neo-patriarchal societal structure depend on their fathers, the regional sheik or princes or the emir for guidance and monetary assistance. We see this in action in the current lifestyles of Gulf citizens and the policies of the Gulf states towards their citizens. It is not uncommon to find both male and female

children living well into their 30s and not leaving the home and protection of their family and patriarchal community under virtually any circumstances before marriage. Moreover, the states have established what must be seen essentially as welfare systems, covering 100% of the cost of almost everything related to medical care, retirement, education, the cost of marriage, the cost of utilities such as electricity and water, purchasing homes, etc.

As Sharabi notes, the patriarch is the center of societal and familial structures, asserting unilateral power and dominance in essentially all matters:

A central psychosocial feature of this type of society, whether it is conservative or progressive, is the dominance of the father (patriarchal), the center around which the nation as well as the natural family are organized. Thus between ruler and ruled, between father and child, there exist only vertical relations: in both settings the paternal will is the absolute will, mediated in both society and the family by a forced consensus based on ritual and coercion. (Sharabi, 1988:7)

Sharabi also suggests that the disintegration of the neo-patriarchal society relies largely on two advancements: the economic freedom of the individual and the education and liberation of women. In both of these forms of advancement reside the distancing of the individual from the father figure as both the absolute ruler and the essential provider.

Essentially, the rapid paced modernization which is currently taking place in the Gulf states due to the vast expansion and distribution of economic resources to its citizens, the marked improved participation rates of women in the workforce, and the

overall investment in and expansion of the education infrastructure at all levels, will weaken the traditional societal patriarchal structures that have for so long been the determining factors in virtually all aspects of life for Gulf citizens and even guest residents. As Huntington (2006) notes in a manner which largely echoes Sharabi's treatise, modernization for developing societies would function as a double edged sword: on the one hand providing for social and economic reform and the eventual amelioration of the state's citizens in multiple areas such as education and fiscal status, and on the other hand, weakening the established monarchies power base. Assuming that maintaining power and regime stability is among the highest priorities of the ruling elite in the Gulf States, one way to accomplish this was for the regimes themselves to control the modernization rate and process (Halpern, 1963). Herein lays the perceived need from the ruling hegemonic, male, Sunni, elite class to attempt to combat modernization through its control of the media messages and images (Kazan, 1993). And as was found in the research of Kazan, the more the local populations were exposed to locally produced media messages⁸ – irrespective of the genre -, the more they were likely to uphold and espouse conservative and traditional values and views.

Hamzawy (2008) finds that Gulf societies largely and traditionally function according to the neo-patriarchal superstructure model; that is to say that the ruling families have consistently exercised absolute power over their subjects, the society and

⁸ As is already referenced in this paper, locally produced media content and images – irrespective of the genre and irrespective of its intended audience be it domestic, regional or international – are invariably produced by, owned by, funded by, or directly linked to representatives of ruling establishment interests.

the economy of their states. In addition, they have also successfully leveraged the dependency dimension of Sharabi's interpretation of Neo-Patriarchy; that is to say that they have cleverly balanced the needs and obedience of their societies by establishing generous welfare structures in an effort to offset any potential discontent and to ensure obedience in exchange for handouts.

Moreover, they have strategically applied and interpreted specific doctrines such as *Wahhabi*⁹ Islam or other conservative interpretations of Islam in the self-legitimization process as well as in the process of securing popular acquiescence.

We must remember how citizens of the GCC states are in flux, torn between traditional values and customs dictated by local culture and religion on the one hand and the ideals of individualism and personal freedom as emphasized in the imported Western concept of modernity on the other (Al-Sharekh, 2008). Moreover, Al-Kazi (2008) provides insightful statistics to the rapid changing nature of the Gulf and its citizens. For example, in 1980 it was estimated that 10.9% of women in Bahrain were members of the labor force compared to 20.8% in 2000. In Kuwait, Oman, Qatar, Saudi Arabia, and United Arab Emirates, those numbers have risen from 13.1% to 31.3%, 6.2% to 17.1%, 6.7% to 15%, 7.6% to 16.1%, and 5.1% to 14.8% respectively.

⁹ *Wahhabi* Islam is a deeply conservative and strict interpretation of the faith and is the dominant force behind the theological interpretations and applications of the religion in Saudi Arabia and Qatar. The name *Wahhabi* Islam is derived from the religious reformer Mohammad Abd Al-Wahhab, who in the 1700's, professed an approach to Islam aiming to 'clean' it of all foreign influences. He partnered with Mohammad ibn Saud in 1744 and together, they established their dominance over the Arabian Peninsula. That alliance would set the scene for the current religious doctrine and political dynasty which dominate modern Saudi Arabia.

Evidence of attempts for countries to protect their heritage is readily found in the region. For example, authorities in the United Arab Emirates and senior members of the UAE's ruling families have largely perceived the disappearance of popular culture and customs. They have invested largely in clubs, agencies, and infrastructure to promote respect and preservation of the country's heritage (Lawson, et al., 2008). The use of the media is a well-established practice when attempting to preserve the values and belief systems of the ruling hegemonic elite and the Gulf States are no exception to that rule.

2.2 The Media as Instruments of Hegemony in the Gulf

The media infrastructure and mass communication policies present in the Gulf today largely reflect the interests of the ruling hegemonic elite. Essentially, the ruling families are not to be subject to critique in any way in the mass media and neither are their governments. Additionally, the media are discouraged from propagating ideas which threaten to destabilize the established ruling structure, values and belief systems of the region. Notably, Islam and its validity are not subject to question. Recently in Saudi Arabia, there have been cases of young Saudis critiquing or questioning Islam, those individuals are often sentenced to death (O'Keeffe, 2013)

Additionally in countries such as the United Arab Emirates or Qatar, questions about the established leadership schema and its legitimacy are met with fierce retaliation and oftentimes nationals who pose these questions have been either sentenced to life in

prison or stripped of their nationality and exiled from the countries (Cafiero & Wagner, 2014; Reuters, 2012; Kerr, 2011). Kazan summarizes the main principles of Gulf mass communication policies as follows:

1. The media should promote and deepen the idea of obedience to God, as defined by the ruling elite, His messenger, one's parents, and one's guardians.
2. The media should refrain from criticizing the ruler and should urge people to respect and preserve the established order.
3. The media should protect the sublime Islamic values, *reinforce the great Arab tradition, preserve the inherited customs and resist every attempt to adulterate these aforementioned values or disrupt their perpetuation.*¹⁰
4. The media should highlight the importance of heritage; it should focus on the need to develop it; and should confront all attempts aimed at undermining or challenging it.
5. The media should “observe in their content *the nature of women* and the role they are called upon to play in society: the media must never suggest a role for women which conflicts with their nature as defined by the Gulf ruling elites.”
6. The media should pay special attention to the youth in a way as to avoid their deviation from the right path” as defined by Gulf ruling elites.

¹⁰ In the original text from Kazan (1993) this particular segment of the text is italicized and thus, I decided to follow suit here.

7. The media should not be allowed to publish any material that implies the deformation of any Arab or Muslim head of state or the head of any other state considered friendly to the Gulf countries.
8. The media should not be allowed to publish any material that might cause a disruption of relationships between the state and any Muslim, Arab, or other friendly state.
9. Gulf television services should strive to preserve the local cultural traditional and should adhere in their programs to the goals of preserving social and spiritual values and of adhering to the behavioral patterns derived from Islamic ideology.
(Kazan 1993:93)

Furthermore, not only has the Gulf region adhered to the traditional patriarchal and hegemonic belief systems and societal structures, it has also made a concerted effort to unify its messages adding strength to the traditional Arab and Islamic identity. That effort for media message unity also extends beyond the GCC borders as the Gulf states have established major media production companies, satellite stations and media conglomerates centered in and funded by the Gulf states, thus further establishing control and monopoly over media messages, becoming the epicenter of Arabic mass media production, delivering major programs and content previewed throughout the Arab world.

A BBC Monitoring Media article Dated October 12, 2011 entitled ‘Gulf States Agree: Common Approach to Media Development¹¹,’ contained the following general agenda and consensus outcomes from the meeting, the Gulf States would cooperate to achieve a more unified media strategy for the period of 2010 through 2020. The strategy would largely aim for the cooperation in the production of media content with an emphasis on the traditional Arab and Islamic identity.

Simplifying the matter for us, is the fact that virtually all of the channels and studios which predominantly bankroll the production and realization of the television shows to be analyzed here are directly owned by, directly affiliated with, or funded by members of the ruling families in the Gulf Cooperation Council countries (Kazan, 1993). In essence, media power must be understood not as something derived from the content of its programming but rather, from those who own and control media networks and have the privilege to decide exactly what that content and programming will be.

2.3 Relevant Media Theories

A number of media experts have pointed out that mass media are persistent and pervasive factors which influence our lives, our outlook and perceptions of others and even our outlook on reality (Perse, 2001; Dill, 2009; Holtzman, 2000; Ball-Rokeach, 1984), the question remains: how can we more specifically understand the influence and

¹¹ Although this particular title may appear incorrect, this is how it is printed in archival databases.

socio-psychological reverberations of the images, gender stereotypes, media messages and themes which are presented in the Gulf Arabic media genre *musalsalaat*?

2.3.1 The Marxist Perspective & Transportation Theory

From the Marxist perspective, our perception on mass communication is shaped by Marx's assertion that the ideas and values of the ruling class - irrespective of the era – are the ruling ideas of society (Marx and Engels, 1970). Also for Marxists, perhaps the dominant narrative is that of the class struggle and how it is grounded in economic antagonisms. From this launching point, media and mass communication as controlled by the hegemonic elite adopts the role of concealing and misrepresenting those injustices and antagonisms by reinterpreting them into fabricated depictions of reality. Furthermore, the media adopts the role to reproduce and reinterpret fabricated definitions of social relations and structures based on the hegemonic definitions thereof designed entirely to serve the interests of the ruling class. Contemporary Marxists generally agree that the media represent an incredibly powerful tool for persuasion and ideological indoctrination, albeit often times at the subconscious level (Gurevitch, Bennet et al., 1982; Hall, 1997). The ideological misrepresentations of the world in which we live add legitimacy to the ruling class' value structures and belief systems and make them appear universally valid (Hall, 1997). For the purposes of this thesis, I propose that the media coercion and indoctrination tool exploited in the context of the Gulf Cooperation Council countries

does not only mitigate problems potentially arising from socioeconomic disparities - or as Marx would refer to it “class antagonisms” - rather, it also serves to mitigate unrest and dissatisfaction which might arise from power disparities within the male-female relationship dynamic, and within the established patriarchal power structures, i.e. citizen versus state power dynamic, individual versus family or head of household power dynamic.

Previous research in the areas of media effects on society have found that media has the ability to captivate its audience and draw them deep into the story line. Once entrenched in that story line, audience members are susceptible to media messages and suggestions about perceptions of reality, members of society, and even morals and values systems. Moreover, researchers find that media audience members by and large believe that they are not in fact affected by the messages contained within media content (Dill, 2009). The theory explaining how people can be so easily persuaded by information contained within fictional stories is known as transportation. As people engage in a story, their engagement deepens as they begin to feel more and more invested in the development of the story line as well as in the development of the characters. This engagement process, which sometimes entails our emotional investment in the story, decreases our urge to question the assertions and the assumptions about the contexts, and the nature of the characters we experience in the story. Our suspension of disbelief is thus the facilitating factor in our own persuasion by the values and points of view to which we are exposed and that are embedded in the media content we experience (Green, 2007).

During this process, we learn through the lens of media many of our subconscious interpretations about society and its players. In addition to that, we can learn what is trendy, what is fashionable, what is beautiful and what is moral and immoral all according to the values and belief systems as interpreted by the hegemonic male culture which dominates the media in both the West and the Middle East. Largely the aim in Western media is to draw the audience's attention to circumstances, people, material possessions, and beauty products etc. so that they can compare them with their own lives and later become more susceptible to the suggestions which are made by advertisers (Dill, 2009). As the audience members watch television in any context they are bombarded by images and depictions of beautiful, glamorous, wealthy, fabulous individuals who often live extraordinary lifestyles and benefit from exceptional wealth and material possessions. In relation to the Transportation Theory cited above and the fact that the media intentionally reinterpret reality for the audience members in order to mitigate problems arising from class disparities and antagonisms, they begin to accept the images depicted before them as the norm. This leads audiences to feelings of inadequacy and the need and the impulse for commercial consumerism. Herein lies the connection with the advertisers who propose on the commercial breaks material products and services which provide false promises to improve the way you look to provide the impression of increased wealth or a higher standard of living and to generally make us feel better about ourselves (Dill, 2009). For the focus of this thesis, I will discuss how the Gulf Arabic television genre *musalsalaat* not only presents to its audiences images of all of the aforementioned archetypes: rich, glamorous, the beautiful, etc.; but that it also

presents to and packages for them gender roles, virtues and morality which are largely contextualized by perhaps the most important product of all given the regional context: Islam. However, for now the discussion will be limited to the pertinent theories and I will explore further how religion, prescribed gender roles, and morality are all packaged and “commercialized” or “promoted” in the genre studied here.

2.3.2 Social Learning Theory

Now that we understand clearly how the media is related to and reflective of the ruling hegemonic value and belief systems, it is essential to understand an important theory which explains how the media has the potential to influence our social lives, values and belief systems and to essentially teach us at the subconscious level how to behave and how to think. The media cannot be seen merely as a source of entertainment, but rather as has been previously demonstrated above, a tool for establishing social and cultural norms and for ideological indoctrination.

To answer more specifically how Gulf Arabic media and its audiences interact, two theories will be discussed. The first will be discussed here since it is directly related to how the mind works when it receives encouraging or discouraging cues and then saves those cues for later for various cognitive learning, adoption and reproduction processes. The second model will be saved for another subsection below since it treats less what

goes on in the mind but rather what goes on in terms of perceived choices audiences have in television and various media programming.

Social Learning Theory states that individuals learn from examples of actions and behaviors that take place before them either in real life or model examples such as on TV, in movies, in books, at school etc. (Bandura, 1994). However, the distinction must be made between learned behaviors that one can simply replicate and behaviors or actions that one is either encouraged to or discouraged to emulate and replicate. This is a major tenet of Social Learning Theory which informs us that we will not replicate actions unless we have the specific motivation to do so. This distinction is essential in understanding the reasons why plots develop as they do and actions take place as they do in the Gulf Arabic genre *musalsalaat* or in any television or media genre for that matter

To better understand how Social Learning Theory is applicable to understand how media teaches and socializes audiences, we must delve more deeply into the model while we bear in mind that by and large, the media messages, values, and assumptions which are portrayed in media content are largely reflective of the value systems of the ruling hegemonic elite.

Allow us here to examine the example of the highly successful *CSI* television show and its various franchises. These shows - which are entirely based around solving crime - invariably begin with a crime being committed by someone and just as invariably end with an elite group of crime-fighting and forensics detectives and experts solving the mysteries of whatever crime is at hand, apprehending the criminal and finally bringing

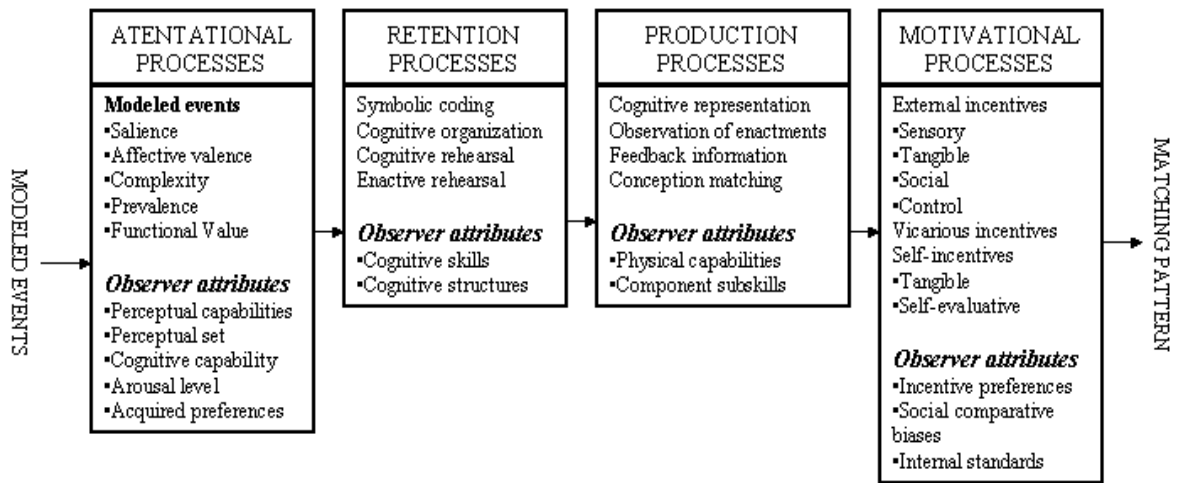
him to justice. This formulaic scenario is repeated over and over again in the CSI television series and its various franchises. In terms of the hegemonic values system at work here, crime is largely rejected by society and crime is overwhelmingly viewed from a societal standpoint as ethically and morally wrong.

When the criminal character is apprehended at the end of each episode, a message is sent to the audience members. That message is also constructed upon a series of lucid connections made for the audience in the media content. That message essentially informs the viewers that crime has consequences such as prison or other forms of punishment. Social Learning Theory would tell us that, in this particular scenario, the audience members receive discouraging cues to commit crime because it is painted as socially, ethically, and morally reprehensible; and also because it invariably ends in a harsh punishment for the perpetrator of the said crime. In essence, examples of behavior and warnings of consequences are provided for the audience.

To explore an example of Social Learning Theory explains positive cues which are given to audiences by media content; we can turn to the highly successful reality show *The Biggest Loser*. In this reality show, participants compete to see who can lose the most weight in a finite amount of time. All of the contestants who participate in this particular show arrive overweight and are there to accomplish two things 1) lose weight and get a better body image, and 2) attempt to win the contest and receive the cash grand prize.

Throughout the show the audience is witness to the struggles and difficulties that the various contestants face as they attempt to overcome their poor eating habits and find the motivation to engage in difficult exercise on a daily basis. The majority of the contestants who participate in the show, of course, cannot win since there can only be one winner per season. However, they virtually all lose a considerable amount of weight, learn much better eating habits, and leave the show very happy with the progress that they've made in their difficult journey to transform their bodies, look better and become healthier.

The message which is contained in this particular media content provides an encouraging cue to audience members to make healthier eating choices and to be more physically active. The connections which are made for the audience members to reinforce those positive cues are simple: the reward of a cash prize is given to the most successful participants who are normally those who have worked the hardest. Additionally, the improved self-esteem, body image, and health of the participants are all largely connected to the hard work that was done to accomplish these goals: being fit, healthy and more attractive. To better understand the mapping and flow of the cognitive processes as they take place in linear fashion according to Social Learning Theory, please refer to the figure 2.1 below.



From Albert Bandura, *Social Foundations of Thought and Action*, 1986

Fig. 2.1 Social Learning Theory model

2.3.3 Cultivation Media Theory

Cultivation Media Theory on the other hand, posits that, although we believe we have substantial choices in terms of the television programs we can select to watch, they all in fact bear striking resemblance in terms of the gender dichotomies, archetypes, and stereotypes which they all present (Gerbner, et al., 1994). In essence, we can change the channel as much as we would like; however, we are destined to fall upon the same types of images and messages in whatever media content we ultimately select. Those images and messages in both the Western and the Middle Eastern contexts, tend to be reflective of the hegemonic value systems, a result that remains largely congruous with the general

Marxist media model. In terms of Middle Eastern media content, it leans more towards the conservative end of the socio-political spectrum and is reflective of the local and regional ruling establishments and their view points. As is backed by decades of research on the Western media output and messages which will be discussed in greater detail below, the corpus of the *musalsalaat* genre as a whole tends to be rather unrealistic, sexist and reflective of patriarchal and hegemonic values (Signiorelli, 1985; Carter & Steiner, 2004). Essentially, within the Cumulative Media Theory model, we have choices as to the types of programming we watch, but not to the types of messages, assumptions and values that are woven into the various programming.

2.4 Relevant Media Concepts

2.4.1 Stock Images & Stereotypes

Now that the broader topics and theories of media influence and the conflation of the lines between reality and fantasy have been covered, it is crucial to discuss what has been established in the field as givens and to cover some of the most important research and findings regarding gender stereotypes and archetypes, and recurring themes. Beginning with the book *Featuring Females Feminist Analyses of Media*, we can understand that the media essentially present gender issues and portrayals as tools of socialization for members of the audience (Cole et al., 2005). We must equally understand that for several decades now, the examples of genders roles produced by the

media have been overwhelmingly inclined to produce and perpetuate rather limited character archetypes of females, males, families, masculinity and femininity in all types of media and television (Signorielli, 1985 & 2001). This resulting phenomenon of recycled stock images, scenarios and archetypes which is explained by Cultivation Theory is also present in the Middle Eastern context. It is important to note that gender representations are limited not only in dramatized Arab television, but in Arab news television as well. The recent study of Al-Malki et al. (2012) looks at Arab women in Arab media as seen through the lens of news reports and not dramatic television; their findings alluded to tendencies echoing the findings of western researchers who have examined gender representations, in summation, women are under-represented and are typically represented as victims or in contextual subjugation to men.

For portrayals of women in western television and media, the focus has been largely on sex appeal and physical appearance with women's roles often relegated to that of the sex object or the nurturing subordinate, loving housewife and mother who is typically and excessively emotional and deferring to male authority figures, which are also often stock images and stereotyped characters themselves (Ward & Harrison, 2005). Ward and Harrison establish that this 'stock imaging'¹² and female character archetypes is problematic when women are always shown this way as it leads to a normalization of objectification and diminishes women as broad-spectrum human beings.

¹² 'Stock images' or 'stock imaging' is a term used widely in the sphere of academic media research and can be used interchangeably with the term 'stereotypes'

Mako Fitts' entry in the Encyclopedia of Gender and Society entitled *Media and Gender Stereotypes* (2009), states that gender stereotypes are the result of ideas constructed in society based on socio-historic interpretations of how the genders are prescribed to behave and interact with one another. One classic example of gender stereotyping is that little boys are supposed to like blue and girls pink. Alternatively, it is believed that boys are expected to like and play with toy guns, trucks, or spaceships and girls with dolls, things related to playing "house" and toys such as My Little Pony. As individuals mature, gender stereotyping remains salient, however, roles and functions become more age appropriate. Stock images of women in the media are presented as liking to shop and being dedicated to housework and families. Stock images of men have traditionally revolved around characters that are expected to like fast cars, hunting, beautiful women and sports. Power dynamics are established and repeatedly reified in subtle ways with men classically being cast as breadwinners and women as stay-at-home moms or men being the boss or CEO character and women typically cast as the secretary or assistant. (Signiorelli, 1985; Craig et al., 1992; Carter & Steiner, 2004; Cole et al. 2005). It is only in recent history that western media have started to show non-traditional characters, social contexts or power dynamics such as LGBTQ characters and families (Holtzman, 2001).

2.4.2 Media Effects

Fitts (2009) classifies the media as one of the formal and informal socialization mechanisms through which individuals learn how to comply with and accept expected gender roles such as the behaviors and dynamics listed above. Alongside the media, Fitts cites the family unit, school, religious institutions and social institutions as various formal and informal socialization mechanisms and he considers the television and advertising components of the media as the most dominant media forms that persuade audiences in modern society.

Fitts describes the larger concept of gender stereotypes and how they are related to media and audiences by stating:

As sociological theories on stereotypes have shown, stereotypes are used as a form of maintaining social stratification by relegating individuals into negative classifications based on their personal identities. The emphasis on the individual, the influence of hegemonic forces on the individual in relation to group membership, and the resulting inter-group conflict make it plausible to understand how stereotypes facilitate different forms of stratification. In the case of gender stereotypes in the media, this stratification comes in the form of unequal, melodramatic representations of men and women. (2009:540-543)

It is important to understand that, although my thesis will be focusing on a narrow sliver of what constitutes the media in the Arab world, i.e., the dramatic television genre as it is produced in the Arabian Gulf; the *musalsalaat* genre has its proper potential for influencing audiences. This segment of media is no-less culpable for contributing to the

reification and perpetuation of gender-stereotypes as they are consistently presented in the larger sphere of collective media which, as discussed by Fitts, is defined as a social institution encompassing “print and broadcast news, periodicals, advertising, film, television, literature, music, and music videos.”

Fitts continues and discusses the implications of gender-stereotypes in the media given that audiences interact with the media consuming multiple hours per day. She posits that Gender stereotypes and dichotomies act to shape views on gender roles and they reinforce how audiences and society perceive what is appropriate for the largely bifurcated paradigm of gender normative role assumption. In addition to the definitions that Fitts puts forward, we must understand that although these images and stereotypes are consistently presented to us in the media, the audience is not necessarily aware that they are there or that they are functioning to condition our thought processes.

Substantial evidence exists for understanding media influence and its effects as well as audience interactions by internalizing media messages. Butsch (2003) explores how five decades have contributed to the solidification and perpetuation of stereotypes related to class and race.

Butsch notes that the research literature has thus far been able to identify the recurring female stereotypes such as the dizzy-blond or the country bumpkin. He links how women have been consistently undercut in the media’s creative output, often only cast in strong central characters when they are the subject of some love interest or romantic storyline. His findings indicate that these characters and other stock images

grow to develop a special importance with audiences when considering their cultural significance.

Although the focus of Butch's paper is largely to identify and analyze the gender-class intersection and how gender constructions have been manipulated to construct differing images of the working and middle classes, he nevertheless points to important and dominant gender stereotypes in American media and how they have wide ranging influence and implications for the viewers' perceptions of the characters, story development, and reality.

Lester and Ross (2003) found that the use of recurring stock images and stereotypes related to race and gender in the media play a role in indoctrinating audiences to prejudice and discrimination. They carefully define how stereotypes should be understood and what their implications can be noting that a stereotype is a shorthand way to describe a collective group of people. Stereotyping loses sight of the individual and makes broad, inaccurate and potentially damaging generalizations about the members of that group. A clear connection is made between stereotyping, scapegoating, discrimination, segregation, and even ultimately, physical abuse and state-sponsored genocide.

Additional research into media effects finds that dramatic media outlets frequently portray various members of society in particular roles in an effort to gain credibility because those particular archetypes have become uniquely recognizable and expected to portray those roles by the audiences (Lester, Ross et al., 2003) The stereotypes have to be

recognized only in particular roles; i.e. the media must present the same roles to ensure recognition. Otherwise, by deviating from the norm, they risk appearing unbelievable in their portrayals of those members of society. The irony, however, in this catch 22 situation is that by buying into the necessity to portray recognizable stereotypes, the media is synchronically perpetuating those very stereotypes they seek so hard to fulfill – for example an African American gang member, a Latino drug dealer or the buxom blond home wrecker, etc.

The use of ethnic and gender stereotypes tends to reinforce those very stereotypes among audiences; media effects in this context are directly responsible for shaping attitudes. Often when ethnic and gender stereotypes are negative, such as those associated with plot developments, choices and consequences which feed audiences negative and discouraging cues as can be understood through Social Learning Theory, this hardens audience and public attitudes about multicultural and gender minority groups.

2.4.3 Encoding & Automaticity

Potter (2013) puts forth a key idea stating that with the deluge of so much media information, audiences - as passive and active consumers of that information – put their minds into automatic pilot mode in order to protect themselves from a sensory and message overload.

Although Potter likens this to a defense mechanism, he states that the danger with this automatic processing of messages is that it allows the media to condition thought processes. Psychologists refer to this information processing that goes on at the subconscious level as automaticity (Dill, 2009). Although the human brain does this to function without having to think about every last minute detail, audiences can, at times, choose to engage a message or a conversation or a television commercial or show by consciously selecting to pay attention to it. The underlying automatic framework which enables audience members to go through their day performing actions without thinking about them can generally be automated or encoded by various sources: either ourselves or the media. Potter (2013) asserts that for many viewers, the automatic code has been programmed by the mass media; meaning movies, the news, television programming, radio, and the Internet.

If audiences are not carefully and consciously paying attention to media messages and consistently analyzing their exposure to these messages, the messages and the values they imply become ingrained in people's minds. Additionally - what Potter refers to as - "particular behavioral patterns of exposure" develop until they become automatic habits. Potter explains that these automatic habits can range from turning on the radio as soon as audience members get into the car to turning on computers in the morning to people's shopping habits.

Although Potter does admit to the programming influence of friends, family, environment and school experiences, he asserts that friends and family generally have the

best interest of their loved ones in mind and are unlikely to program them simply for their best interest with disregard to others best interests. However, a programming encoding mechanism such as the mass media typically has goals that it must meet by either getting viewers to spend money on certain products or by potentially influencing how they think about themselves and those around them. As was previously established, the media goals are largely reflective of effort to maintain the hegemonic value and belief systems. Potter notes that the media attempt to attract audiences to what they have planned for them and not necessarily what is in their best interest as individuals. Additionally the media also aim to develop in the viewer a certain complacency and acceptance of any and all messages which the media present to us – a notion which can be understood via Transportation Theory: the more audiences engage with the media and are invested in its stories, the more they accept the assumptions and presentations that the media make as reality.

2.4.4 Sensationalism

Potter (2013) points out that the media has responsibility to its advertising clients to exaggerate reality. More often than not, dramatic television show that writers and the actors do their best to present characters as realistic as possible, however they add an element of sensationalism which maintains audiences' desires to return time and time again and season after season. Among the most common elements employed to sensationalize the fantasies which are portrayed as reality in television are rich characters and powerful, noble, and excessively deviant or maniacal characters.

Moreover, sensationalism is created by portraying feuds over exorbitant amounts of money and disproportionately attractive individuals with female characters being statistically more often than not portrayed as physically beautiful and as the objects of men's desires. All of these are tactics used for sensationalism found in the western research which are echoed in the Gulf Arabic media context and which will be discussed in following chapters. Here is where the character archetypes or stereotypes as discussed by the previously mentioned authors, Bissler and Connors (2012), Butsch (2003), and Fitts (2009) gel and come into play when considering character media stock images and gender stereotypes.

The noted Qatari author Wedad Al-Kuwari, who is also the creator of two of the works studied here, stated in a 2010 interview that Gulf authors who do not write stories which are sensational or dramatic enough and that in turn can be marketed as sensational and dramatic, run the risk of not having their works produced and funded by the studios. This is because the pre-Ramadan advertisements for their particular *musalsal*¹³, which would be marked by a lack of sensational content, are unlikely to entice a large enough audience and justify advertisers' investment in the channels which produce the *musalsalaat* (*Fann Time*¹⁴, 2012). For the story to be sensational enough and marketable enough, there always needs to be or will be in the story the noble, loving father and husband, or the wicked and corrupt man, or the jealous, destructive woman, etc. These

¹³ *Musalsal* is the singular form of *musalsalaat*

¹⁴ *Fann Time* is the English transcription. It means 'Art Time' and is found in the bibliography under لقاء مع الكاتبة وداد الكواري

exaggerated character stereotypes add sensationalism and impetus to the story lines of western dramatic media and as will be demonstrated for the Gulf Arabic media context.

Chapter 3

The Omnipresence of Islam: Religion as a Recurring Theme in Gulf

Arabic Television

3.1 Introduction

The first of the themes to be explored is that of the fear of God and the salience of Islam in dramatic Gulf Arabic television miniseries. Multiple examples of the importance of faith, piety, religiosity, adherence to Islam and fear of God are woven into virtually every story line in the genre and thus form a fundamental motivator behind character development and action as well as a critical element behind plot tension and resolution. This continuously present theme deserves examination given its prominence in the literature and genre and the fact that the premier airing of all series examined here took place in the month of Ramadan, a time at which Muslims across the world are at their most heightened sense of religiosity and adherence and observance of their faith (Peters, 2005).

3.2 Expressions as Character Clues and Religious References

One of the most salient ways that religion is incorporated into these television series is the fact that expressions or sayings that directly invoke the memory of Islam or

God are said at a very high frequency in a variety of different social contexts and emotional dynamics, be they positive or negative, tragic or ecstatic. Also, the series include indirect religious references and images that have the potential to influence the psyche of the spectator and these have also been taken into consideration in our analysis. Here the term indirect religious references refers to all unspoken references to the faith such as scenes that were shot in mosques, scenes of people praying, scenes which involve religious items such as prayer rugs, copies of the Qur'an, or various Islamic art. The data provided below were obtained via a random sampling of 60 episodes from the various television series explored here and delineated in Appendix D. In particular instances within the episodes, the occurrence of religious references is extremely high, occasionally multiple times per second. Especially in heightened and dramatic scenes in which there was a large crowd of characters all expressing their various emotions using these expressions when one character was traveling, returning from traveling, at weddings, the announcement of a pregnancy, the death of someone if or someone fell gravely ill, etc. Please see figure 3.1 starting on the next page which demonstrates how many times Islam, faith or God is mentioned either directly or indirectly in a random sampling of 60 different episodes examined here.

Fig. 3.1 Average number of religious references in the Ramadan series studied here

Episode Selected at Random	Number of Religious Tokens per Episode	Total Episode Time		Average Number of Religious References per Minute
		Min	Sec	
1	83	41	11	2.015378389
2	103	42	38	2.415949961
3	62	42	21	1.463990555
4	69	42	9	1.637010676
5	89	41	48	2.129186603
6	106	41	53	2.530839634
7	119	42	78	2.748267898
8	40	42	8	0.949367089
9	85	42	40	1.9921875
10	71	42	4	1.687797147
11	63	37	41	1.671826625
12	95	43	16	2.19568567
13	53	39	28	1.342905405
14	97	41	35	2.332665331
15	78	36	35	2.132118451
16	70	40	44	1.718494272
17	81	41	12	1.966019417
18	69	43	33	1.584385763
19	89	42	51	2.077012835
20	112	37	24	2.994652406
21	79	40	37	1.945014362
22	59	39	50	1.481171548
23	97	40	22	2.40297275
24	81	41	50	1.93625498
25	68	42	46	1.590023383
26	92	38	34	2.385479689
27	85	39	41	2.141957161
28	49	42	36	1.150234742
29	93	41	12	2.257281553
30	59	41	54	1.408114558
31	78	42	22	1.841070024
32	81	43	19	1.869949981
33	94	40	28	2.322899506

Figure 3.1 (continued)

34	86	39	49	2.15989954
35	53	37	43	1.405214317
36	117	40	12	2.910447761
37	101	41	10	2.453441296
38	95	42	56	2.212732919
39	97	35	24	2.740112994
40	81	39	34	2.047177759
41	67	40	19	1.661843737
42	86	41	25	2.076458753
43	92	42	3	2.187871581
44	73	43	15	1.687861272
45	89	43	16	2.057010786
46	46	42	46	1.075604053
47	83	39	30	2.101265823
48	99	44	28	2.226386807
49	70	41	43	1.677986416
50	83	39	20	2.110169492
51	76	41	36	1.826923077
52	59	42	20	1.393700787
53	82	38	22	2.137271937
54	67	39	29	1.696918531
55	80	39	34	2.02190396
56	66	42	26	1.55538099
57	73	43	46	1.667936024
58	91	41	40	2.184
59	58	41	27	1.399276236
60	51	42	19	1.205198897
Subtotals	4770	2439	1852	116.1981616
OVERALL AVERAGE NUMBER OF RELIGIOUS REFERENCES PER MINUTE				1.9312783¹⁵

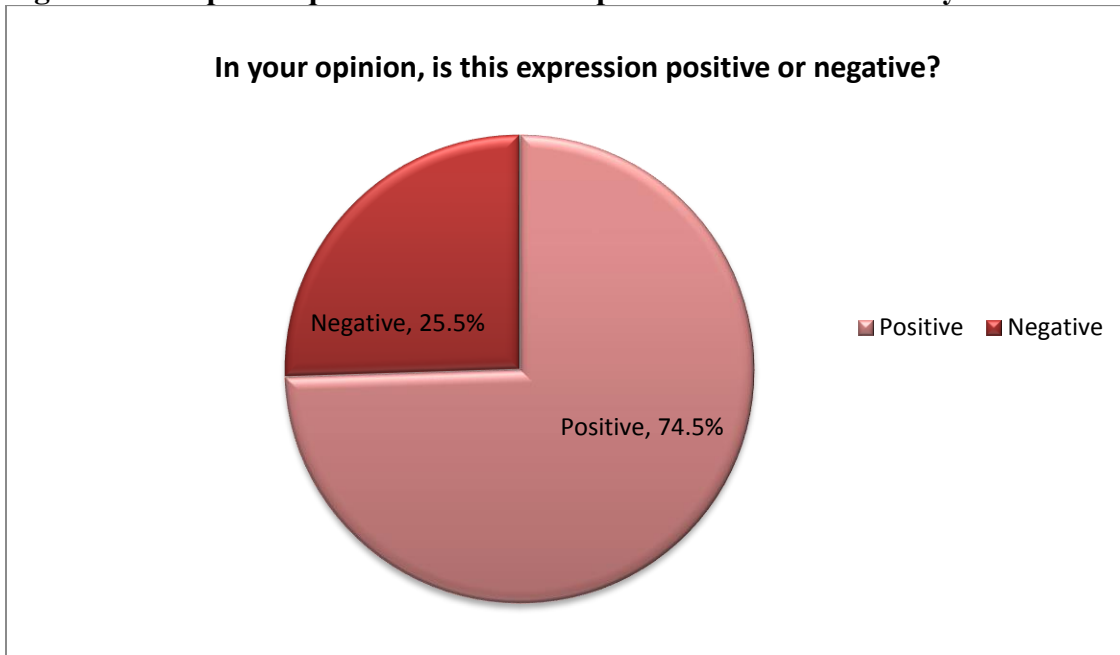
¹⁵ The average number of religious tokens and references per minute was calculated based on the total time of each video file for the episodes sampled. The total time sometimes included opening and closing credits depending on the availability and the condition of the file. Many of the episodes studied were watched on YouTube and were often uploaded by fans of the shows who did not always edit the videos to include the full credits. Religious references, whether direct or indirect, which were contained in the opening and closing credits of the shows were not taken into consideration for the data here.

As decades of various research on the influence of themes, images and assumptions presented in media have demonstrated, that which is both put forth, both directly and indirectly, has the potential to influence audiences socially, perceptually, psychologically, and emotionally (Bissler-Conners, 2012; Davies, 1996; Ball-Rokeach, 1984; Cole & Danial, 2005; Gamson et al., 1992; Lester & Ross, 2003; Shrum, 2012; Signorelli, 1985). These figures suggest that producers and writers already attribute specific values and judgments to the contexts and usage of religious rhetoric, prescribing them in their texts to suit particular scenes and occasions. But what implications do they carry for the audiences?

First and foremost, they resonate with the dominant Islamic cultural norms of the region and the audience members. Additionally, they serve to remind audience members of their faith itself. Often times in the episodes, the expressions are used to qualify people according to a simple archetypal bifurcation: are they good or bad? That is to say that directly speaking of someone in the context of his or her religiosity permits people to make value judgments about her/him. As was gleaned from the genre and as the data above suggests, the *musalsalaat* are rife with reoccurring phrases and expressions about religion or one's religiosity. These concepts, which are staples of the story lines in Gulf Arabic television series, manifest in the expression and references and can serve to inform audience members about the character of the individual at hand: is he or she good or bad, is he religious or not?

For example, in question number 31 from the survey¹⁶, respondents were asked if they believed that “being afraid of God” is a positive or negative description. The majority of the respondents (see figure 3.2 below) believe that “being afraid of God” is a positive attribute. Moreover, it can be understood that this particular characteristic serves to help others understand what kind of individual that character is, both morally and ethically. This is evident from a sampling of the participants’ responses concerning how they interpret the phrase “He is a man who fears God,” found in figure 3.3 starting on the following page.

Fig. 3.2 Participants’ qualification of the expression discussed directly above



¹⁶ See Appendix A for full survey data results

Fig. 3.3 Participants' interpretation of the expression discussed directly above

Respondent Number	Response Text
16	This expression is said if someone wants to know about the nature of a man they might have a relationship with be it professional or personal.
17	To describe someone with high morals
22	To insinuate someone who will think of god before doing something. it means respect others
23	Basically it's said in order to justify a man's actions or to show him a decent man. He's a god fearing so obviously he won't do something haram or illegal
24	That he has a conscience.
25	To strengthen the principle of faith.
26	To strengthen societal values like the fear of God which push you to play a positive role in society.
30	A religious man with high morals.
34	To justify the overstepping of boundaries that any might do.
35	to perhaps indicate he's not a sinner

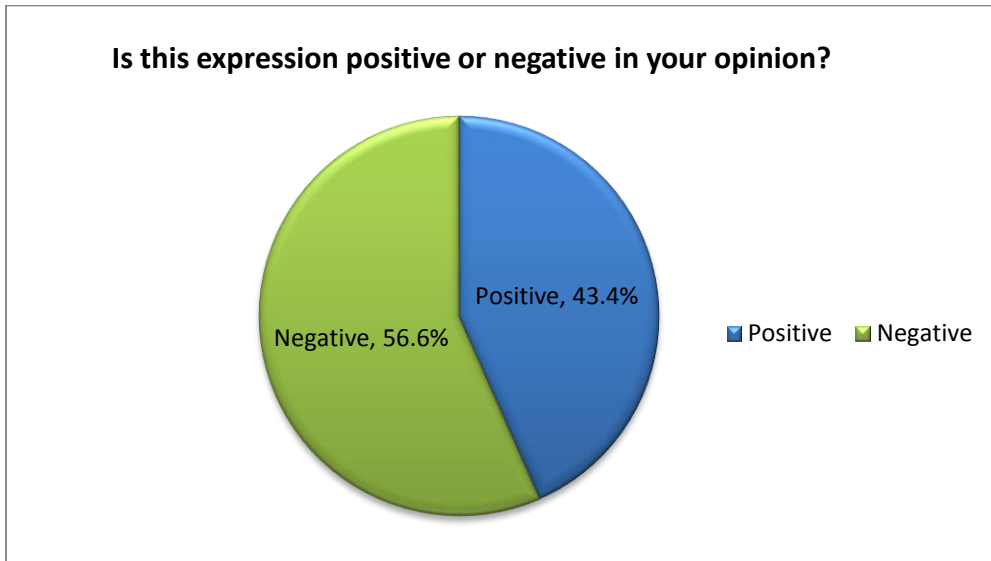
Not only do we understand from the data provided here that an adherence to Islam and fear of God are deemed good things for individuals and for GCC societies, but we can also deduce that the use of these phrases and expressions as well as themes related to religion in general perpetuate the religious value system of the Gulf societies and countries. They serve to maintain the assumptions and beliefs that religion is a beneficial thing that can function as a panacea for all problems of society.

For example, many of our respondents said that this sort of statement suggests a person of goodwill, character, nature, etc. They also believe that this information describes someone who prays, fasts and adheres to all the tenets of Islam regularly in a

manner which is harmonious with the governing societal superstructure of that culture. Respondents also indicated that they believe they can understand from such a statement the extent to which an individual will honor his family.

We must understand the use of such expressions as a reflection of the ruling establishment's value systems (Marx & Engels, 1970). As previously discussed, all of the ruling establishments of the Gulf are essentially constitutional monarchies dominated by deeply conservative interpretations of Islam. The omnipresence of these expressions help to conserve traditional viewpoints and interpretations of reality. Maintaining conservative viewpoints in the GCC countries helps to slow modernization and thus allows the ruling elite to maintain its grip on power (Kazan, 1993). Moreover, characters who fear God or who are deemed religious, are always the good and benevolent and who generally end up joyful and wealthy at the conclusion of the series. As previously discussed and as Social Learning Theory indicates, these sorts of examples provide 'evidence' and examples that being religious leads to wealth, happiness, success or whatever the goal might be. To further understand how these expressions are interpreted by the audiences of these programs, refer to figure 3.4 starting on the next page. It is in response to survey question 32 which sought to understand more deeply the notion of fearing God. Question 32 reads: "In Gulf Arabic television series, we often hear the following expression: 'He who is not afraid of God, is feared for.' Why is this expression used?"

Fig 3.4 Participants' qualification of the expression discussed directly above



Moreover, the respondents' understanding of this phrase encompasses myriad assumptions as to the character of the person – be it televised and fictional or real - about whom the expression is said. See Fig. 3.5 below:

Figure 3.5 contains a selection of responses from the survey about what participants believe the expression addressed above in Fig. 3.4

Respondent Number	Response Text
30	It means that the person that doesn't fear God and the punishment of the next life is a bad person and it's certain that he will eventually get his punishment someday in the future.
31	It's said about a person who is not religious and it's also said about a heedless person that doesn't observe any values or about an oppressive person.
32	It's a reference to the moral and religious boundary which remains the most worthy one compared to any other since there are people who can be influenced and led astray to violate the legal limit.
33	I don't know
34	It should be that you're afraid of him not for him.
35	We pity those who sin.
36	It means oppression and heartbreak.
37	I've never heard this expression in the television series but I understand it. So when there is no fear of God in means you can't differentiate between what is a sin and what is not. And normally this expression is said about someone who's licentious or into the nightlife or drinking etc. Religion as far as I'm concerned, and to quote the expression, it prohibits people from having these feelings.
38	A person whose actions are influenced by religion is trustworthy which is the opposite of a person whose actions are influenced by self-interest and not by religion.

As the data above indicate, the genre is replete with religious references and imagery occurring at an average rate of almost twice per minute and occasionally, occurring at a rate of multiple times per second in scenes depicting tragedy, excitement, fear, or other heightened emotions. Additionally, the survey responses indicate that audience members attribute considerable weight to the meanings and implicit messages contained within the religious imagery and expressions found in the genre.

3.3 Islam as a Social Barometer and Regulator

Islam as a guiding and determining factor becomes particularly evident when we begin to relate how plots develop according to religious principles and ideas, and also in the ways in which Islam and religious themes play direct roles in the development of the storylines and the consequences and outcomes for those individual characters that are either portrayed as good or evil.

To better understand exactly how the use of religion and related expressions can influence the opinions of the audience members as well as perpetuate religiosity as a value in the Gulf culture, we must recall the literature discussed earlier concerning Transportation Theory and Social Learning Theory. Transportation Theory that as audiences become involved and invested in their favorite shows, the lines between reality

and fantasy begin to blur and audiences begin to accept the assumptions and interpretations of the world as reflective of reality (Green, 2007).

Social Learning Theory informs us that individuals learn lessons and values from events as they unfold before them in reality or in television, movies, literature and other media images and messages. As members of the audience are exposed to different types of behaviors, character archetypes, and the resulting consequences based upon the choices characters make in the story line, they begin to make associations and learn from the results seen before them (Bandura 1986, 1994). In the genre studied here, certain actions may result in the characters being rewarded whereas other actions may result in the characters being punished or chastised. Oftentimes punishment and character development in the genre is predicated upon some sort of religious theme being woven into the story line concerning the choices, the actions, and the outcomes.

3.3.1 Punishment in Islam

From here, we can understand how the various actions undertaken or choices made by a character and their subsequent consequences can provide so many examples for socialization to audiences. Even as is seen above, even the mere application of a phrase such as "he is a man who fears God" over and over again to particular characters and not to others is important; particularly when considering the actions and the

outcomes of the various characters. For example in the series *FurSa Thaaniya*¹⁷ Ali, who is the principal antagonist of the show, is virtually never portrayed as a man who fears God. Whereas all of his male counter characters - for example, the good gentle cousins, the kind caring uncle, and the benevolent and wise father - are frequently portrayed as good Muslims and the phrase to describe their fear of God is applied to them relatively regularly in the series.

In the end of the show after a series of social, moral, and ethical transgressions, Ali is exposed and cast out from the family and portrayed as nothing more than a greedy, cruel fraud. His secret marriage to a second wife behind his first wife's back and his attempts to blackmail his female cousin with his recordings of their romantic - albeit essentially innocent - discussions as well as his attempts to secretly navigate his children's inheritance from their wealthy mother away from them and to his own extended family, all come sailing down and crashing upon him, sending him into utter ruin, facing social rejection and eventual criminal charges. The associations made by audience members between 1) the fact that this character was never adequately portrayed as a God-fearing, or ever seen partaking in prayer like other characters in the show, or as a highly observant Muslim, and 2) his final ruin, carry reverberations in the minds of the spectators. These examples as we can recall from the chapter 2 are what I referred to as cues. The connection is made that Ali was bad and Ali was not portrayed as a God fearing Muslim and is therefore punished.

¹⁷ Transcribed from the Arabic فرصة ثانية which can be translated as 'A Second Chance'

One of the most powerful examples of the theme of Islam providing punishment and hence, socialization cues in the areas of morals, ethics and the consequences of your choices can be seen in the series *Dhill Al-Yasmiin*¹⁸. In this series the character of Talal is greedy and ambitious. He does not want to work hard and is constantly looking for shortcuts to material success. His brother on the other hand is portrayed as a pious Muslim and a hard worker who attains financial stability and a rewarding family life with his son Jassim and noble wife Yasmine at his side.

When Talal's brother dies in an accident, he conspires with two of his friends to go to the courts and to falsify testimony in the Islamic context¹⁹, meaning that they swear on the Qur'an in front of a judge that Talal's brother had promised to leave all of his wealth to Talal and not to his wife or son. Immediately after the session with the judge, the consequences and the lessons for the audience begin. Upon leaving the courthouse one of Talal's accomplices is killed by an oncoming car. The second accomplice, Hassan, immediately makes the association and begins to tell Talal that all three of them will be punished by God for their transgressions against the right of Talal's brother's family and for their lying on the Qur'an.

Throughout the story Hassan continually makes references to what happened until he one day forgets and seems to be at ease with what happened. Suddenly, many years down the road when Talal and Hassan are wealthy and the deceased brother's family is struggling and living in relative poverty, Hassan's entire family of children and his wife

¹⁸ Transcribed from the Arabic ظلّ الياسمين which is translated as 'Shadow of the Jasmin'

¹⁹ This false testimony is referred to in this Gulf Arabic as *Shihaadat Az-zuur* شهادة الزور

die in a horrific car accident. Hassan immediately attributes this to his sin committed decades ago and in the wake of his tragedy, he is forced to accept God's punishment. In his remaining years he is portrayed in the story finding solace only in the reading of the Qur'an and staying in the mosque all day long. He continually punishes himself for what happened and prays for the day when God will take him.

Talal himself is equally punished. His daughter whom he raised to be spoiled, cruel, corrupt and ambitious convinces the court system that her father is no longer capable of managing their wealth, claiming mental instability on account of his occasional furious outbursts. Talal loses all of his money, his business, and even his home and property as his daughter successfully convinces the judge to give her full power of attorney. She kicks her father out of the house because of her disgust with him and his marriage to his second wife, a Lebanese woman.

Talal's punishment from God continues. Before he lost everything, he had written checks to his business associates but because his daughter has now frozen his assets, the checks have bounced and he is unable to meet his normal business obligations. He is subsequently put in jail for this and his beautiful, younger Lebanese wife decides to leave him. At a very telling scene which conveniently makes the connections between the choices and consequences for the audience members, Talal has his punishment and fate explained to him and Islamically contextualized and justified. The grandfather of Jassim, Talal's nephew whose father was killed and from whom Talal stole his wealth and inheritance, castigates Talal for his previous sins and tells him that his current set of

calamities has fallen upon him because he stole and lied in the name of Islam and now God has come with a vengeance to take everything back from him and to punish him the way Talal made others suffer.

3.3.2 Rewards in Islam

Thus, being the opposite of Ali or Talal: a God fearing Muslim, is a good thing in these shows and in reality according to the audience. To examine the example of a good, God fearing, Muslim character, we can turn to that of Sharifa from the series *Umm Al-Banaat*²⁰. Sharifa is a woman married to an oppressive and abusive husband and is the mother of six daughters. Although her husband is rich and they live a life of luxury, she and her daughters are the subject of psychological, verbal, and physical abuse.

Throughout the story, Sharifa maintains her piety by praying and consistently attempting to instill in her daughters the Islamic virtues of understanding, patience and forgiveness of others. At a critical turning point in the story, she is forced to leave her husband and the security and shelter which he provides as she realizes that his consistent abuse is crushing the spirit of her and her daughters and that the familial situation is untenable.

From this point on until the end of the story, Sharifa addresses the various challenges which come to her with patience and religious fortitude, never once

²⁰ Transcribed from the Arabic أم البنات which is translated as 'Mother of the Girls'

abandoning her faith and her belief that God will make things right. Her ultimate dream is to see her daughters fulfill their education – which their father would not allow, - establish their independence, and marry good men who will not oppress them as her husband did her. In a recurring dream that she has which is filled with religious symbolism, she sees herself eating the fabric of her black *abaya* and *hijab* to later be symbolically reborn in an all-white one.

Sharifa decides at one point that she must ensure the security of her daughters' future and happiness. She individually visits the various men who have proposed to her daughters and makes them swear on a copy of the Qur'an that they will not oppress her daughters and that they will allow them to continue their education until graduation. In the end of the story her husband is punished (presumably by God) and afflicted with a shock that leaves him in a catatonic state, with the manipulative, immoral, and destructive second younger wife out of the picture as a result of her husband's affliction. Sharifa reaffirms her adherence to the Islamic virtues of forgiveness and patients, and in the end of the story returns to her husband's side with all of her wishes secured: all of her daughters are properly married to good Muslim men and they all have children. She finds purpose in helping her formally abusive husband and in raising her grandchildren. In addition to this familial elation, Sharifa is able to return to her life of material wealth and luxury.

To turn again to an example from the show *FurSa Thaaniya*, the protagonist Turki falls ill to a mysterious and inexplicable ailment in the very beginning of the miniseries.

The audience is left to wonder about what will happen to him, to his family and to his immense fortune as tensions between his wife, the manipulative and selfish Badriya, and between her daughters and her in-laws become apparent as they quarrel about the best way to treat him and to manage his estate and vast holding company.

In this show his daughter Dhuha, is immediately portrayed as the kind and benevolent, good-willed daughter who will do anything to protect her father and who quickly aligns herself with her paternal aunt who is also good-willed, kind and at odds with the mother Badryia. Early on in the story, while Turki is still in the hospital recovering and his fate is unclear, Dhuha discusses on multiple instances how her father always used to tell her stories of the importance of performing *zakaat* or *Sadaqaat* “religious alms giving.” Seized by a moment of inspiration as she reminisces on her father's valuable advice based in one of the pillars of Islam, she decides to give money to charity and perform this act of Islamic alms giving, selflessly giving to charity hundreds of thousands of dollars. Of course, when her mother finds out about her extravagant donation to charity she immediately reproaches her and demands to know why she gave the money away so easily with no guarantee of any return on investment. Dhuha explains to her mother the reason behind her decision and the benevolence and even duty of giving to charity in the name of Islam, their faith.

The moral of the story that her father had always talked to her about was that the more you give in accordance with the Islamic faith, the more you will receive in return from the world around you and it is that axiom that he always referenced to justify and

explain his phenomenal material wealth. Towards the middle of the story, the father awakens from his affliction and Dhuha attributes this to the work of God, supported in part by her acts of Islamic charity: a series of altruistic actions by her donation in accordance with her father's wisdom that the more you give in the name of Islam, the more good things will come to you in this world.

3.4 Summary

In summary, these cues and fabricated examples carry reverberations in the minds of the spectator which Bandura (1994) refers to as the symbolic coding and cognitive organization elements of the retention process of his Social Learning Theory model. They crystallize to later serve as the vicarious incentives to either act or not act in a certain way, providing for them a clear, logical, and cohesive example of the sorts of actions which will be ultimately punished or rewarded. We must remember that these television series do not necessarily teach brand-new lessons. Rather, they reinforce and perpetuate values and beliefs that are already present and canonized in the social and religious belief systems in the Arabian Gulf.

Chapter 4

The Patriarchal Family Structure: the Idealized Nuclear and Extended Families in Ramadan *musalsalaat*

4.1 Introduction

After Islam, the largest theme in the genre as demonstrated in the *musalsalaat* studied here is that of the patriarchal family structures in the Arab world as proffered by Saadaawi (2005) and Sharabi (1998). Arranged marriages between cousins, the nuclear family as well as the extended family structures, and the control of the extended family and its financial resources by the dominant patriarchal figure are largely stressed in the genre. Their portrayal responds to dominant patriarchal ideology which characterizes the GCC region and greater Arab world.

Storylines and developments will be discussed and analyzed in terms of how they assist in the socialization of audiences and in the perpetuation of hegemonic values of households with strong male leading figures and extended families which are unified, loving and devoted to one another. Attention will be given to how in each instance of a traditional marriage or examples of polygamy, these family models are portrayed almost always as resulting in a wealth of social, economic, and personal prosperity and happiness - functioning as a familial and social panacea of sorts.

4.2 Lessons about Society and Family

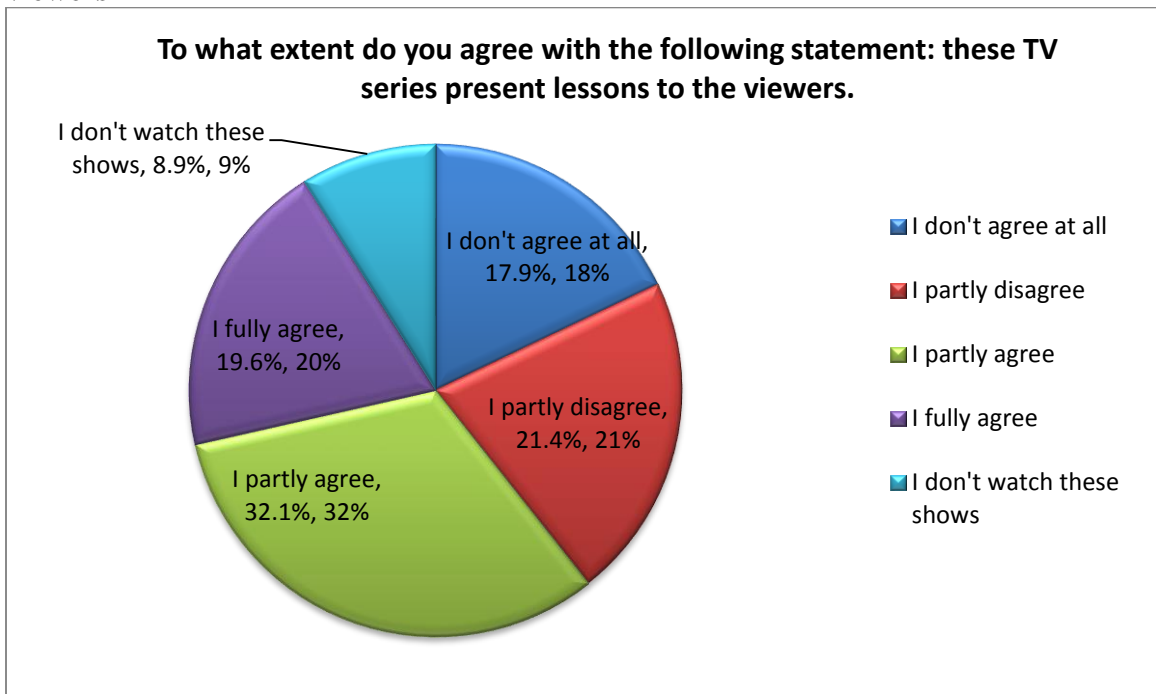
In general and more often than not, storylines in the series are concluded in accordance with Arab, tribal, Neo-patriarchal values and organizations: the daughters are almost exclusively married off to paternal cousins or a non-relative yet pious Muslim, wives and husbands - in case they had been separated due to marriage troubles throughout the course of the miniseries - are invariably reunited and rediscover an unprecedented happiness and romance, children are often born or wives find out that they are pregnant and particular exultation is the norm when the child is male.

Sharabi (1975, 1988, 1992) and Al-Sadaawi (1999) argue that the patriarchal family structure in Arab societies is the key to men maintaining power in their immediate familial lives and in larger societal structures as well. They suggest that the more women are relegated to positions of economic dependence upon the men in their lives, be it their brothers, their husbands, their fathers, or other close male relatives, the more they sacrifice their potential for power and independence and essentially turn over their destinies to the men in their lives.

With the aim of understanding the survey data and *musalsalaat* literary genre, first and foremost, we must stress the fact that members of the audience of these television shows attribute to them and derive from them a series of valuable lessons on moral, societal, and familial issues. So much so that the majority of the respondents to the survey of agree that these miniseries provide some sort of lessons. Less than 18%

actually believe that the programs provide no lessons whatsoever as is reflected in Figure 4.1 below.

Fig. 4.1 Respondents expressing if they believe the *musalsalaat* provide lessons to viewers



According to the survey data, among the themes put forth by the audience members who were surveyed here with regards to the types of lessons that these television programs present are those related to - yet not limited to - familial issues, marital issues, societal issues, child rearing issue, appropriate methods for "dealing with homosexuals," how to manage your household, how to be a better Muslim, and how to be more of a positive participant in society, etc. Although some of the participants do not believe that these television programs present important lessons be they moral, ethical,

religious, or societal in nature; more than 50% of the participants responded that they do in fact either ‘partly agree’ or ‘fully agree’ that these programs provide lessons in some form or another.

This is important to bear in mind because although there is value attributed to the genre by the audience members insofar as that they provide societal, ethical and moral lessons to audiences, we cannot escape the fact that the examples and representations of the genders, actions, and societal and familial relations presented in the genre are fictional and, in fact, often times present an inaccurate and potentially damaging series of stereotypes and implicit messages about various groups in society. Shujuun Al-Haajiry, a well-known Kuwaiti actress who is also featured in two of the *musalsalaat* studied here, was questioned about her portrayal of a *boya*²¹ character in one of the *musalsalaat* in which she acted. As a result of her portraying this overly masculine, tomboyish character, she was subject to continual negative comments and vitriolic gossip about her in the Gulf society (Adel, 2014²²). Additionally, she stated in a 2014 interview that lesbianism is a problem in society that needs to be addressed and she was portraying a character that needed to be treated either medically or psychologically. This one dimensional and limited interpretation of a societal subgroup only serves to perpetuate negative stereotypes.

²¹ This dialect term is Kuwaiti and Pan-Gulf Arabic for a young lesbian.

²² Although Adel is the owner of the YouTube content referenced here, the entry appears in the bibliography in Arabic under لقاء شجون الهاجري

When the survey respondents were questioned about the types of lessons that they believe these programs provide, there was a high incidence of reference to familial and societal lessons that carry moral, ethical and relational overtones. See Fig. 4.2 below²³.

Fig. 4.2 Sample of respondents' interpretations of the lessons contained within the genre

Respondent Number	Response Text
1	The lessons which are present in the Gulf Arabic television series contain multiple aspects of the cultural psyche and general instructions on how to interact with people from the culture if you want to do that in a successful way.
2	To change behaviors from bad to good.
8	Distancing oneself from having relations with someone of the opposite gender because there can be no good from it and also distance from bad friends.
9	It doesn't mean lessons because there is little from them that encompass actual child-rearing lessons for the generations and society.
19	Some of the lessons are positive and some of the lessons or negative in all sorts of areas, especially the social one.
20	Lessons about life and how to deal with situations.
22	Be good, do good, respect others. It basically teaches youth how to live a good life. it also boldly talks about the issues in the society and allows people to think of them
23	How to treat/ not treat your wife How to deal with homosexuals in an Arabic society Religious facts Etc.

²³ The full text of the respondents' answers can be found in Appendix A, question 34.

As is stated above, audience members believe that these *musalsalaat* provide lessons. However, and unknowingly to most audience members, they also perpetuate negative stereotypes and conservative, traditional values. The examples of extended patriarchal family structures which saturate the genre and are repeated over and over again, serve as models and lessons in the lens of Social Learning Theory. Moreover, the omnipresence and recycling of these models year after year on all the various channels, can be understood through the Cumulative Media Model as described in chapter 2.

4.3 Limiting Mobility as a Means of Control

Sharabi (1975, 1988) argues that when considering the children of patriarchal figures, be they male or female, the more the children of dominant male heads of households stay-at-home and rely on their fathers for money or do not pursue their educations and independent projects and lives, the more the father or principal patriarchal figure is able to exert influence and control over them and the other members of his immediate family.

Furthermore, there is a direct relationship between the mobility of individuals and the power and influence which the patriarchal figure can exert over them. The more family members - be they of the nuclear or extended levels of familial relations - are in close contact with one another, the more the patriarch has the ability to monitor the

actions of individuals around him that are under his roof and who benefit from him and depend on his financial support.

In the GCC countries, the freedom of mobility of the female gender is greatly curtailed, much in line with the patriarchal dependency and control schema as delineated by Sharabi referenced above. For example, it is forbidden or restricted, in varied degrees, in the GCC states for virtually all women or girls to travel alone without the consent or the presence of a male guardian. There are also laws and restrictions concerning the nature of the relationship of the male guardian to the woman or girl travelling, i.e. he must be someone that would be forbidden to marry her such as a brother or father. Furthermore, Saudi Arabia has made it legally impossible for women to drive in the Kingdom (Fisher, 2013). Even foreign western women travelling to the Kingdom also must be accompanied by a male guardian (Embassy, 2014). Lack of mobility and proximity to a patriarchal figure are considerable issues which, although not always directly addressed in Gulf Arabic television miniseries, they are nevertheless given immense importance in the subtexts and actions of the various characters as the stories unfold. To further understand how characters, including women are exaggerated in the genre and portrayed as having limited mobility with a stress given to remaining in the care of male family members, refer to figures. 4.3 through 4.7 below.

Fig. 4.3 Statistical data for female characters from a sample of the genre

SHOW	<i>Kinnat Al-Shaam wa Kinaayen Al-Shaamiyya</i> ²⁴	#	Total female characters listed in credits	%
	# that are employed	2	13	15.38462
	# that drive	2		15.38462
	# that live with fathers or guardian figure until marriage or that live in extended patriarchal family structure even in old age	13		100
	# that are married or get married	13		100
	# that marry within the extended family	13		100

²⁴ Transcribed from the Arabic كنة الشام وكنائين الشامية and is popularly translated in Gulf Arabic as ‘The Second Wife is from Syria’

Fig. 4.4 Statistical data for female characters from a sample of the genre

SHOW	<i>Banaat Al-Thaaniwiyya</i>	#	Total female characters listed in credits	%
	# that are employed	5	14	35.714
	# that drive	2		14.286
	# that live with fathers or guardian figure until marriage or that live in extended patriarchal family structure even in old age	14		100
	# that are married or get married	10		100
	# that marry within the extended family	1		7.1429

Fig 4.5 Statistical data for female characters from a sample of the genre

SHOW	<i>FurSa Thaaniya</i>	#	Total female characters listed in credits	%
	# that are employed	2	11	18.1818182
	# that drive	0		0
	# that live with fathers or guardian figure until marriage or that live in extended patriarchal family structure even in old age	11		100
	# that are married or get married	11		100
	# that marry within the extended family	9		81.8181818

Fig. 4.6 Statistical data for female characters from a sample of the genre

SHOW	<i>Dhill Al-Yasmiin</i>	#	Total female characters listed in credits	%
	# that are employed	1	7	14.28571
	# that drive	0		0
	# that live with fathers or guardian figure until marriage or that live in extended patriarchal family structure even in old age	7		100
	# that are or get married	6		85.71429
	# that marry within the extended family	4		57.14286

Fig. 4.7 Statistical data for female characters from a sample of the genre

SHOW	<i>Umm Al-Banaat</i>	#	Total female characters listed in credits	%
	# that are employed	2	18	11.111111
	# that drive	4		22.222222
	# that live with fathers or guardian figure until marriage or that live in extended patriarchal family structure even in old age	18		100
	# that are married or get married	18		100
	# that marry within the extended family	9		50

As can be seen from the data above, in a sampling of 63 different female characters from the five different television series analyzed here and broadcast between 2008 and 2012, only eight of them (12.7%) were readily portrayed as drivers and/or car owners. Of those eight female characters portrayed as drivers and enjoying more freedom of mobility, three were portrayed as essentially wicked women, morally wanton, manipulative and greedy. In the television show *Banaat Al-Thaaniwiyya*²⁵, the character Shahad drives an American muscle car. She is consistently portrayed as being stuck up, conniving, effrontery, and overly aggressive to those around her in her high school. She is essentially a stuck-up bully sort of character. Moreover she is portrayed as being in a state of moral failure.

Shahad's character is understood to be allowed to roam freely whenever and wherever she wants, going to restaurants, shopping malls, the movies, etc. Her parents and the potential would be restrictions placed upon her by her father or other family figures are virtually never mentioned in the miniseries. Compared with the other girls who are presented as the chaste, pious, innocent and well natured young ladies, their continual familial obligations and restrictions placed upon them by their fathers, brothers, mothers, etc., make them appear as virtual prisoners - albeit ones who maintain proper and conservative social Gulf Islamic values - when compared to Shahad. Shahad is the only girl in her age group who drives and she is made out to be simply wicked.

²⁵ Transcribed from the Arabic بنات الثانوية and translated at 'High School Girls'

Throughout the series, Shahad's wicked nature is slowly revealed as she uses magic to put spells on boys and destroy friendships of other girls until it finally comes to a climax with her exchanging favors in the form of bad deeds with another conniving young lady. The two conspire to see a local "sorceress" who practices black magic - a concept which is forbidden in Islam yet believed to be practiced in the Gulf by some individuals.

Shahad is eventually apprehended by the police while visiting the sorceress and is taken to jail for partaking in and soliciting witchcraft. So not only is Shahad the only young woman in her age group in that show who drives a car presented as someone who is selfish and mean, but she is also painted as the immoral individual who does not adhere to Islam nor necessarily "fear God" as is deemed important by so many Muslims according to the survey data here. After Shahad's arrest and at the end of the series, the audience learns that her story is resolved with her working as a Qur'anic memorization instructor in local mosques, yet another example of a wicked character finding solace and a renewed life through Islam.

4.4 Limiting Distance & Financial Independence

as Means of Control

Mobility and proximity play important roles in maintaining the patriarchal family structure and control over family members in other Gulf Arabic television series as well.

The theme is also often disguised as a means to protect the women of the family and keep them from having to work outside of the house. It could be interpreted as a way of protecting them, but it certainly must be understood as a way of limiting mobility, freedoms and financial independence.

4.4.1 Limiting Distance

In the series *FurSa Thaaniya*, all of the relatives in the beginning of the series are largely in conflict with one another for a variety of reasons. One of the cousins believes that the principal character Turki has essentially denied her the opportunity to live in wealth, opulence and security while he leads a life of luxury with his family. The wife of Turki, the cold and selfish Badriya, and Turki's sister, the noble, kind and wise Hassa, are at odds with one another about what to do in order to care for Turki during the beginning of the series when he is afflicted with a mysterious illness resembling a sort of stress induced catatonic state.

While Turki is in this catatonic state he is unable to speak or move; however, he has the ability to understand and hear what is going on around him. During this period of convalescence he learns about the woes and heartaches of his close family members. He recognizes that his sister, his brother, his nieces and nephews, and even his own daughters are struggling with issues of their own and are somehow in pain. He feels in some way responsible for the family conflict that has arisen and upon his awakening from

the catatonic state he sets out to invite, and in some cases coerce, nearly all members of his extended family to come live with him and his nuclear family inside his palace. His logic is that, by having them nearby, he will be able to better help them through the challenges that they are facing in life and he himself will find happiness and contentment by being surrounded by the people whom he loves the most.

Although many of his family members are reticent about the idea of coming to live with him and his nuclear family in his home because of the pre-existing tensions between them, they all finally acquiesce to his wishes. Due to the close confines of them all living together under the same roof, Turki is able to discover things about his daughters, their relationships and motivations, his wife and his extended family that he would not have known otherwise.

He also devises a plan to help them all financially. However, the actual nature of this plan is predicated upon financial dependence on Turki's capital and some of the extended family members' agreeing to live with him and his family in his palace. He invites both his niece and nephew to work for him and live with him, and he does the same for his daughter. A second daughter of his is given the opportunity with his money to start her own business.

The entire unfurling of the story of this particular miniseries mirrors perfectly the financial dependency about which Sharabi (1988) wrote. He identified that the more members of a family were financially dependent upon the patriarchal figure and that the closer they were in proximity to him, the more control he would have over their affairs

and decision-making. This comes to fruition at one point in the story when Turki offers his promiscuous and destructive niece an ultimatum that she essentially cannot refuse. The ultimatum states that he will help her financially if she moves into his mansion with the rest of the extended family and works for him in his company, thus rendering her closer and easier to observe and also financially dependent (despite the luxury in which she will live) on the family patriarch when analyzed through the Sharabi and Saadaawi lenses referenced above.

4.4.2 Sugarcoating the Limiting of Financial Independence

The essential theme of curtailing mobility and the stymieing of activities outside of the house in patriarchal societies are largely transparent in the notion of a "cherished and honored woman." This particular expression is translated into English from the Arabic equivalent *imra'a mu'azzazaza wa mukarrama*²⁶ and connotes a woman who does not have to work and stays home most of the time to oversee her family. See figure 4.8 and 4.9 below to understand how respondents interpret this notion.

²⁶ Transcribed from the Arabic امرأة معززة ومكرمة

Fig. 4.8 is the respondents' data when asked if they believe the expression is positive or negative.

29. Is this a positive or negative expression in your opinion?				
1. Gender				
Answer Options	Male	Female	Response Percent	Response Count
Positive	10	18	51.9%	28
Negative	11	15	48.1%	26
<i>answered question</i>				54
<i>skipped question</i>				0

Figure 4.9 contains a sample of the survey respondents' description of what they believe this expression means. For the full response data, refer to Appendix A, question 30.

Respondent Number	Response Text
1	Honestly I've never heard this expression before or at the very least I didn't notice it but I imagine its use might be an effort to influence a woman via praising her honor.
2	And honored and cherished woman is like a queen in her house and no one mistreats her or steps up to her and no one can insult her outside of the house and especially in it.
3	No comment
4	This means that she's living a good and relaxed life without any concerns or stresses as far as what's on her mind.
5	She is responsible for herself and is with her family and she doesn't let anyone humiliate her or insult her and she lives a real relaxed life.
6	No comment
7	She is free and doesn't have to work.
8	She is respected by the male counterpart who appreciates her opinions and provides for her a living and security.
9	Honestly, cherished means the matriarch of the family who has all of the comfort and carefree support provided to her.
10	That she has value in society.
11	I don't know.

Although many of the respondents to the survey were able to accurately identify that this implies a woman who stays at home and doesn't do anything such as work outside of the house or be occupied with anything other than taking care of her children, there was considerable disparity in how the survey respondents interpreted this notion: is it a positive or negative thing? Some of the survey respondents describe this type of woman as being a queen in her own home or as living in luxury and wealth with all of her needs provided for. Others saw it as implying a woman who was subject to misogynistic values and who is made to stay-at-home to curtail her activities outside of the house.

It is important to note that the majority of the female respondents identified this particular notion as being a positive one, in essence supporting their own limitation to the role of a housewife. Although there is considerable fascination with and attraction to the idea of living in luxury of not having to do anything such as maintain a job or responsibilities outside of the house such as full time employment or graduate-level studies, etc., Dr. Amr Hamzawy noted in an episode of the BBC's program *The Doha Debates* that there exists in the Gulf a false consciousness of freedom which is conflated with material purchasing power. That is say that individuals believe they are free because they do not have to work and they do not have to worry about material needs or expenses. However, they are not truly free such as is the case for a "cherished and honored woman." Since in reality she is not free to explore her own professional interests, her educational pursuits nor does she have the ability to move about and travel on her own

terms without reporting usually to a male member of the family or a *mahram*²⁷ which is deemed legally and Islamically essentially in Gulf societies.

As is noted above the curtailing of mobility and freedoms for female family members as well as the maintenance of proximity for all family members are fundamental tenets of the patriarchal societal and family structures. Representations of that maintenance of proximity are living in close quarters such as can be seen in practice in contemporary Gulf societies (Potter, 2009; Peters, 2005; Torstrick & Faier, 2009).

In *FurSa Thaaniya*, the theme of financial control and the curtailing of mobility or maintenance of proximity is reinforced in Turki's relationship with his wife Badriya with whom he has some marital issues in the middle of the story. He continually asserts to her that she will be 'cherished and honored' at home if she could simply be the type of wife that he needs her to be: i.e., that she respect his wishes, and not interfere with his running of the household or object to his second marriage to his nurse from his period of convalescence. Incidentally, this marriage is one which is largely painted in the image of an ideal patriarchal family structure: he marries her principally out of generosity and pity

²⁷ This term refers to a legally approved male guardian that is required to accompany women and girls in the Gulf States for travel and other movement. All GCC countries have differing levels of restrictions, from needing approval to leave the country, or get a driver's license, etc. Saudi Arabia is the strictest of the GCC countries regarding women's mobility.

for reasons of helping her dire situation: she is a *bidoon*²⁸, her brother just perished in a car accident and she has little or no money.

4.5 Inter-Familial Marriage within Patriarchy

The storylines of these particular series which tend to encourage the notion of a large patriarchal familial and household structure, also have a tendency to end in happiness and resolution via the intermarriage of cousins. In the series *FurSa Thaaniya*, virtually all of Turki's children, nieces and nephews find resolution of their storylines and true love by marrying one of their cousins. Even individuals who were portrayed to detest one another earlier on in the series agree to matrimony.

Moreover, in the show *Kinnat Al-Shaam wa Kinaayen Al-Shaamiyya*, the seeds of interfamilial marriage of cousins, love stories and intrigue are planted very early on in the minds of the audience members. These themes are fueled throughout the series via a variety of conflicts that arise and which are eventually squelched, thanks to the cousins' undying romantic love and sacrifices for one another. Similarly in this show, the principle patriarchal figure Bader invites his unmarried nieces to live with him and his family which is comprised of his wife and his unmarried sons in their large home.

²⁸ This term refers to residents of Gulf States, mostly Kuwait, that were born there or have lived most of their lives there but are not given citizenship by the state and are not recognized as entitled to any rights in the country.

The six cousins (three boys and three girls) are children of the two sets of parents who themselves represent an extended family marriage union with the wives and husbands in opposite couples being brothers and sisters. Their children, the cousins' characters are virtually destined for wedlock from the very first episode of the story as it becomes clear that the father Bader and his wife Dalal will essentially stop at nothing to ensure that their sons' and grandchildren's financial future is secured by guaranteeing the interfamilial marriage to their three female cousins, who were destined to secretly inherit the wealth and property of the whole family after their parents are killed in a car crash.

With the death of the girls' parents, this particular story development satisfies several elements of the traditional patriarchal family structure values as described above: 1) the girls who no longer have a father figure of their own are sent to live with their uncle, the only other eligible father figure relative who cares for them and watches over them; 2) the father now lives in his large home with his extended family and nuclear family all in the same place. He wields control, influence and power over all family members and has the final say in the home; 3) his nieces are now eligible to be the perfect marital matches for his sons, thus ensuring reliable and secure marriages for his children and his deceased sister's daughters all the while maintaining the wealth of the family intact and inside the family exclusively; 4) with the girls' proximity to the male patriarch and his three male sons, living under his roof, their mobility and actions will be closely scrutinized and monitored to insure protection of their chastity, honor and the family's reputation. Finally, for the majority of the series explored here, the stories invariably end

with multiple cousins marrying one another and being extremely happy in the realization of their dreams of marriage, family and children.

4.6 Summary

Taking the second position in this research after Islam, the next largest theme as analyzed and explored here in the *musalsalaat* genre is that of the patriarchal family structures of the Arab world as described by Saadawi (2005) and Sharabi (1975, 1998). Arranged marriages between cousins, the nuclear family structure as well as the extended family structure and the birth of children are largely stressed in the genre and respond to dominant patriarchal ideologies which characterize the GCC region and greater Arab world. Strong male leading figures and extended families which are unified, loving and devoted to one another are invariably the end result in the majority of the series. Traditional interfamilial marriages and even examples of polygamy are celebrated and portrayed as not only happy endings, but also the best solution for the whole family.

Chapter 5

Gender Dichotomies:

Recurring Male and Female Archetypes, and Stereotypes

5.1 Introduction

Recalling that the media essentially present gender issues and portrayals as tools of socialization for members of the audience (Cole et al., 2005), we must also understand that the examples of genders roles produced by the media are heavily inclined to produce and perpetuate rather limited character archetypes of females, males, families, masculinity and femininity in all types of media and television (Signorielli, 1985 & 2001).

As discussed earlier, Fitts (2009) describes gender stereotypes as ideas constructed about members of the societal subgroup based on socio-historic interpretations of how they are prescribed to be. The assumption that little boys like blue and girls like pink is an example of limiting the perceived potential of individuals based on stereotypes. Stock images of women in the media are presented as liking materialistic pursuits or as dedicated to housework and their children. Stereotypes of men typically present them as liking fast cars, sports, hunting, beautiful women, etc.

Power dynamics play a crucial role in fulfilling the gender dichotomies which are prescribed according to the patriarchal hegemonic ideologies which inform media production in the west and the Arabia Gulf. These dynamics are communicated in subtle ways but with a wholly obvious outcome: women are presented as subjugated to men in virtually all aspects of life (Signiorelli, 1985; Craig et al., 1992; Carter & Steiner, 2004; Cole et al. 2005).

The recycling of seemingly unavoidable stock images and the messages, values and assumptions they impart as explained by Cultivation Theory referenced above, has been widely documented in the western literature, and the *musalsalaat* genre at hand is no exception to that phenomenon. It is important to note that gender representations are limited not only in dramatized Arab television, but in Arab news television as well (Al-Malki et al., 2012). The findings of the present research indicate that in the *musalsalaat* genre, women are under-represented or misrepresented and are typically portrayed as victims or in contextual subjugation to men, or are only interested in traditionally and stereotypically ‘women’s’ affairs such as child rearing, cooking, fashion, sewing, shopping and material concerns, etc. Men and the concept of masculinity are also subject to the genre’s dependency on character archetypes and stock images.

Moreover, the relationship dichotomies are always predictable: women are subservient and occasionally even terrified of the men in their lives, they are rarely the breadwinners, men are always the final decision makers and often take multiple wives in accordance with Islamic tradition. When women are recalcitrant and go against the mold

of the “modest” and “proper” woman, they are almost invariably punished by fate and society.

5.2 The Beautiful Woman

For portrayals of women in western television and media, the focus has been largely on sex appeal and physical appearance with women’s roles often relegated to limited interpretations of their full potential, such as characters like secretaries or housewives (Ward & Harrison, 2005). The *musalsalaat* genre has also fallen victim to this pattern of stereotyping women with considerable significance placed upon their physical appearance. As part of the survey, the participants were questioned whether or not they believe it is more important for female characters to invest energy into their physical appearance when compared to men. In figure 5.1 below, we can see that the majority of the respondents believe that in terms of physical attributes, greater emphasis is placed on how women appear.

Fig. 5.1 Respondents’ responses to question 26 in the survey

26. In Gulf Arabic television series we see that the question of image - for example weight, body, and clothing – is more important for female characters than it is for male characters.		
Answer Options	Response Percent	Response Count
I don't agree at all	5.4%	3
I partly disagree	7.1%	4
I partly agree	30.4%	17
I fully agree	42.9%	24
I don't watch these shows	14.3%	8

In full concordance with the findings of the Western research, the *musalsalaat* genre appears to reproduce the same standards of disparate beauty expectations in the Arabian Gulf media context. As can be seen from the figure above, the audience members are completely aware of this fact and agree that it is more important female characters to be physically attractive in terms of their weight, clothing, and appearance.

The genre is replete with examples of this appearance inequality standard which reinforces disparate expectations upon the genders in accordance with the prescribed power dynamic dichotomy: women are subjected to men and made to please them. In the series *FurSa Thaaniya*, the character of Turki is portrayed by a well-known Qatari actor named Abd Al-Aziz Al-Jassim. Although tall, he is clearly overweight and arguably showing signs of aging, especially when compared to his female counterparts in this series. From a subjective point of view the man is not attractive. The actress who plays his wife Badriya is a Kuwaiti actress named Ilham Al-Fadala who is 14 years younger than Al-Jassim. Furthermore, in virtually every scene of the entire 32 episode miniseries, Al-Fadala appears in full, heavy makeup, bedecked in jewels with fully coiffed hairstyles and exquisite designer, *daraariit*²⁹. In addition to his first wife, the character Turki also takes a second wife before the end of the story who is portrayed by another, attractive actress who is also 14 years younger than Al-Jassim.

In all of the shows analyzed for this research, the female characters that marry go through elaborate costume, hair, and makeup changes in order to prepare for the wedding

²⁹ This is transcribed from the Arabic دراريع , which refers to traditional house dresses that many Gulf women wear under their *abaya*'s or when at home.

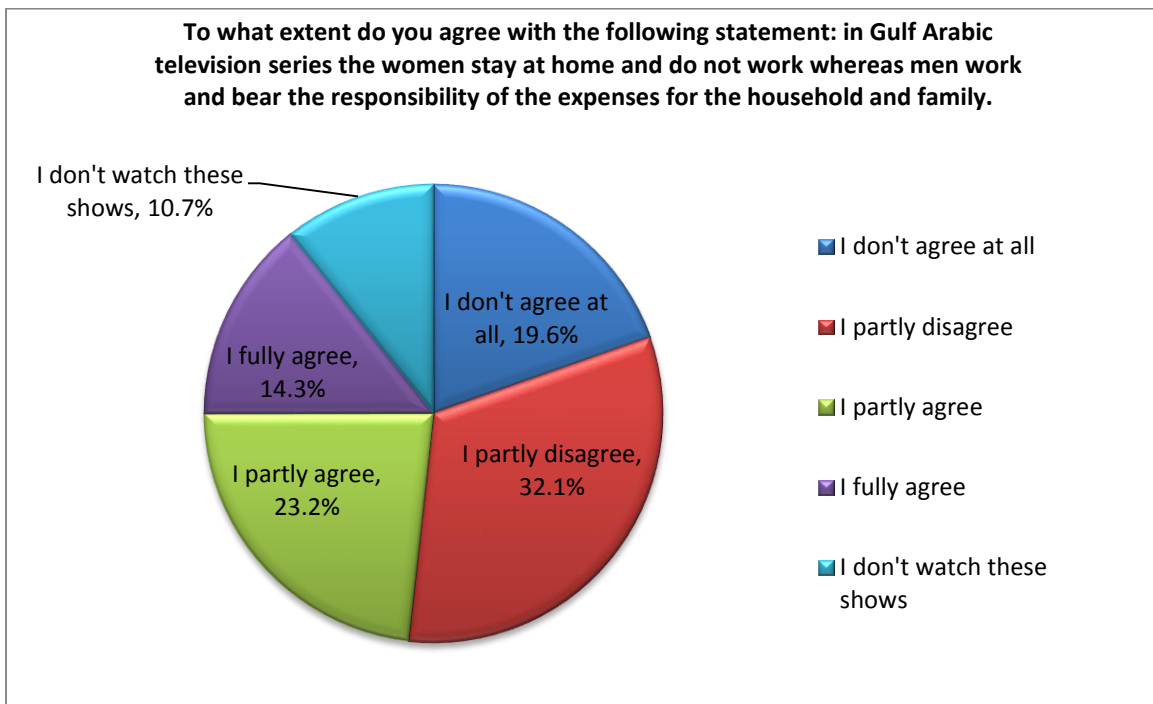
scenes when compared to their male counterparts. In wedding scenes in the genre, men are typically portrayed wearing very simple traditional Gulf attire with virtually no alterations to their makeup or hair. However, all of the female characters go to the extremes of adding nail extensions, color contact lenses, heavy makeup, designer western style gowns, etc. Clearly much more effort is put into the appearance of women in the series than men.

5.3 Men as Noble Breadwinners and Providers To Women

Men are also subject to unrealistic stereotypes and character archetypes which misrepresent them. They are overwhelmingly portrayed as the principal breadwinners in their family context if they are the head of the patriarchal family. Male characters that are not the head of the patriarchal family structure yet such as sons or ancillary characters like uncles, cousins, etc., are virtually always portrayed as being either engaged in full time employment or university study. Moreover, these ancillary male characters' lives tend to revolve around the life and activities of a principal patriarchal figure such as Turki and his brother and nephews in *FurSa Thaaniya* or Bader and his sons in *Kinnat Al-Shaam wa Kinaayen Al-Shaamiyya* or Abu Saqer and his brother in-law, nephew and man-servant in *Umm Al-Banaat*. Approximately 96% of the adult male characters studied and analyzed in the five *musalsalaat* series in the present research, fall under one of the following two categories: full-time employment or full-time university study.

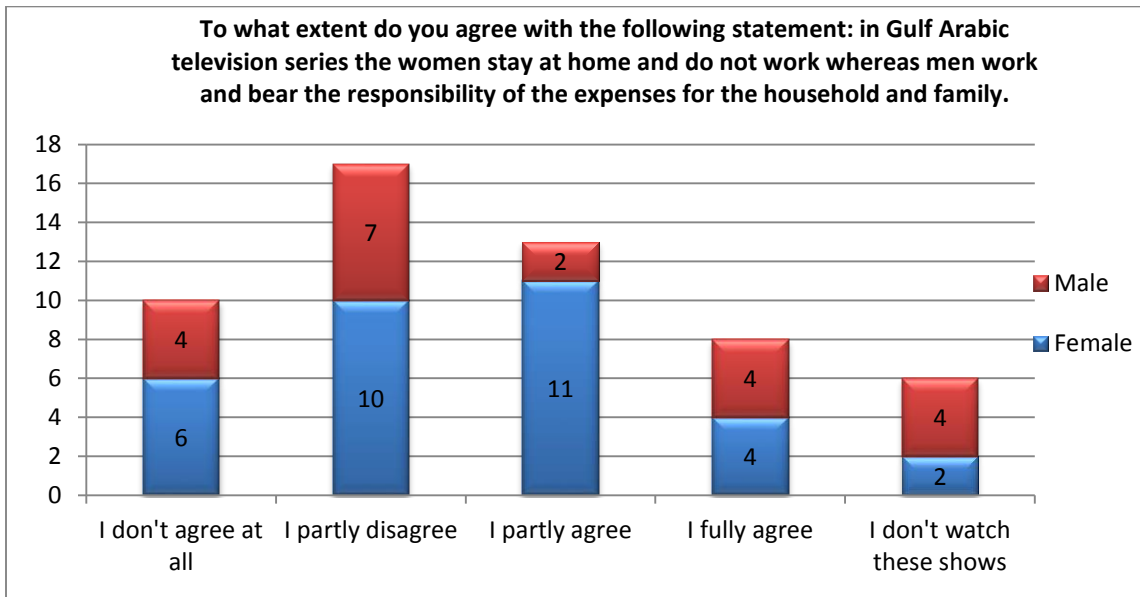
Furthermore, the courses of study in which male characters engage in the genre are almost exclusively those associated with higher earning potential outcomes and status symbol positions in society. The courses of study are usually limited to medicine, engineering, business administration, etc. In addition, in the *musalsalaat* genre, the dialogue concerning the course of action to be taken after studies are finished by male characters continually references marriage, full-time employment, and establishing a family. 0% of the principal male characters in any of the five *musalsalaat* studied in the present research engaged in nontraditional courses of study such as music or fashion design. Moreover, despite these statistical truths, the audience members who participated in the present research were not cognizant of the fact that men are almost exclusively portrayed as the principal bread-winners in status roles and professions, whereas women were cast in more traditional and subjugated roles. See figure 5.2 below.

Fig. 5.2 Statistical data from participants' responses to question 26 in the survey



Although the majority of the survey participants do not agree with the statistical reality, it is important to understand why and to attribute this disparity in part to the gender division of the survey group itself. In figure 5.3 below, we see how female survey respondents were less inclined to agree with the above statement even though it does accurately describe bifurcated gender portrayals in the genre.

Fig 5.3 Statistical data including delineation of gender division of participants' responses from question 26 in the survey



It is also important to note that the majority of the respondents in the present research were, in fact, university educated and in a younger age demographic (X = or < 30 yrs.). All of these facts are considered components that contribute to a progressive cosmopolitan outlook on the world. See figures 5.4, 5.5 and 5.6 below.

Fig. 5.4 Gender of survey respondents

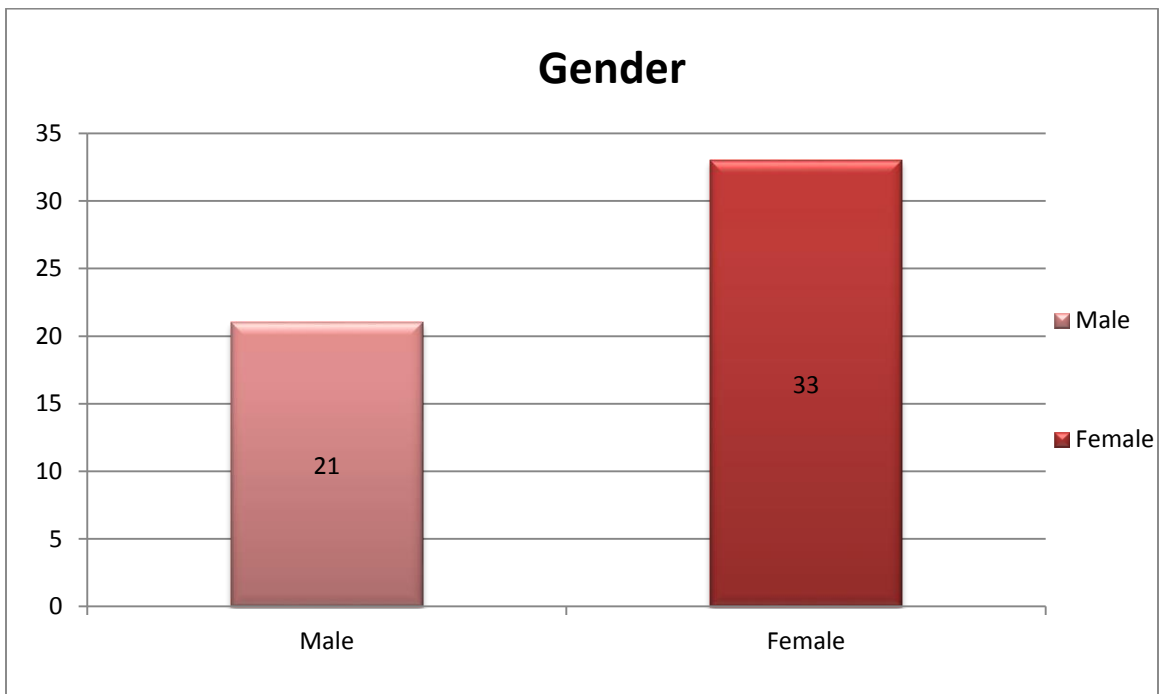


Fig. 5.5 Age and gender division of survey respondents

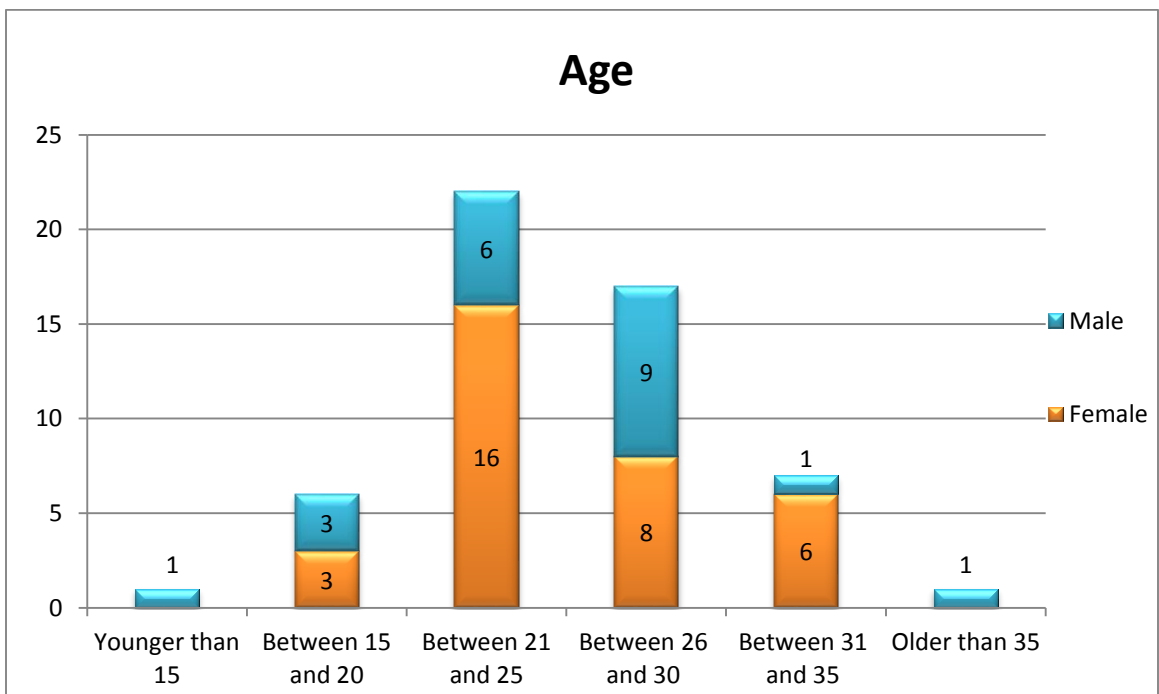
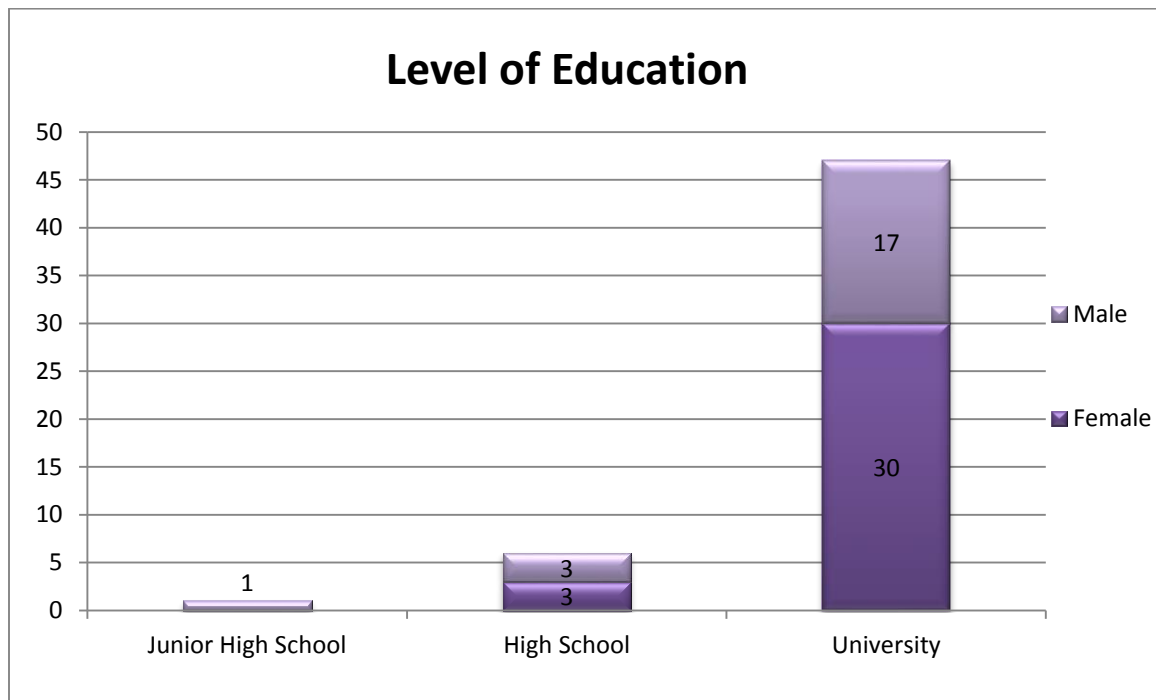


Fig. 5.6 Gender division in the level of education among survey respondents



In light of the preceding data, the aforementioned disparity between the survey respondents' impression of the genre and the actual reality of the genre in terms of the portrayed gender dichotomies can be explained through Cognitive Dissonance Theory. Although not a principal theory used in the present research, it does serve to explain the above data. As individuals become intellectually aware of an unpleasant truth or mental inconsistency which undermines their values or calls into question their perception of their identity, they are likely to either rationalize that unpleasant truth, justify it, or simply lie about it by somehow denying it or attempting to put a positive spin on it (Festinger, 1957).

The majority of the participants of the present research are young, female and educated and thus more likely to espouse progressive views. For them, the manifestation of Cognitive Dissonance is apparent in their contradiction to observable, statistical fact. They do not want to admit that their own media apparatus perpetuates negative stereotypes about them, or that the media suggest their societal subjugation; and they do not want to accept that characters that are supposed to represent their identity - in this case, other Gulf women – do so negatively.

Returning the focus to men as breadwinners, know that while the female element of society is repeatedly misrepresented in a negative light, the male element is often done so in an overly positive one. Not only are men in the genre disproportionately portrayed as the sole breadwinners and financial providers for their families as is demonstrated above, but they are also done so in exaggerated measure as writers of the stories depend on the technique of sensationalism to attract audiences. In the show *FurSa Thaaniya*, the protagonist and lead character Turki, the benevolent and wise father who wants only the best for his children and extended family, is an incredibly successful and wealthy businessman who lives in a palace, owns extensive property, has luxury cars with drivers and is the CEO of his own holding company with a variety of very lucrative projects under its control. In addition, when Turki decides to help his brother Mansoor, who had previously been through legal and financial hardships, Mansoor is portrayed as diligent and dedicated, working incredibly hard after the assistance and guidance of his brother. With some financial assistance from his brother Turki, he is able to invest wisely and work hard in his newly acquired livestock business and become financially independent.

He then also becomes the sole financial provider and breadwinner for his future wife that he marries towards the end of the series.

In the series *Dhill Al-Yasmiin*, the principal female character Yasmine is forced to work and support her ailing grandfather and son after the death of her husband Abdullah in a tragic car accident. On top of this tragedy, her deceased husband's brother Talal lies in the court system to manipulate Yasmine and her son Jassim out of their inheritance from her husband, and thereafter, two of the other main male characters fulfill the role of the noble breadwinner in their own familial contexts and often coming to the aide of Yasmine.

Yasmine's close friend and confidant Haya, who is the sister of Yasmine's forbidden love interest Mohanna, marries Sultan. Haya fulfills the role of the stay-at-home wife, tending to the children and the affairs of the household while Sultan works diligently, persistently and intelligently to build economic security for his family and also fulfills the role of the loving, caring father. He has a modest job in City Hall, however, it allows him to provide for his wife, their children and their future. He also uses his position as a city administrator to fulfill acts of kindness upon other characters in need in the story, namely Yasmine.

Yasmine's true love Mohanna was forbidden to ask her to marry him and for many years Yasmine's grandfather consistently forbid her to contact him simply because he wasn't from the same family or tribal affiliation. Mohanna, who is Haya's brother, marries Latifa, the sister of Sultan even though he is not truly in love with Latifa but

rather dreams of Yasmine. Despite the emotional hardship in which Mohanna finds himself, he is portrayed as an essentially ideal husband and man, functioning as the devoted, wise and caring father who is deeply invested in the well-being of his children and their education, all the while altruistically sacrificing time, energy and resources to come to the aid of Yasmine.

As the story progresses, both Sultan and Mohanna are not only portrayed as hard-working and as wholly dedicated to their families, but as mature and wise. They maintain their fortitude and faith in the face of adversity and represent the levelheaded husbands when both of their wives resort to tactics to alienate Yasmine. Haya is largely led astray and begins to think cruel and unfair thoughts about Yasmine, all fueled by Latifa's insatiable material and financial greed, her ambition, and her seemingly inexplicable jealousy and hatred of the innocent and kind Yasmine.

In a 2010 interview with Bahrain TV, the celebrated Qatari author Wedad Al-Kuwari, who wrote two of the miniseries being analyzed in this research in addition to a multitude of other *musalsalaat* throughout the years, stated that she intentionally creates exemplary and idealized characters and writes them into the scripts of her widely distributed television miniseries. She stated that even though she knows that it's impossible for ideal people like her characters (Turki, Mohanna, Sultan, etc.) to exist in the world, she feels driven to do write them into her stories anyway (*Fann Time*, 2010). She attributed this to her desire for these sorts of exemplary –albeit character archetypes and stock images - noble men to actually exist. Moreover, she said that she does this for the younger generations of audience members who are glued to their televisions during

the month of Ramadan. Understanding the influence and potential that these visual examples and scenarios can have on the young, persuadable minds that comprise her audience members, she said that she creates these characters in order to present an ideal example of behaviors and choices. This is so that younger audience members might be able to see her work and then realize that there can be good in the world. She wants them to see benevolent and generous people that do things for others without expecting anything in return.

Despite Wedad Al-Kuwari's best intentions to promote kindness among people through media messages, the reverberations from these media messages in the minds of the audience members have the potential to do more damage than good. If we recall the Transportation Theory referenced earlier, as audience members become more invested in a story and the developments of its characters, they begin to believe that the story reflects reality and that the assumptions, values, and beliefs which are presented in the media content are real. For the audience members, the lines between fantasy and reality are blurred. Although the authors of the series might realize that the ideal and exemplary characters about which they are writing do not exist in the real world, the audience members do not and their expectations and perceptions are altered as a result of the media's effects. Exposure to exemplary and idealized media portrayals of the archetypical characters that we see in the Western and in the Arabian Gulf media contexts, has the potential to lead to mismanaged interpersonal expectations resulting in dissatisfaction, mostly of a romantic and relationship nature (Galician & Merskin, 2007; Nicholson, 2013).

5.4 Summary

Both genders are subject to disparate and unrealistic representations in the genre. Female characters in the series are largely presented as two possible archetypes, the maniacal and destructive or the noble and virtuous. Moreover, women are disproportionately portrayed as at-home mothers who do not work and who are dependent upon their husbands. Typically, the interests of women in the series are limited to traditionally gender-associated activities such as child rearing, cooking, fashion, sewing, etc. Additionally, women are portrayed as subservient and sometimes even abused by the men in their lives and they are rarely the breadwinners. Much more importance in the *musalsalaat* series is given to the physical appearance of women. Female actors are often cast to play the wives counter to actors who are considerably older than they are and who are subjectively less attractive.

Male characters are also generally presented in two archetypes: the responsible, hardworking head of the family – both nuclear and extended – or the manipulative, adulterant, money-hungry scoundrel character. The noble patriarchal figure is always a family man, provider; and he may take multiple wives in accordance with Islamic tradition. The events that happen to these two archetypes are virtually formulaic, with the one embodying Gulf Arab values and ideals being rewarded and the other being punished and shunned by society. The plot developments and consequences of actions associated with these character archetypes often serve to reinforce hegemonic and patriarchal values.

The potential for media effects as demonstrated earlier is not to be underestimated when considering the stock imaging and prescribed gender role portrayals, i.e., the noble breadwinning father character or the exceptionally beautiful, younger wife character. Transportation Theory explains the potential for the damaging nature of this media genre: via the conflation of the *musalsalaat* idealized realities with reality; heightened expectations and conceptualizations of actual reality arise in the minds of the audience members and can negatively affect their psyche and outlook as a result of unmet expectations.

Chapter 6

Musalsalaat: Dominant Value Systems &

Limited Interpretations of Gulf Society and its Potential

6.1 Introduction

It was my intention in this research to provide a broad perspective on the types of gender stereotypes, character archetypes, and recurring themes which are present in the Gulf Arabic television genre *musalsalaat*. This journey of becoming intimately familiar with the genre by watching each episode multiple times while studying and analyzing all of them, has been a long and fascinating one. I've been fortunate enough to engage an entertaining and culturally enriching sample of work in which the partaking is commonly considered a popular Ramadan tradition in the GCC countries. This research is unique due to the dearth of available studies and analyses of the *musalsalaat* genre and the body of work studied in the present research provides a window into elements of Gulf culture and society, and its beliefs and value systems. Moreover, the works chosen here provide depth and variety as a corpus which includes the contributions of many celebrated directors, writers and actors; and which spans five years and five different miniseries—many of which were broadcast on the most widely distributed and watched Arab satellite channels in the Gulf countries.

However, even though I might have enjoyed the series themselves on a personal level and will forever be a *musalsalaat* fan, the fact remains that this popular, dramatic corpus does a disservice to its audience members and to those segments of society it tries to represent year after year. This research demonstrates that the stock images and recurring themes in these series tend to be sexist, unrealistic and reflective of traditional and conservative patriarchal and hegemonic values and belief systems, comparable to what has been found of western media. Moreover, the recurring themes, portrayals and stereotypes in the genre analyzed in the present research, fall perfectly in-line with the Cultivation Media Theory, insofar as the fact that the same themes and messages were omnipresent in all the series analyzed and were not deviated from. After close observation and qualitative and quantitative analysis based on 1) the results of the survey and how its respondents indicate that they interact with the *musalsalaat*, and 2) a variety of critical elements related to character profile, character actions, storylines, references and imagery, etc. we can draw a number of conclusions about the *musalsalaat* genre. These conclusions are outlined in the following section.

6.2 Relationship to Patriarchal & Hegemonic Value Systems

There is clear correlation between the patriarchal hegemonic value and belief systems that generally characterize the highly conservative, ruling male, Muslim elite of the Gulf societies and the conservative societal examples and media messages which are perpetuated in the Gulf Arabic *musalsalaat* content.

Firstly, the topics and content of these media messages largely communicate Islamic and regional cultural values such as allegiance to family, piety, honor and chastity of women, and the ‘fear of God’; these are all largely stressed in the genre. Moreover, traditional gender dichotomies are presented in a prescribed, formulaic nature and are emphasized by the subjugation of females to males, children to fathers, and all members of social units to principal patriarchal figures.

As is noted above, the GCC countries are witnessing massive and rapid developments in virtually all civil sectors (Torstrick et al. 2009). Considering this flux and the rapid modernization of the Gulf States in light of the fact that some of the GCC countries have populations comprised of higher than 50% expatriates, we can understand why *musalsalaat* genre reflects the dominant patriarchal value and belief systems of the region and, more specifically, how the two are related. The genre embodies a conservative balancing power in the face of so much imported development which is largely based on the western model.

Furthermore, it is essential to emphasize this distinction: the difference between the Gulf States modernizing on the one hand and the Gulf states modernizing following the Western model on the other. With the Western model of modernization, the traditional boundaries of the patriarchal establishments are deconstructed. Individuals become more self-aware and are marked by potentially diminishing allegiance to the family and larger tribal structures of societal relations. Children of patriarchal figures become adults who are more financially independent and distance themselves from family and the controlling eyes of the patriarch. This process is facilitated by greater

economic independence and via burgeoning trends like study abroad, travel abroad, or marriage of non-Gulf nationals, etc. In the Western model of modernization, women find greater economic and financial independence, birth rates go down and women gain a greater sense of their identity, their ideas and their rights.

The Western model of modernization contradicts the dominant patriarchal and tribal societal paradigm that traditionally existed in the Arabian Gulf states and even in the Arab world as can be understood through the lens of feminist Arab analysts such as Saadaawi and Sharabi. In the context of the Western model of modernization which has been imported to the GCC countries, the conservative ruling male elite understand that their power hangs in the balance. As was discussed earlier, maintaining power and regime stability is among the highest priorities for the ruling elite in the Gulf States. Modernization is inevitable and is already underway, however, the pace and subtle shifts in direction of the GCC states' modernization is theoretically controllable and can be realized in a way to mitigate or, at least, minimize the ruling elite's decentralization and loss of power. One way to accomplish this is for the regimes themselves to control the modernization process by heavily influencing and shaping cultural tendencies within society via the most powerful voice of society: that of the media apparatus.

The neo-patriarchal ruling elite feel that they and their value systems are threatened by the rapid changes happening on the ground (Al-Sharekh et al., 2008). In turn, the ruling elite perceive the need to perpetuate and valorize conservative social proclivities and their traditionally ensconced positions of power as a homogenized

identity: that of the Muslim, male GCC citizen who is second to none. The values and messages scripted for and presented in the *musalsalaat* genre, through the region's media apparatus and communications infrastructure, essentially serve to protect, maintain and perpetuate the ruling, male, Muslim elite's way of life and the traditional value systems which are informed by conservative patriarchal and Islamic ideologies. Moreover, it is wholly convenient for the ruling elite that they have direct influence over or control of the channels and production studios which produce and disseminate the *musalsalaat* and virtually all other local and regional televised content for that matter (Kazan, 1993). This is significant given the nature of the messages because they are unilateral in nature and serve only to maintain ideologies and belief systems of the male, ruling elite while doing a disservice to its members. The principal players and elements in the GCC media power and relationship dynamic have been identified and the results are Machiavellian: the ruling class, those who control and shape the media and its messages are the same who stand to benefit from the effects of those media messages on society, the ruled class.

6.3 Limited Interpretations

The Gulf Arabic television genre *musalsalaat* presents and perpetuates highly simplified, sensationalized portrayals of life, family and people. Characters are often times two-dimensional stock images or archetypes, consisting of either overtly negative or overtly positive character traits, resulting in representations of both genders that tend to be either saccharine or wicked and consist of unrealistic stereotypes. Even in the case

of positive stereotypes, these are unrealistic ideals and models which normal, real-life audience members cannot be expected to emulate. The models and examples of character archetypes chosen for and represented in the genre reflect the highly conservative social norms of the region. Those character conceptualizations are largely influenced and guided by conservative Bedouin and Islamic customs, beliefs and interpretations pertaining to prescribed gender roles, morality and virtue, and concepts of good and evil.

The inaccurate portrayals of women in particular reflect the dominant tendency in Gulf societies to placate to an interpretation of the female gender which is informed by sexist, condescending and patriarchal ideologies. Female characters of the *musalsalaat* genre are limited and consist of recycled stock images, much like their male counterparts. They are largely presented as two possible archetypes: the jealous and destructive or the kind, wise and chaste. Moreover, women are consistently portrayed as at-home mothers who do not work and who are dependent upon their husbands, brothers, sons, or the principal bread-winning patriarchal character. Also, women are largely portrayed as creatures of simple and limited interests, consisting mainly of and confined to traditionally gender-associated activities such as child rearing, cooking, fashion, sewing, etc. Additionally, women are almost always portrayed as subservient and sometimes even abused by the men in their lives. Often times when they don't fulfill the subservient archetype, they are portrayed as wicked and destructive, 'out of line characters' like Latifa in *Dhill Al-Yasmiin* or Shahad in *Banaat Al-Thaaniwiyya*. From a strictly physical standpoint, and much like research in the western media context has demonstrated as

referenced above, much more importance in the *musalsalaat* series is given to the appearance of women. Female characters are often cast to play the wives counter to actors who are considerably older and less attractive. As the results of the survey demonstrated above, the respondents were keenly aware of this fact.

Despite what anyone might say, women in the GCC context are underrepresented citizens of second class status. They have virtually no major, consistent presence in the upper echelons of government throughout the countries of the region. Some countries might have noted and important exceptions, but the dominant pattern is that women are drastically underrepresented in the public and policy sectors (United Nations Development Program, 2006). It is a commonly held belief among Islamic scholars and conservative members of society that women are overly emotional and should not serve as judges or in other important positions of power (Al-Munajjid, 2014; Deccan Herald, 2014). They enjoy less freedoms and rights when compared to their male counterparts in legal matters and societal and familial issues. As was demonstrated above, their power to decide their fate in terms of marriage, mobility and even what to wear is curtailed and often in the hands of male family members (Doha New, 2012, 2013; Human Rights Watch, 2012; Fisher, 2013;). And, most pertinently to this present research; the *musalsalaat* genre clearly succeeds in reflecting women's subjugation and perpetuating common misconceptions and stereotypes about the female gender. However, although the aforementioned social relegation and infrastructural subjugation of women is effectively portrayed and communicated in the genre, the accomplishments and participation of

women on multiple levels rarely are, despite the fact that they might be demonstrated in other Arab media genres, albeit, in a limited fashion (Sakr, 2004). This remains the stand in the genre despite calls from women's groups of the region for the production of media content that 1) portrays women in a less stereotypical fashion and diversifies portrayals of them, 2) portrays women as more than just the subjects of violence at the hands of male characters, and 3) highlights women's accomplishments and contributions to society (Ismaail, 2004; Al-Khattaf, 2007³⁰).

For example, a considerable number of the female characters analyzed in the present research were commonly portrayed as women who stay at home with little attention given to their professional, personal, or academic accomplishments outside of the home. Moreover, as was mentioned above, the notion of "an honored and cherished woman" - a woman who is encouraged not to work or pursue her education but rather stay at home and tend to her family - is one that is perpetuated in the genre. At no point in the *musalsalaat* analyzed here, is there reference to or even the suggestion of a female character in real power like Sheikha Moza Al-Misned, wife of the former Emir of Qatar and the principal figurehead for myriad philanthropic and development projects; or Kholoud Al-Dhaheri, the first female Emirati judge; or other accomplished women in Gulf societies. Furthermore, lacking in the series is extensive examples and dialogue about the tertiary education of women. At virtually no point in any of the series sampled here, are there references or allusions to the arguably sophisticated lives of young women

³⁰ Both of these references appear in Arabic in the bibliography under إسماعيل and الخطاف respectively.

of the Gulf as can be understood from the data provided by the survey respondents. Female characters can be portrayed as extremely wealthy with extensive material freedoms and privileges, but they generally are not portrayed as accomplished and sophisticated. As mentioned above, the majority of the survey respondents were female and the overwhelming majority of them had partially or fully completed a university level education program at the time of the survey. In addition to this statistical reality that is rarely reflected in the series, our survey respondents demonstrated additional sophistication and accomplishments via a strong connection to a foreign language: English, with the majority of them citing that their education had been bilingual. At no point in the series were any of the 63 female characters studied in the present research portrayed as bilingual or having completed a substantial portion of their education in an English language inclusive curriculum or in an entirely English language based curriculum, as can be interpreted from figure 6.1 below. Additionally, and not to short change my own gender's sophisticated counterparts of the Gulf, none of the male characters analyzed in the present research were portrayed as possessing foreign language abilities or educational experience in English either. Finally, at no point in the series are any of the characters portrayed as possessing friends with whom they regularly communicate in another language or in English, contrary to the data in figure 6.2 below.

Fig. 6.1 Survey participants' responses about educational language background

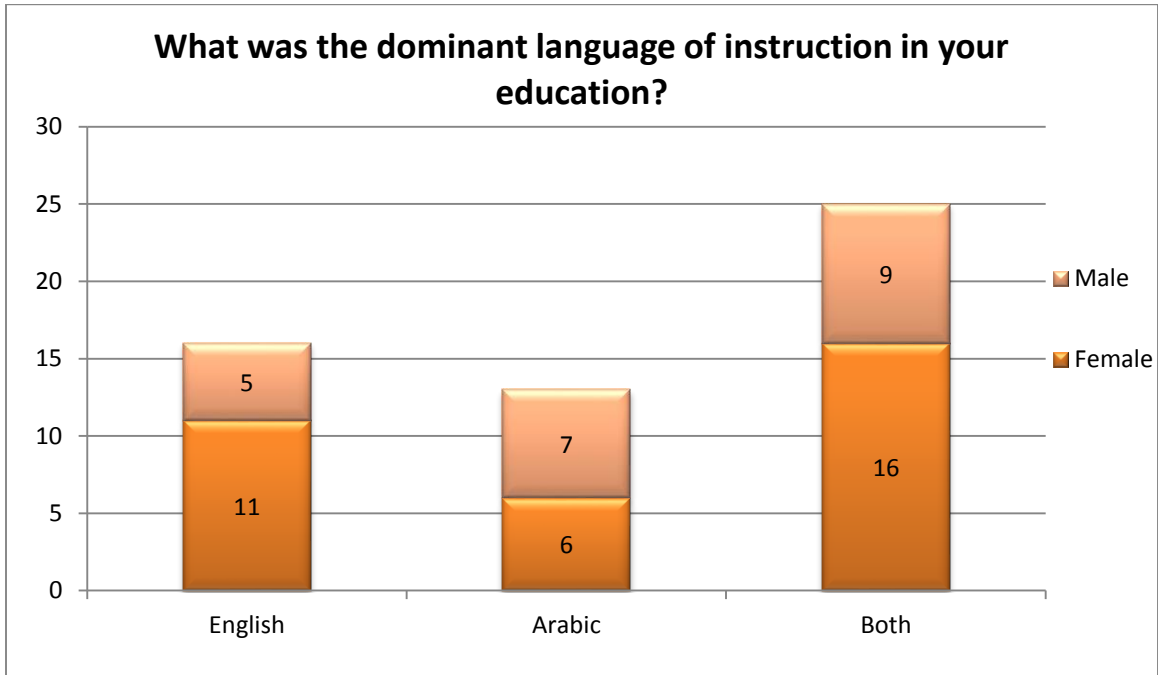
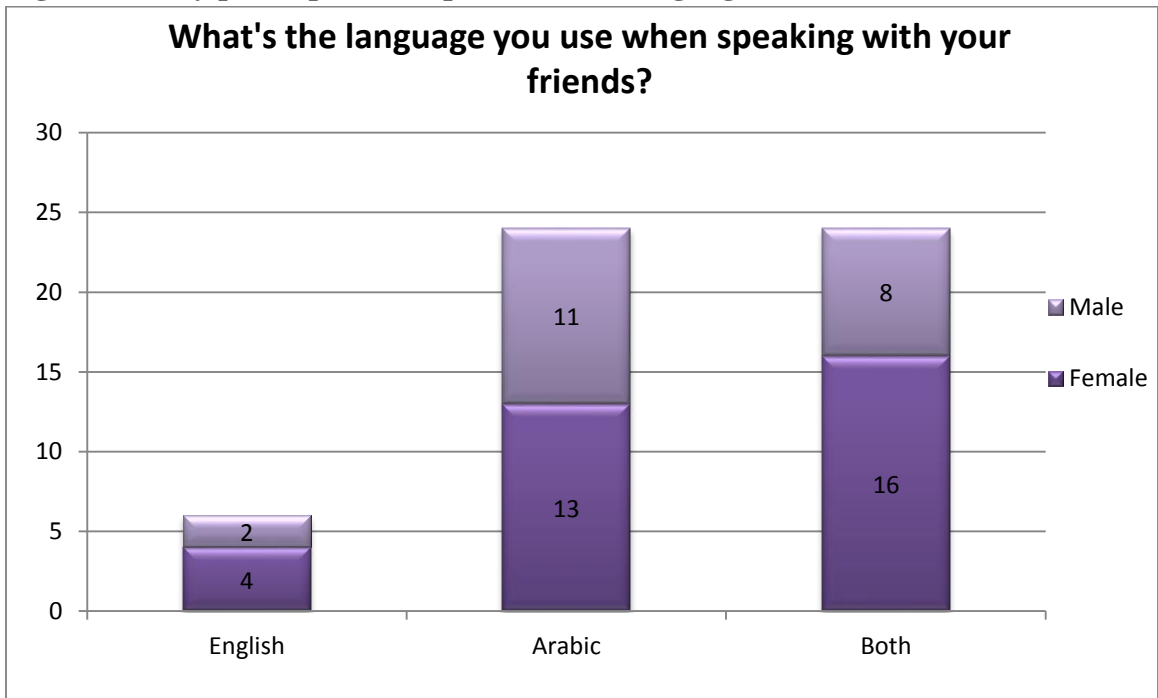


Fig. 6.2 Survey participants' responses about language use with friends



In conclusion for this subsection, it is important to reiterate the fact that the images and implicit messages contained within the *musalsalaat* genre are representative of conservative and patriarchal values and belief systems which are informed by traditional Bedouin and conservative Islamic ideologies. In an effort to curb the frightening rate of modernization in the region as is discussed above, the dominant male elite which controls the media apparatus and the messages it disseminates in the region, has decided to allow only limited and confining portrayals and interpretations of societal, familial, and individual potential. As will be discussed in the next subsection, the audience members interpret these messages and interact substantially with the values and socialization lessons they communicate.

6.4 Socialization and Audience Effects

These television series play a considerable role in maintaining a level of conservatism in the Gulf Arab societies via the messages which they put forth. Kazan (1993) found that the more audience members in the Gulf were exposed to locally produced media content, the less likely they were to espouse liberal and progressive views. As was established above, the *musalsalaat* messages contain assumptions and assertions about reality that are largely centered around themes that are based in the conservative values of traditional, patriarchal societies and structures, as well as a deep devotion to Islam. Audiences in the Gulf context accept these assertions and assumptions

as valid as they become invested in the story and attribute additional layers of credibility to it via transportation (referenced above) – meaning that the more invested audiences become in the storylines of the media they consume, the more likely they are to suspend their disbelief and accept the assumptions and presentations of reality which are made for them as true. They in turn, learn from those assumptions which are fabricated and shaped by the dominant culture which controls the media apparatus as has been established above. The assumptions are presented as valid examples of values, morals and behaviors irrespective of their idealized nature. This phenomenon reverberates into larger implications resulting in societal influence and change.

Media effects are tangible and real. Media researchers have found that media stereotypes- be they related to class, gender, race, or age - have the ability to influence viewers' outlooks, beliefs, and value systems as they pertain to the real world. These media effects result in altered outlooks and attitudes and have the possibility to perpetuate positive or negative beliefs about particular subgroups of society such as women, gays, immigrants etc. To support this, Fitts (2009) classifies the media and its messages as one of the formal and informal mechanisms for socialization, deeming television and advertising as the most dominant media forms that persuade audiences in modern societies. Moreover, media effects have been shown to lead to higher rates of sexism amongst men, or increased beliefs that particular ethnicities are more inclined to engage in crimes related to drugs, gang violence, etc., more conservative outlooks and

views (Bissler-Conners, 2012; Davies, 1996; Ball-Rokeach, 1984; Cole & Danial, 2005; Gamson et al., 1992; Jones, 2011; Lester & Ross, 2003; Shrum, 2012; Signorelli, 1985).

To recall the essentials of a key theory pertinent to the forthcoming analysis, Social Learning Theory (referenced above) informs us that audience members learn from watching media content as well as non-media content based on series of connections made either made for the audiences or at times by the audience members themselves. Those connections must entail how scenarios and actions result in certain consequences in order for the process of socialization and learning to take place. The consequences can either be encouraging or discouraging; and hold for audiences cues for repetition, emulation or not. In essence, Social Learning Theory states that audiences are socialized and conditioned in part by the media they experience because the media provide didactic socialization examples pertaining to values, behaviors and their consequences.

Pertinent to the subject and sub-themes analyzed in the present research, such as the gender dichotomies and family structures described above in the context of Gulf societies, through the *musalsalaat* genre and its messages, individuals learn how to comply with and accept everything from the importance of religion to prescribed gender roles and their relevant behaviors and power dynamics which respond to the expectations of society. The *musalsalaat* genre provides socialization lessons comprised of the implicit messages discussed above which perpetuate and idealize the patriarchal, Islamic and cultural ideologies of the region. Ideals and their antithesis are readily presented in the genre and are used to help make clear delineations and connections for the audience in

terms of good, evil, potential choices, and their consequences as seen in the framework of Social Learning Theory referenced above.

For example, evil and good in the context of Islam are perhaps the main recurring theme behind plot developments in the genre of Gulf Arabic television series. A wicked action or wrongdoing on the part of a character in the *musalsalaat* is invariably followed by a punishing consequence over and over again in various storylines in the genre, continually saturating audiences with the same messages informed by social values and belief systems. Just as Ali from *FurSa Thaaniya*, or Talal in *Dhill Al-Yasmiin*, or Shahad in *Banaat Al-Thaaniwiyya* were punished by fate for their transgressions. The connections and lessons are made quite clear for audience members with the aim of imparting implicit yet didactic socialization examples. Some of the characters even have their punishment explained to them and Islamically-contextualized for them. In turn, the audience members also receive the explanation and examples - such as Talal in *Dhill Al-Yasmiin* who has his fate explained to him by his grandfather as punishment from God for his past sins. Other examples of punishment are even balanced by the wrong doer seeking solace in Islam or other acceptable forms of social and familial reparation such as Shahad (*Banaat Al-Thaaniwiyya*) who, after being arrested by the police for seeking the help of a 'sorceress,' – a concept forbidden in Islam - makes amends with her past by becoming a Qur'anic memorization teacher to children. Similarly, Badriya in *FurSa Thaaniya* desperately seeks to make amends with her husband and daughters for being a selfish wife and absent mother. The predictable pattern of events that happen to the

various character archetypes are virtually formulaic, with the good embodying Gulf Arab values and ideals being rewarded and the wicked, licentious or selfish being punished and shunned by society. To reiterate, the plot developments and consequences of actions associated with these character archetypes serve to reinforce hegemonic and patriarchal values.

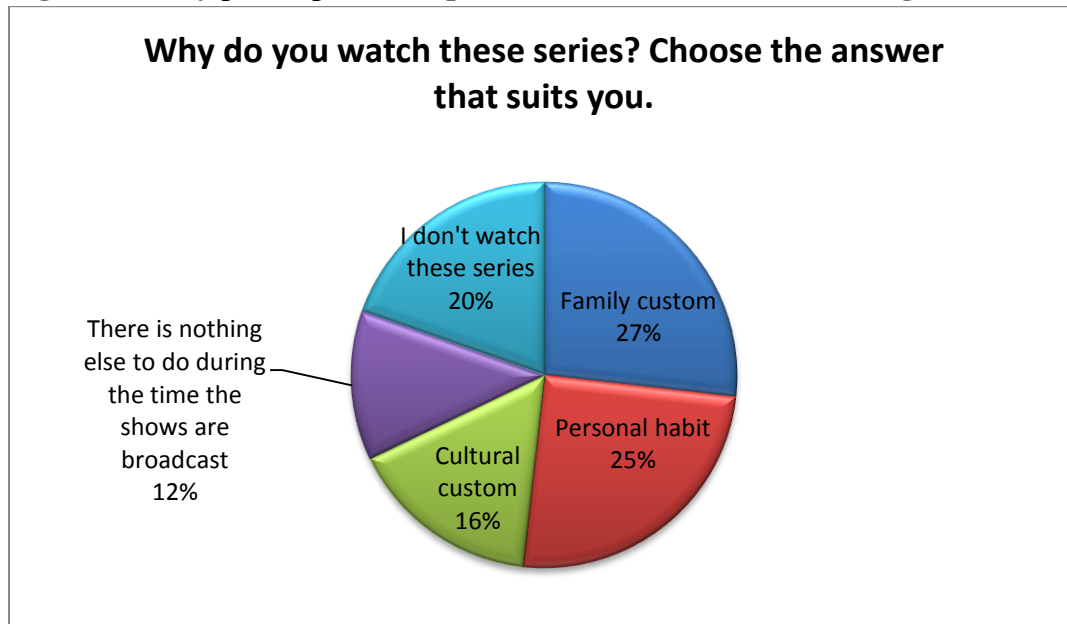
For the final analyses of this subsection, we must better understand how audiences interact with the content and messages presented to them. Recalling Cumulative Media Theory (referenced above), media content is largely similar irrespective of the programming or the providers of that particular content. That is to say that audiences can watch one situation comedy on NBC and then turn to a dramatized series on HBO and nevertheless, be exposed to the same implied messages, assumptions, and communicated interpretations about the world, its value systems and the various types of people with whom they interact. Essentially, Cumulative Media Theory is highly complementary of the Marxist perspective on media which states that the ideologies and value systems of the ruling elite will be the dominant ideologies and value systems of the era in which they exist. Furthermore, the ruling elite in the Gulf maintain much stricter control over the media apparatus when compared to the western context, thus the messages are even more concentrated and repetitive.

Wedad Al-Kuwari said in the same 2010 interview referenced above that there are a very limited number of storylines and themes in circulation in the *musalsalaat* genre and that those themes are repeated season after season. Through the lens of Cultivation

Media Theory, the themes in the *musalsalaat* are hackneyed; no matter which channel you are watching, be it from Saudi Arabia, Qatar, Bahrain, Kuwait, or the United Arab Emirates, and be it a Ramadan series in any of the years from 2000 through 2014, audiences are likely to see the same storylines, stereotypes, and themes presented to them over and over again. Exacerbating that point is the fact that the survey participants themselves have already established that they believe these series have the power to function as a moral compass for audiences. More than half of the survey respondents indicated that they believe the genre provides lessons and examples for the audience, citing the breadth of content and topics which include everything from childrearing to ethical and moral questions as is demonstrated above.

Additionally, part of the potential for the wide reaching influence of the *musalsalaat* is not just the international patterns of satellite network and internet distribution, or timing and content or that the audiences are convinced that they provide lessons, but rather how audiences interact with that content. Audiences become programed to consume the information and maintain their exposure to it automatically (Potter, 2013). This point is particularly interesting when considering what many of the respondents to the survey mentioned about the fact that they watch the genre of Gulf Arabic TV miniseries out of habit or family custom or because there is simply nothing else to do. See figure 6.3 below.

Fig. 6.3 Survey participants' responses about reasons for watching *musalsalaat*



Moreover, consumption of the *musalsalaat* genre studied here spikes during the month of Ramadan (Stanley, 2012). Additionally, we know this according to the data from the survey (See figures 6.4 – 6.5 below) and also according to the interview with Mohammad Al-Sudairy, a regional media expert³¹. Al-Sudairy also stated that, on average in Saudi Arabia, the most populous country of the GCC states, each household has 3 televisions. Gulf audience members literally seek out exposure to these messages and portrayals of value systems, either consciously or subconsciously and have established all of the resources and habits to ensure their exposure to the *musalsalaat* content. This is an important point to remember when considering the timing of the initial broadcast and the duration of the season of all of these *musalsalaat*. They take place during the month of Ramadan, a time during which Muslims are at their highest sense of

³¹ See Appendix D for full transcript of interview.

awareness to their faith and spirituality. The religious, moral and social messages, for example, are likely to have a deeper and more lasting effect on the psyche of audience members which are already experiencing a heightened sense of piety, religiosity and thus more receptive to lessons pertaining to faith, family, morals, society, etc.

Fig. 6.4 Survey participants' responses about frequency of TV consumption

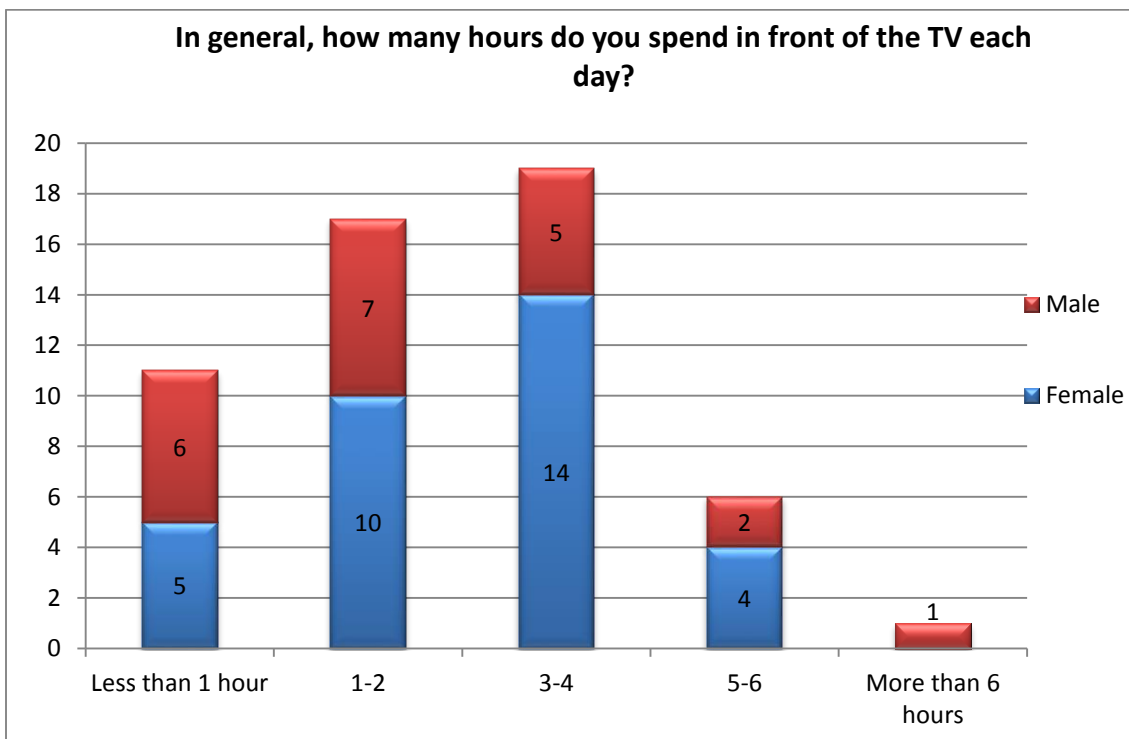
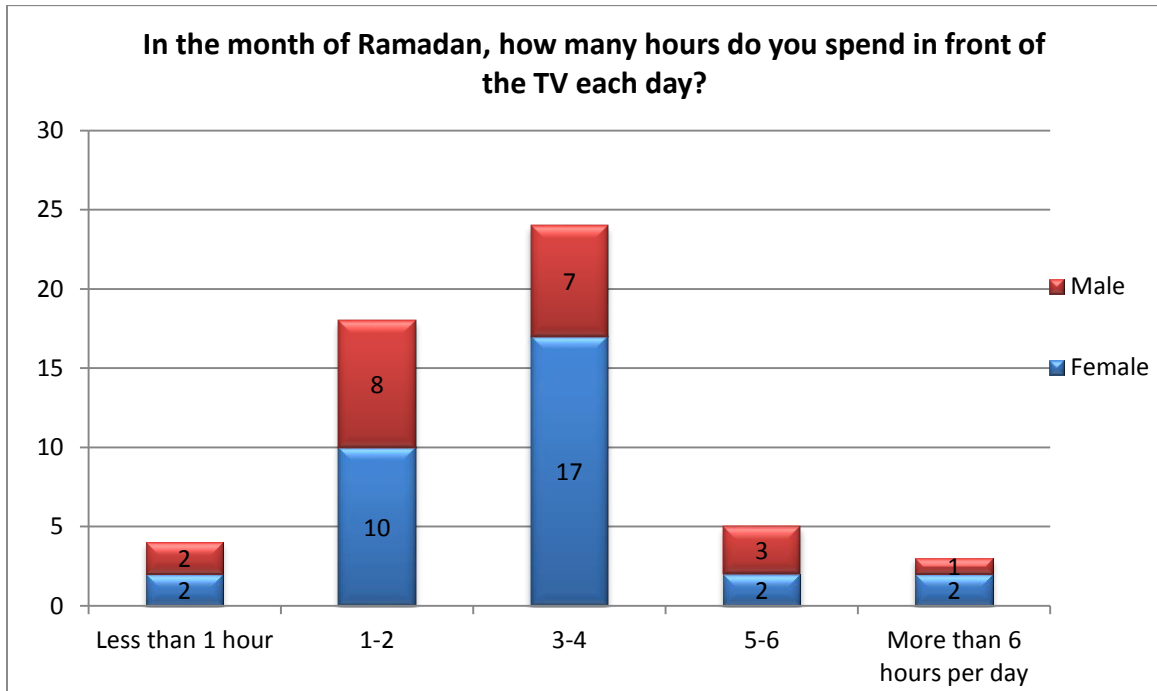


Fig. 6.5 Survey participants' responses about frequency of TV consumption during Ramadan



Furthermore, according to our respondents' answers, the *musalsalaat* genre is the one that they consume the most out of the various television genres available to them (See figure 6.6 below). Additionally, we know for a fact that almost all of the participants in the survey had had at least some exposure to episodes in the series studied in the present research prior to their completion of the survey (see figure 6.7 below). Moreover, some of the survey participants had even seen the complete episodes of at least one or more of the series studied here (see figure 6.8 below).

Fig. 6.6 Survey participants’ responses about their preferences in TV consumption

9. Choose the top three types of TV programs that you watch at home and rank them from 1 (most watched) to 3 (least watched) according to your habits:									
Ranking (1-7 left to right)	1	2	3	4	5	6	7	Rating Average	Response Count
Answer Options (Below)									
TV Series ³²	19	14	6	10	3	2	2	2.61	56
Comedy	12	15	13	5	6	2	3	2.93	56
News & Politics	12	5	10	7	7	6	9	3.82	56
Sports	5	7	3	10	7	12	12	4.63	56
Performing Arts	0	3	11	9	12	10	11	4.86	56
Documentaries	5	6	9	10	11	11	4	4.16	56
Talk Shows	3	6	4	5	10	13	15	5.00	56
<i>answered question</i>									56

³² The highlighted responses represent the top three choices. The term “TV Series” used here is translated from the original Arabic survey where it appeared as مسلسلات i.e., *musalsalaat*

Figure 6.7 Survey participants' responses with regards to which of the *musalsalaat* they've seen

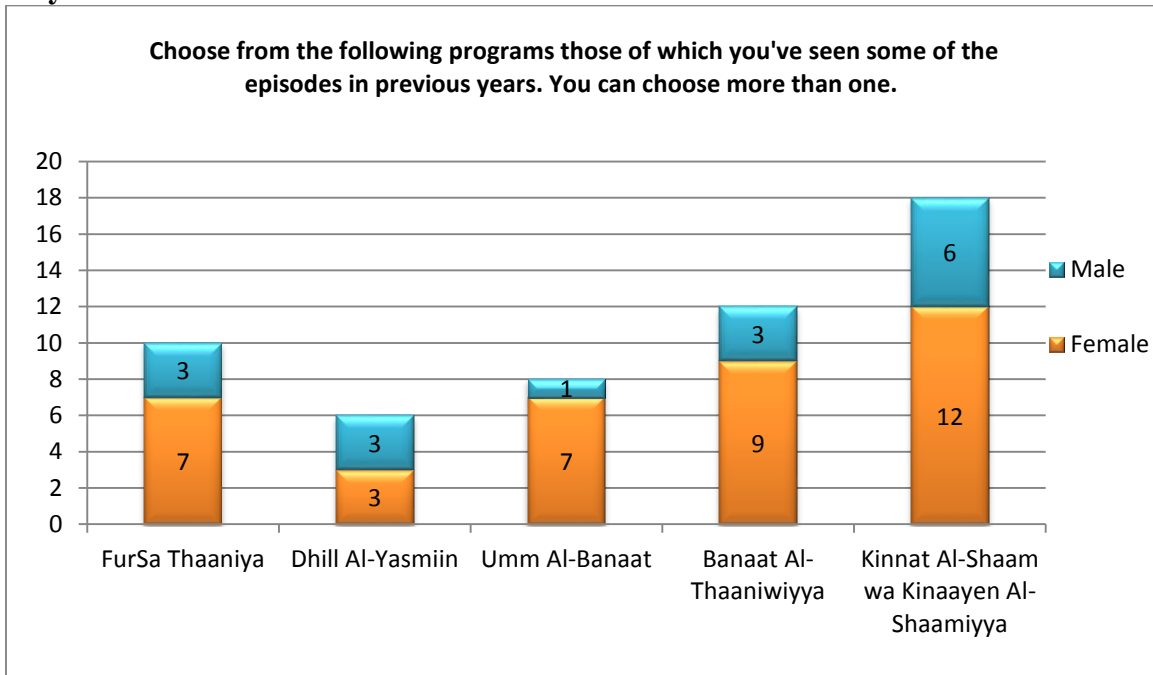
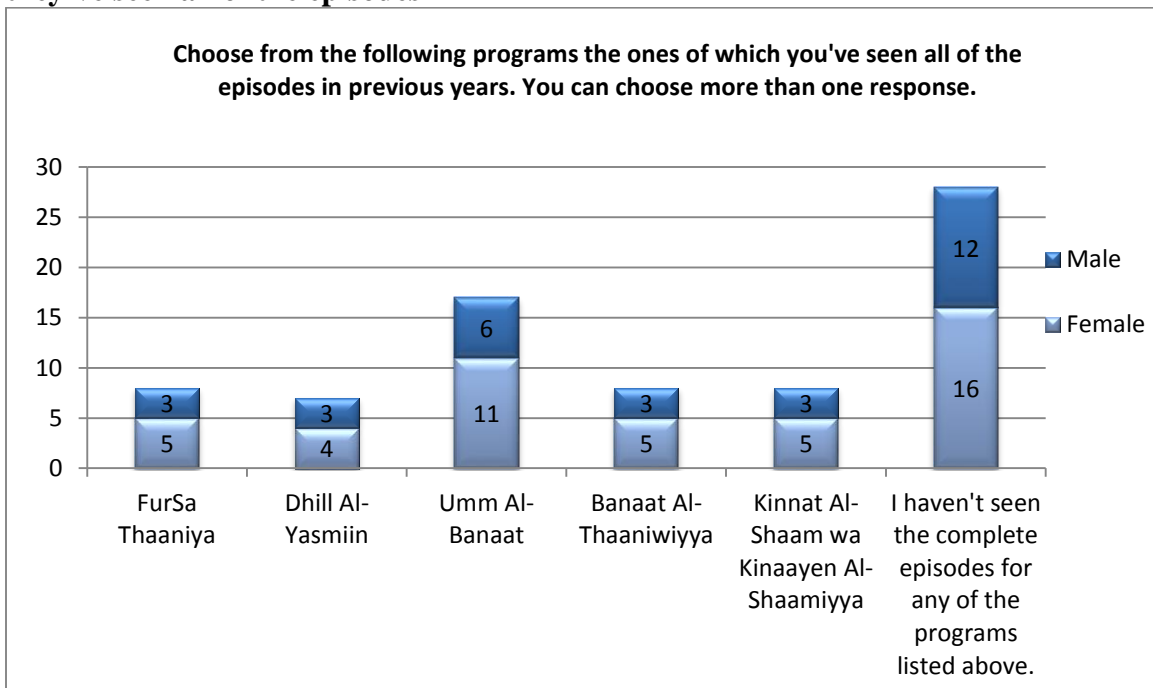
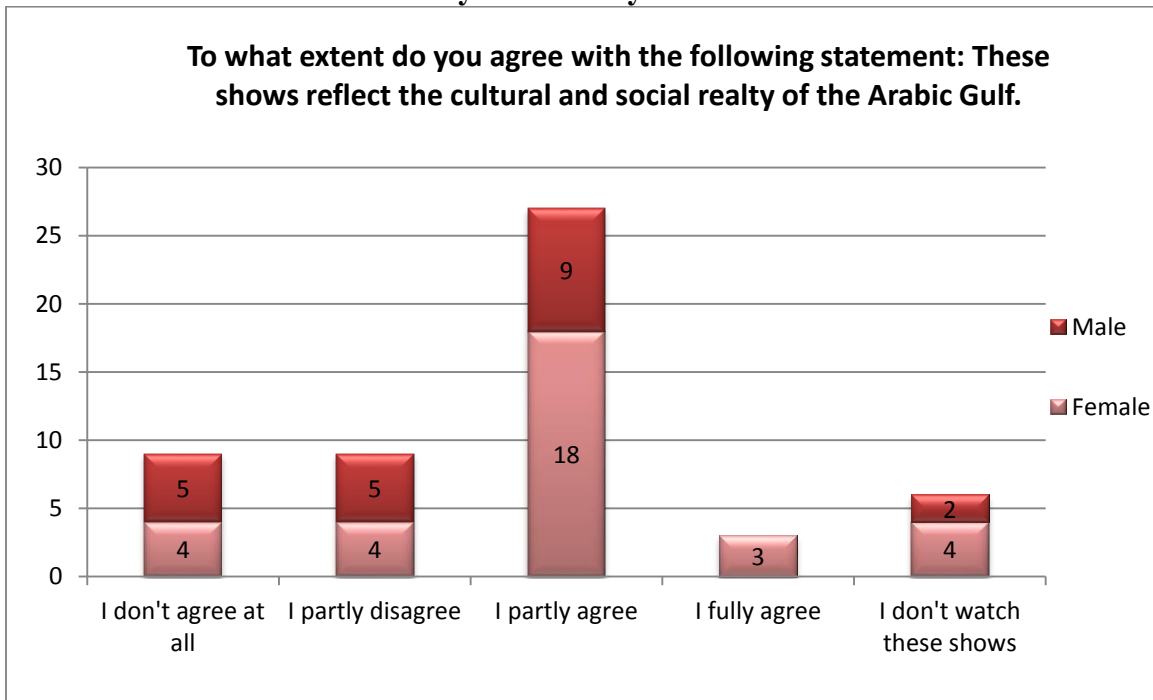


Fig 6.8 Survey participants' responses with regards to the *musalsalaat* of which they've seen all of the episodes



The data cited above is of particular significance when considering the extent to which the audience members who participated in our survey are exposed to the highly conservative and traditional interpretations of values, gender roles, and concepts of good and evil as well as standards ascribed to acceptable versus immoral behaviors in the Arabian Gulf social context. The more they are exposed to the messages, the more there is a likelihood of social indoctrination (Fitts, 2009; Potter, 2013). Additionally, as data from the survey suggests, audience members believe that the *musalsalaat* genre portrays realistic interpretations of life and members of Gulf society. When our survey respondents were questioned about the extent to which they believe the character portrayals in the *musalsalaat* genre accurately represent members of society including their friends and family, a large number of the participants responded that the portrayals are in fact accurate, not taking into consideration the fact that the genre itself perpetuates incredibly limited and two-dimensional examples of human potential. See figure 6.9 below.

Fig 6.9 Survey respondents' responses about the extent to which they believe the *musalsalaat* are realistic culturally and socially



When asked to explain the reason behind their answers listed above, the survey respondents expressed that the shows portrayed issues that either directly relate to them or represent the lifestyle of citizens of the Arabian Gulf. Although some participants believe that the genre does a good job of portraying reality, others did not, indicating that they felt that their lives and the lives of those around them are inaccurately represented in the genre. Other survey participants were astute enough to remark that the genre attempts to communicate social lessons and values. See figure 6.10 below. This is important as it informs us that not all the audience members of the *musalsalaat* consume the content of these series in an unanalytical and automated fashion.

Fig 6.10

Respondent Number	Response text
2	When we watch any show from the Gulf Arabic series we notice that the story has repeated in our life or we have heard about it.
4	They explain a lot of the realities that affect our Gulf society but we notice that sometimes there is exaggeration in the story and the scenario.
5	Some of the shows represent specific issues or treat a specific issue that is generally prevalent.
9	Because some of the shows are exaggerated and some of them presents a problem in the negative side in their countries but without a solution or they leave the negative thing that was presented unresolved.
10	We are currently living some of the situations in our lives.
11	I don't find that they represent reality and the stories are strange tower society.
12	They are just about the same.
14	Because it's related to the personality of the individual and his view on these programs. For example some people watch the program to spend time and some others watch it to benefit.
16	Because some of these television shows talk about our Gulf reality including phenomena and problems both negative and positive.
17	I don't watch them. Therefore, I am unable to comment on the content really. If you are asking, why I Don't watch these shows, it is because Arab television doesn't interest me much.
18	Because some of these stories are from fantasy and the story is unrealistic.
19	Some of the shows have a goal and especially from the social aspect. The show treats part of the problems that are facing the familial society and society in general.
22	I see that it portrays the community well and society
23	Because some of the episodes reflect affairs that the Arab society is facing and I feel that these issues are in front of me.

When the survey participants were asked to what extent they believe that the personalities portrayed in the *musalsalaat* genre accurately represent their friends and family, the results also indicate that, to a considerable extent, the surveyed audience members believe that the stock images and stereotypes repeated and perpetuated in the genre are true and applicable to their lives. See figures 6.11 and 6.12 below.

Fig. 6.11 Survey participants' responses about whether they believe *musalsalaat* characters are similar to their friends

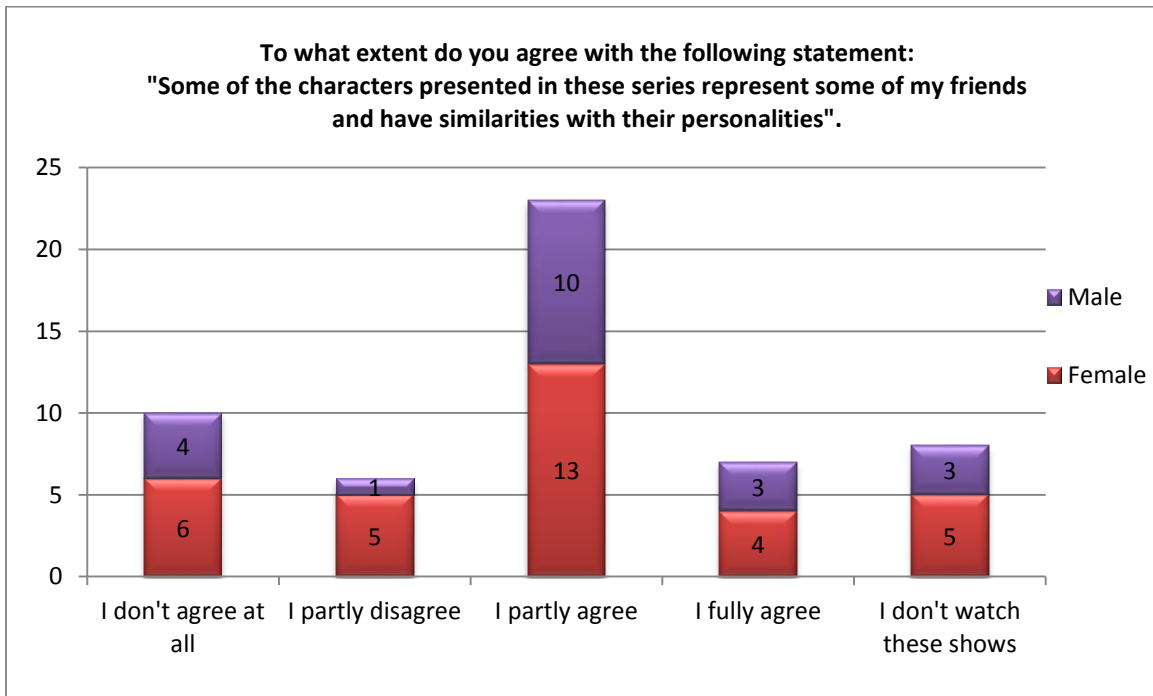


Fig. 6.12 Survey participants' responses about whether they believe *musalsalaat* characters are similar to their family members



In light of the aforementioned data and how it suggests that audience members interact with the *musalsalaat* series, buying into the limited portrayals, stereotypes and assumptions about the various constituents of the Gulf societies, we must remember that automaticity and socialization as explained above are working in tandem with audience transportation. As a result, the audience members begin to believe the validity of the very small and repetitive selection of messages contained within the *musalsalaat* about how people in the world around them really are and, in turn, learn from those messages and stereotypes. For audience members, this leads to unmet expectations in romantic and

familial relationships in real life because audience members are likely to judge others in their lives and compare them to the fantastic, idealized examples on television (Nicholson, 2014).

Moreover, all of the psychological mechanisms, tools of the script-writers and media tactics are there to encourage audiences to buy into the assumptions and value judgments made for them in the genre. Sensationalism and other elements of the series excite and engage audiences further, thus aiding in persuading them to believe that what is on TV is real. Unfortunately, as audience members navigate the sensationalism and extremism of the representations, they are coming to terms with their subconscious which tells them that TV examples are better. As a result, audiences begin to feel inadequate and they begin to feel as though their needs are not met as they compare themselves, their lives and others to unrealistic standards.

Audience members of the *musalsalaat* are, in essence, trained to see individuals as less complex than they really are, diminishing all constituents of society, women in particular, as less than broad-spectrum human beings. Moreover, audiences are indoctrinated with the often times sexist, confining and morally and religiously pedantic lessons with which the *musalsalaat* genre is replete. We must also recall that those lessons reflect the values and belief systems of those who dominate the media apparatus in the Arabian Gulf, the ruling, male, Muslim, hegemonic elite and that their goal via those messages, is to perpetuate society's tendencies and beliefs in a manner which upholds their own positions of power.

6.5 Directions for Future Research

In the earliest phases of the present research, I had hoped for a far more extensive sample of survey participants that represented the various GCC countries more inclusively. Additionally, although there was interest from male survey participants, it would nevertheless be beneficial to dramatically increase the survey sample for both genders in order to accurately gauge how they: 1) interact with the genre, 2) interpret the genre, and 3) ascribe value to the genre in terms of it as providing social, moral, ethical lessons and lessons which pertain to gender roles.

An additional aspect of the *musalsalaat* genre audience behavior that merits analysis in future research is related to whether or not there is a generational shift in the fan base of the *musalsalaat*. The overwhelming majority of the respondents that we received for this particular survey were all of a similar age demographic. Since it is apparent in the aforementioned data that a small yet notable percentage of the survey participants in the present research remarked that the genre inaccurately portrays them, their friends, or their family, it would be interesting to compare those inclinations with those of audience members who are in the 45 and older age group. Are there differing interpretations which can be found along the age divide? If so what are they exactly? Would older audience members be more inclined to believe the assumptions and values which are portrayed in the series?

Another question that would be important to answer with regards to the age divide is: is this in fact a dying genre? As can be seen in Appendix A, question 8, a considerable

number of the respondents to the survey cited that they watch western or imported television in addition to Arabic language television produced locally. Would we find that the older constituents of the GCC countries are in fact the principal fan base for the *musalsalaat* genre? Moreover, as the older generation which potentially constitutes the majority fan base for the genre is replaced by the upcoming generations, how will the writers, producers, and directors of Gulf Arabic television in general, and more specifically the *musalsalaat*, adapt to the changing expectations of an increasingly educated, sophisticated, and well-traveled GCC society?

One final area of research that would be particularly important for the future and for media studies in relation to the GCC countries is how the genre compares to the content which is currently being produced by unofficial producers. With the advent of the Internet and fast global communications as well as social media avenues such as YouTube, Twitter, Vimeo, etc., how is this younger generation portraying itself in web-based productions which are wholly unaffiliated with the major production studios which produce the *musalsalaat* series? Are there stark differences? What do we stand to learn from this content in terms of how members of the younger generation interprets themselves and the world around them via the media messages which they are now free to create thanks to the Internet? What, if any, are the apparent ideological clashes that will arise when comparing the two and why are they present?

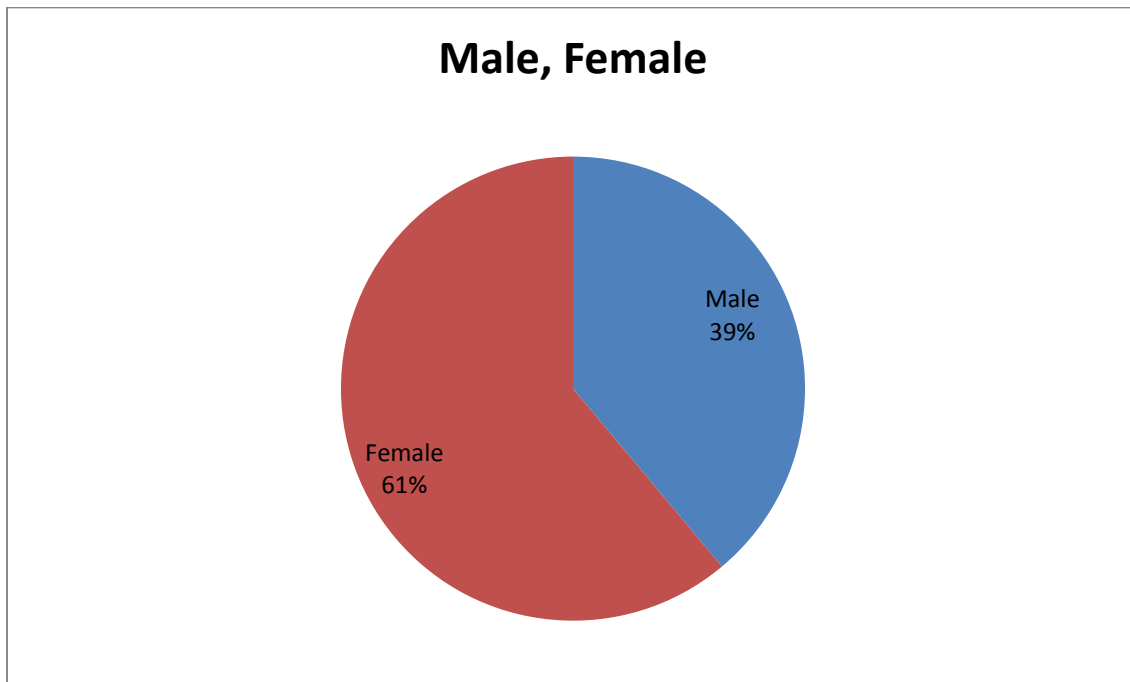
Appendix A

Survey Data³³

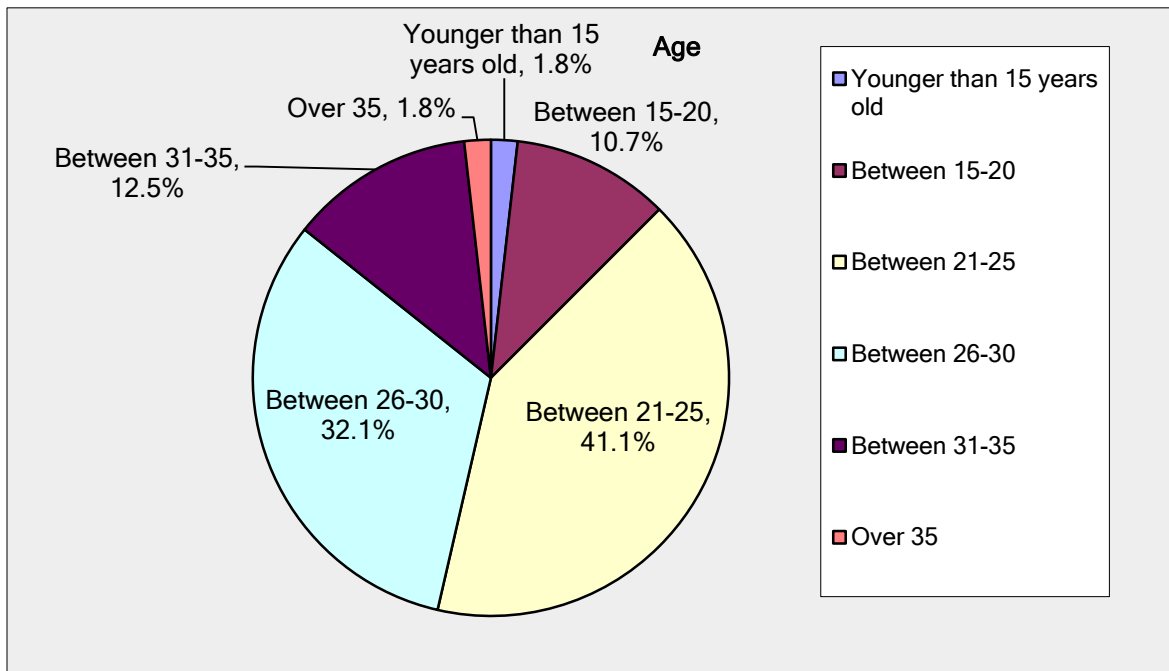
Dramatic Gulf Television Miniseries during Ramadan

³³ All data presented below in English have been translated from Arabic by the author. The vast majority of the text responses were in Arabic. However, some participants did respond in English. Their responses have been left unedited and merely imported into the fields below where applicable. Additionally, the data tables and charts present in pages 1 through 129 have been graphically enhanced for the reader. The following appendices have been left in their original graphic format.

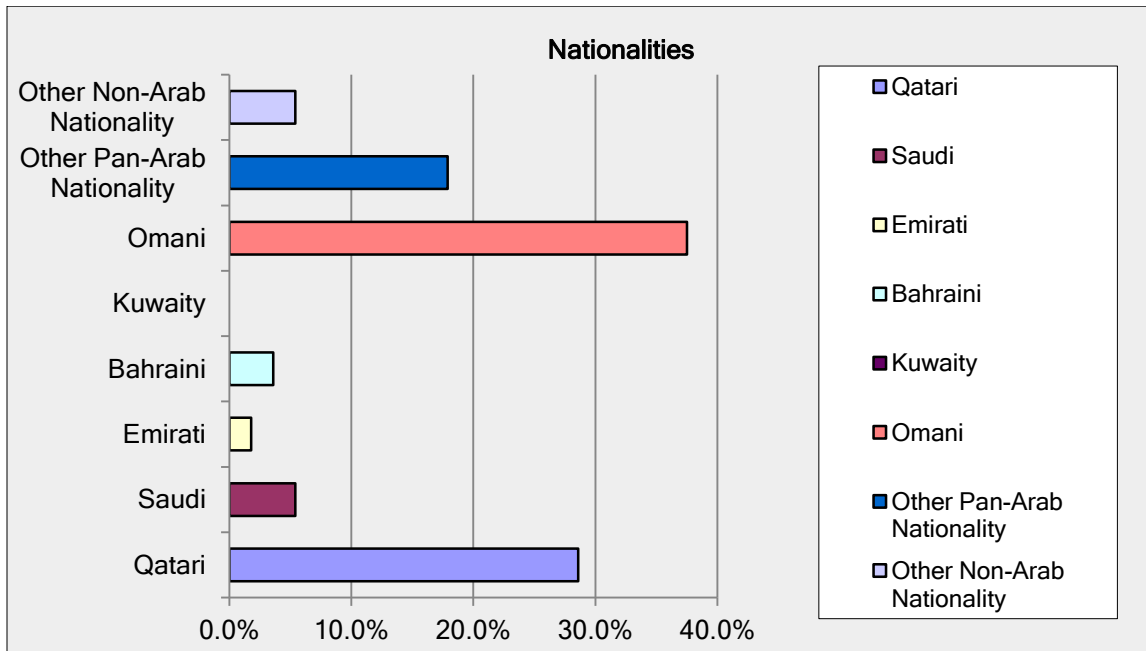
1. Gender		
Answer Options	Response Percent	Response Count
Male	38.9%	21
Female	61.1%	33
<i>answered question</i>		54
<i>skipped question</i>		2



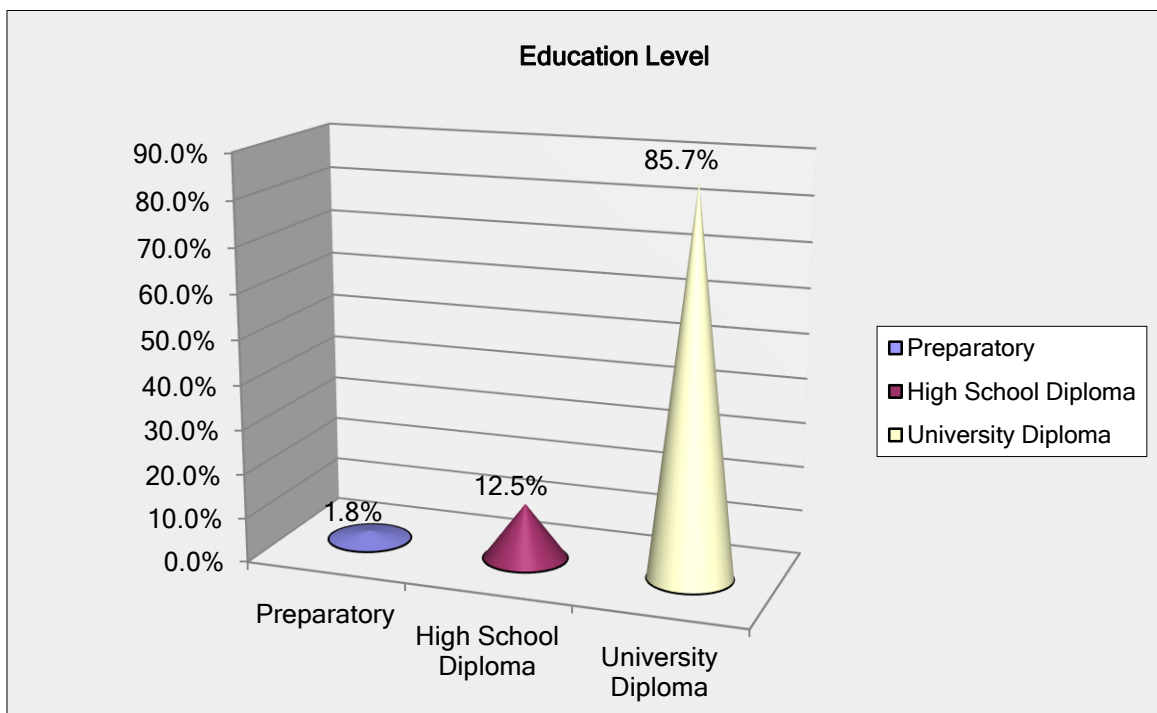
2. Age		
Answer Options	Response Percent	Response Count
Younger than 15 years old	1.8%	1
Between 15-20	10.7%	6
Between 21-25	41.1%	23
Between 26-30	32.1%	18
Between 31-35	12.5%	7
Over 35	1.8%	1
<i>answered question</i>		56
<i>skipped question</i>		0



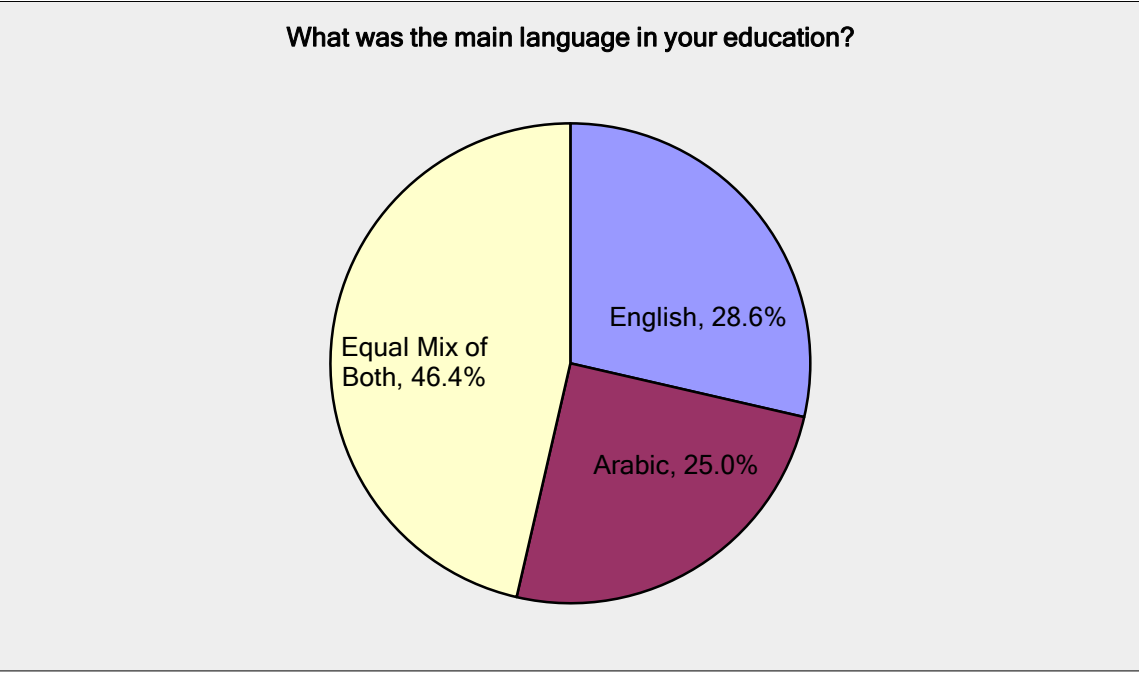
3. Nationality		
Answer Options	Response Percent	Response Count
Qatari	28.6%	16
Saudi	5.4%	3
Emirati	1.8%	1
Bahraini	3.6%	2
Kuwaiti	0.0%	0
Omani	37.5%	21
Other Pan-Arab Nationality	17.9%	10
Other Non-Arab Nationality	5.4%	3
<i>answered question</i>		56
<i>skipped question</i>		0



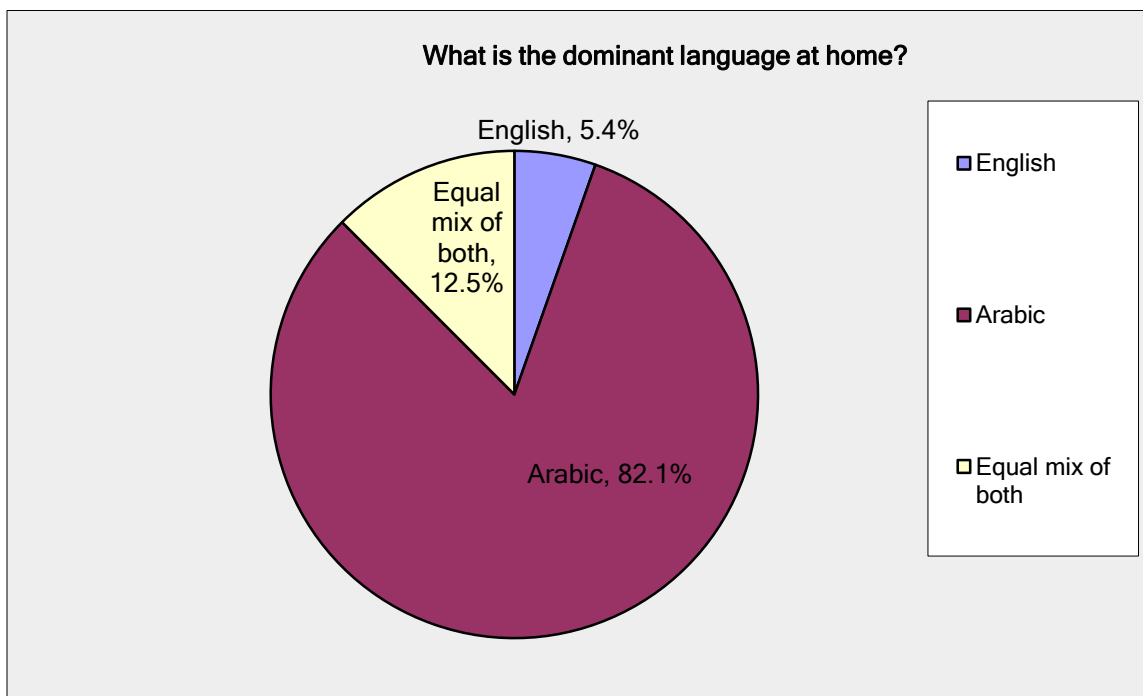
4. Education Level		
Answer Options	Response Percent	Response Count
Preparatory	1.8%	1
High School Diploma	12.5%	7
University Diploma	85.7%	48
<i>answered question</i>		56
<i>skipped question</i>		0



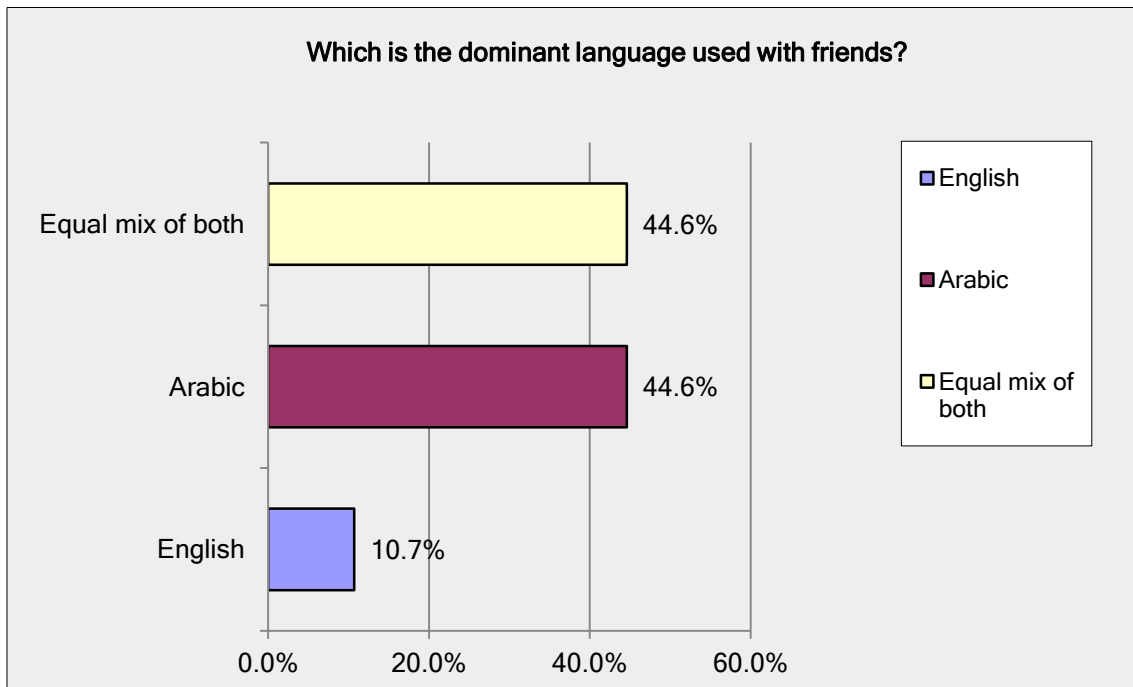
5. What was the main language in your education?		
Answer Options	Response Percent	Response Count
English	28.6%	16
Arabic	25.0%	14
Equal Mix of Both	46.4%	26
<i>answered question</i>		56
<i>skipped question</i>		0



6. What is the dominant language at home?		
Answer Options	Response Percent	Response Count
English	5.4%	3
Arabic	82.1%	46
Equal mix of both	12.5%	7
<i>answered question</i>		56
<i>skipped question</i>		0

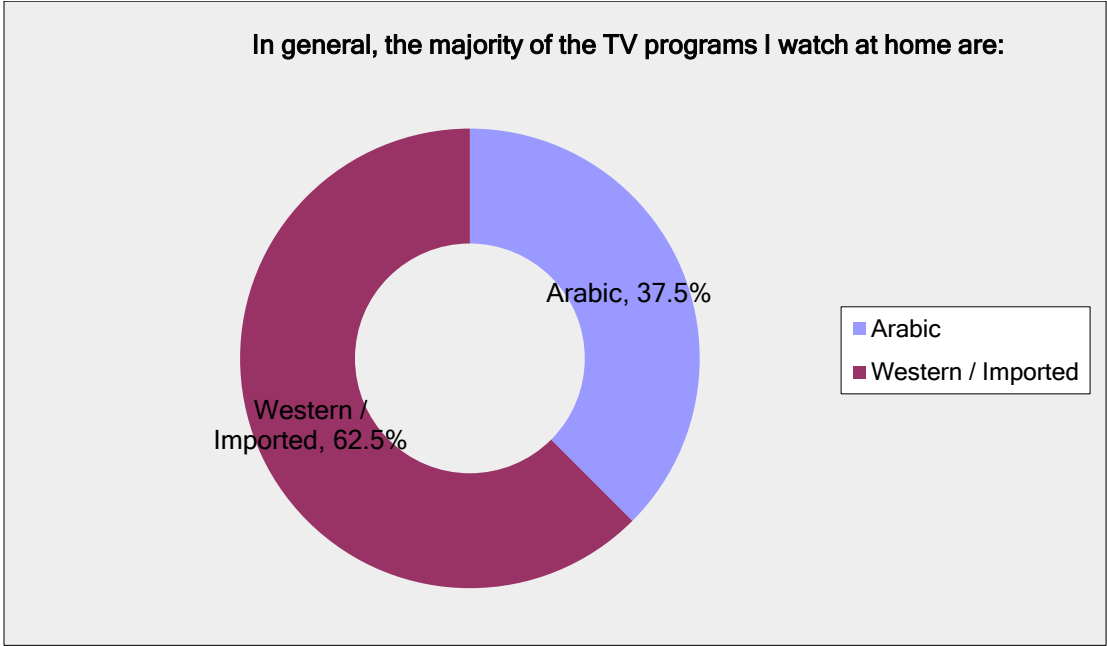


7. Which is the dominant language used with friends?		
Answer Options	Response Percent	Response Count
English	10.7%	6
Arabic	44.6%	25
Equal mix of both	44.6%	25
<i>answered question</i>		56
<i>skipped question</i>		0



8. In general, the majority of the TV programs I watch at home are:

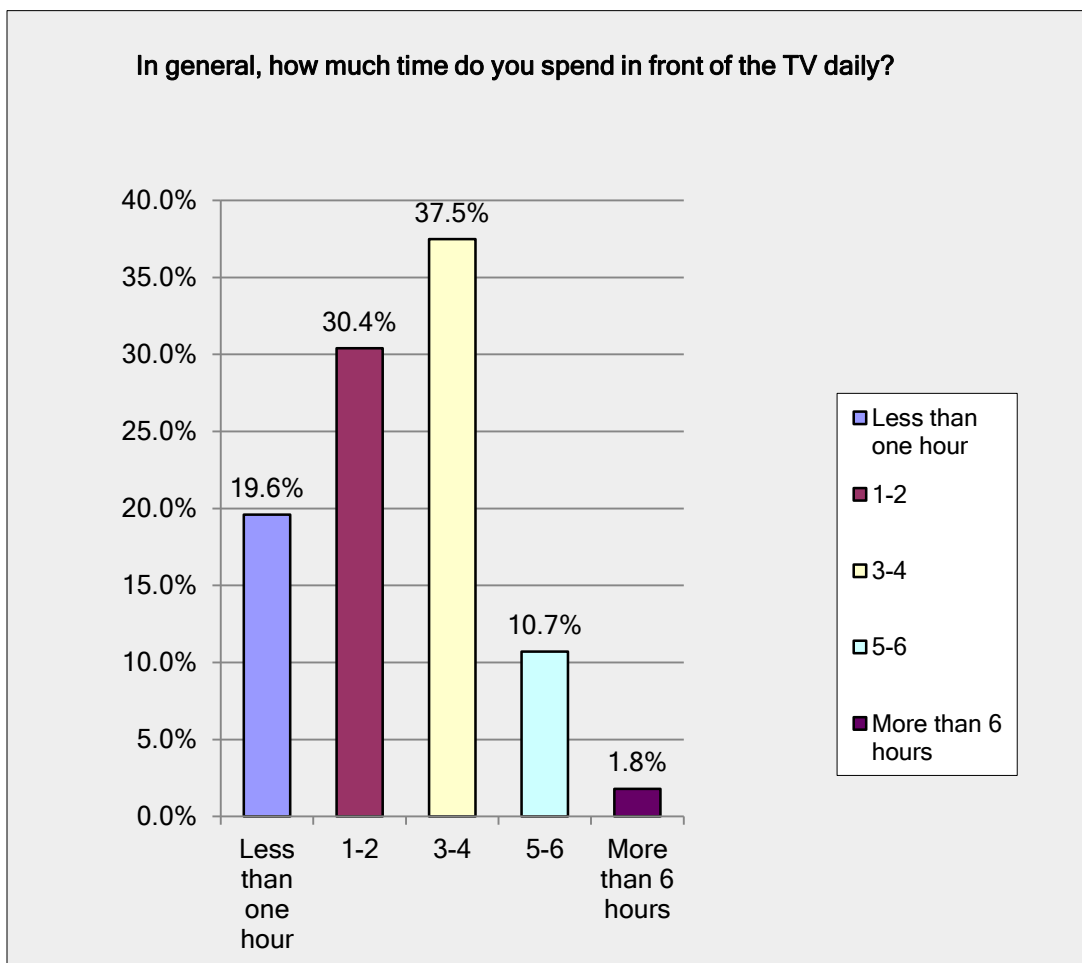
Answer Options	Response Percent	Response Count
Arabic	37.5%	21
Western / Imported	62.5%	35
<i>answered question</i>		56
<i>skipped question</i>		0



9. Choose the top three types of TV programs that you watch at home and rank them from 1 (most watched) to 3 (least watched) according to your habits:									
Ranking (1-7 left to right)	1	2	3	4	5	6	7	Rating Average	Response Count
Answer Options (Below)									
TV Series	19	14	6	10	3	2	2	2.61	56
Comedy	12	15	13	5	6	2	3	2.93	56
News & Politics	12	5	10	7	7	6	9	3.82	56
Sports	5	7	3	10	7	12	12	4.63	56
Performing Arts	0	3	11	9	12	10	11	4.86	56
Documentaries	5	6	9	10	11	11	4	4.16	56
Talk Shows	3	6	4	5	10	13	15	5.00	56
<i>answered question</i>									56
<i>skipped question</i>									0

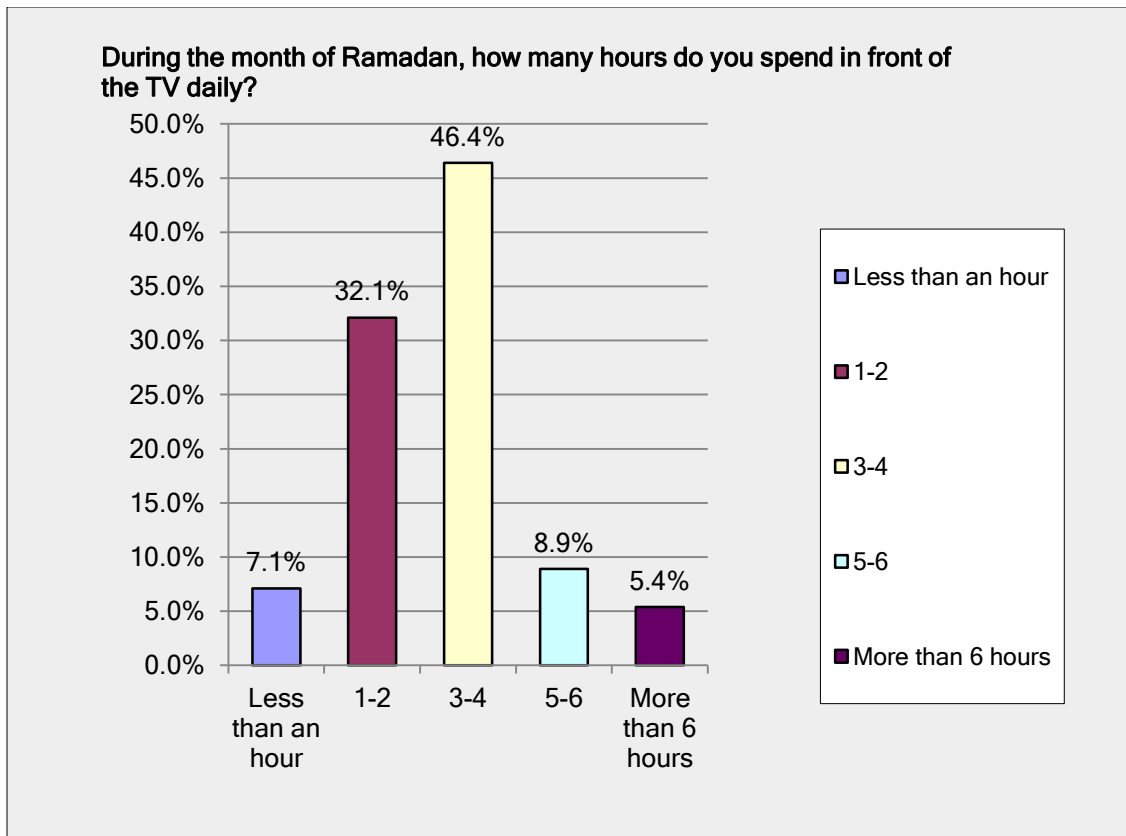
*The highlighted figures denote the highest ranking categories.

10. In general, how many hours do you spend in front of the TV each day?		
Answer Options	Response Percent	Response Count
Less than an hour	19.6%	11
1-2	30.4%	17
3-4	37.5%	21
5-6	10.7%	6
More than 6 hours	1.8%	1
<i>answered question</i>		56
<i>skipped question</i>		0



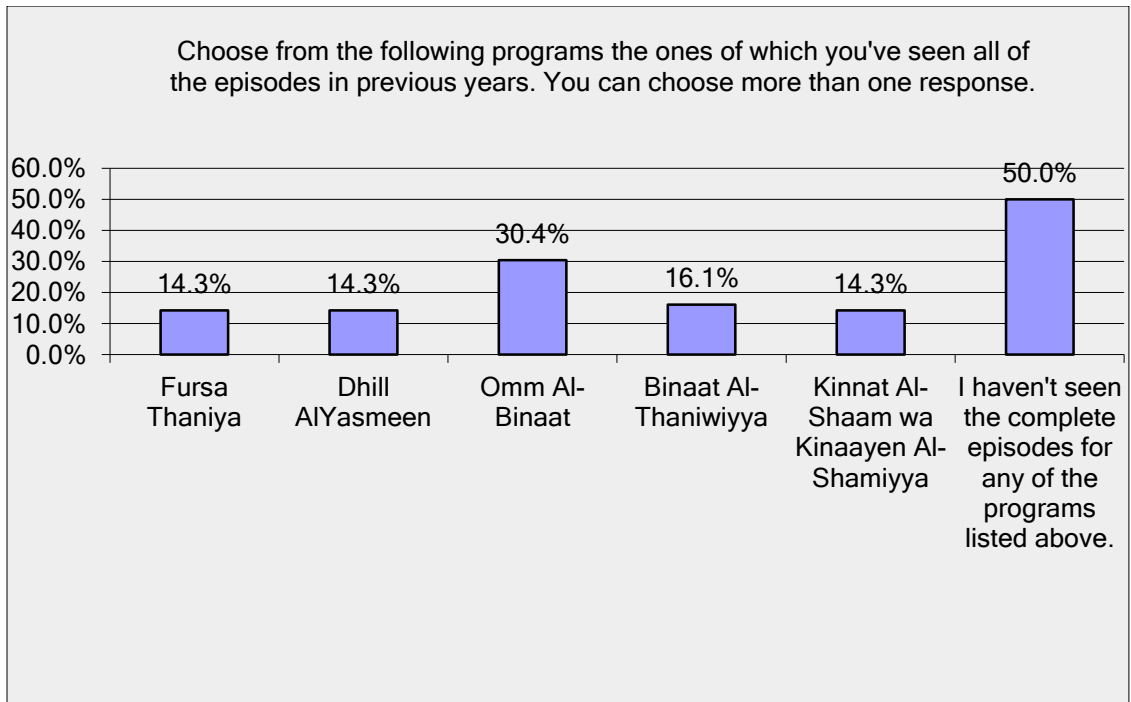
11. During the month of Ramadan, how many hours do you spend in front of the TV daily?

Answer Options	Response Percent	Response Count
Less than an hour	7.1%	4
1-2	32.1%	18
3-4	46.4%	26
5-6	8.9%	5
More than 6 hours	5.4%	3
<i>answered question</i>		56
<i>skipped question</i>		0



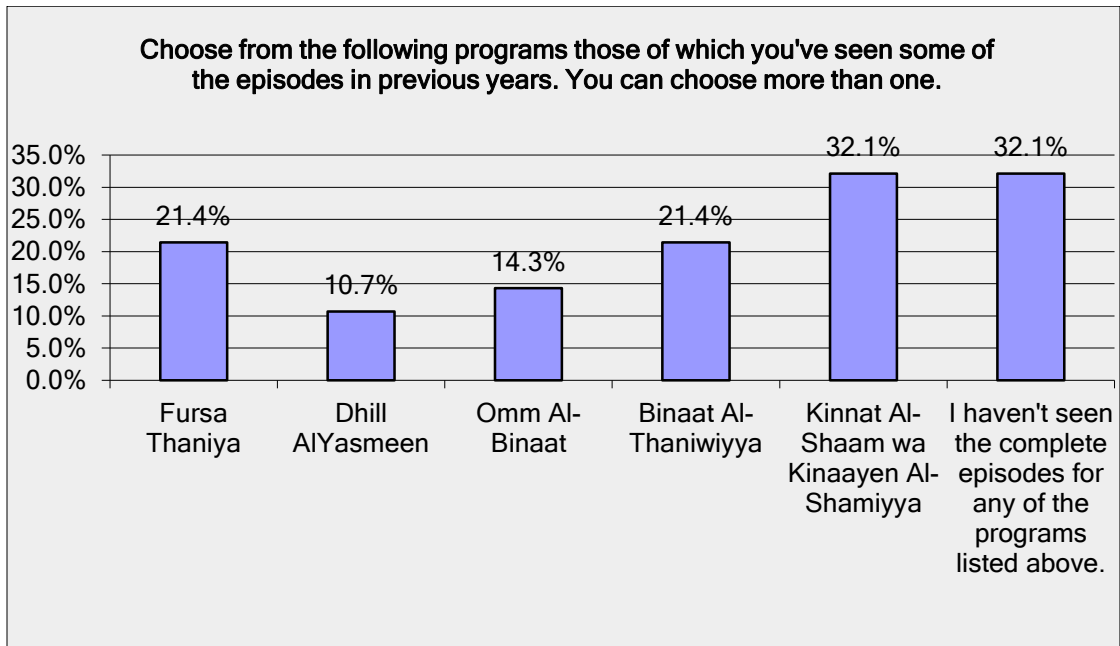
12. Choose from the following programs the ones of which you've seen all of the episodes in previous years. You can choose more than one response.

Answer Options	Response Percent	Response Count
FurSa Thaniyya	14.3%	8
Dhill Al-Yasmiin	14.3%	8
Umm Al-Banaat	30.4%	17
Banaat Al-Thaniwiyya	16.1%	9
Kinnat Al-Shaam wa Kinaayen Al-Shaamiyya	14.3%	8
I haven't seen the complete episodes for any of the programs listed above.	50.0%	28
<i>answered question</i>		56
<i>skipped question</i>		0



13. Choose from the following programs those of which you've seen some of the episodes in previous years. You can choose more than one.

Answer Options	Response Percent	Response Count
FurSa Thaniya	21.4%	12
Dhill Al-Yasmiin	10.7%	6
Umm Al-Banaat	14.3%	8
Banaat Al-Thaniwiyya	21.4%	12
Kinnat Al-Shaam wa Kinaayen Al-Shamiyya	32.1%	18
I haven't seen the complete episodes for any of the programs listed above.	32.1%	18
<i>answered question</i>		56
<i>skipped question</i>		0



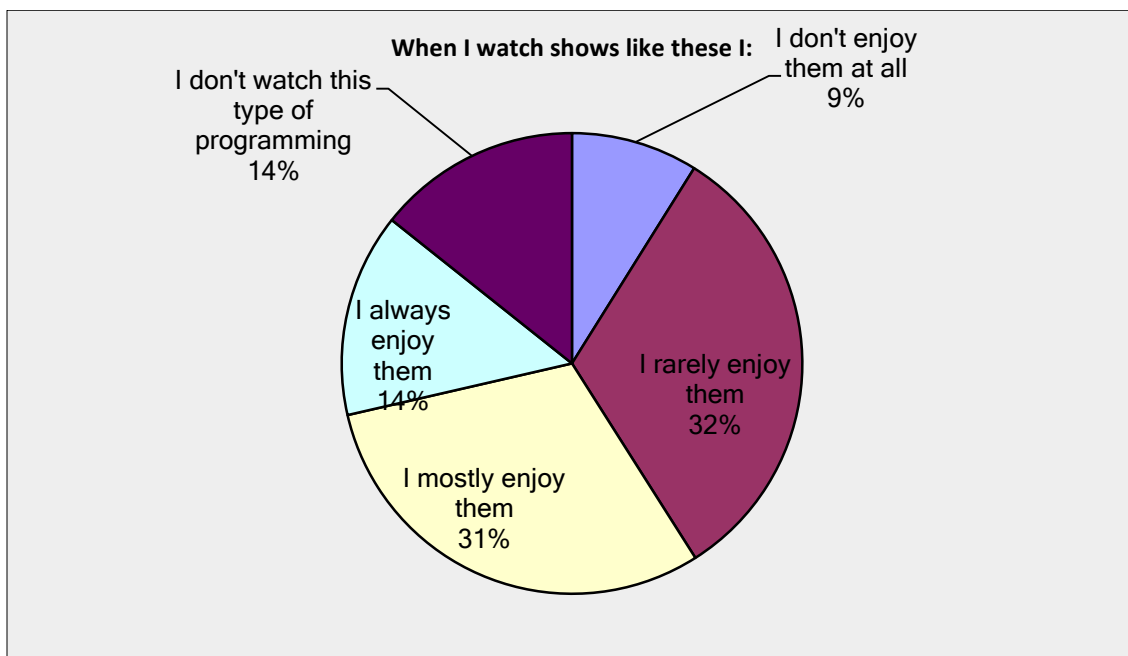
14. What are the dramatic Gulf Arabic television series that you have seen in previous years which are different from the television series listed above?	
Answer Options: Open Ended	Response Count
	56
<i>answered question</i>	56
<i>skipped question</i>	0

Respondent Number	Response Text
1	The Blood Wedding, all of its episodes.
2	I Swore on my Life
3	The Eyes' Ink
4	I don't remember but will I've seen many however for the majority I don't watch the last episode.
5	Fursa
6	Where's my Daughter?
7	The Door to the Neighborhood
8	The Price of my Life
9	A bit of hope and I don't remember the names of the episodes right now
10	If Only One Night Remained
11	Nothing
12	If Only One Night Remained
13	Between the Past and Love
14	The Eyes' Ink
15	I don't watch Gulf Arabic television series.
16	Between the Past and Love but I didn't watch all of the episodes because it was a very long series and that's something that we're not used to in the Gulf Arabic television series.

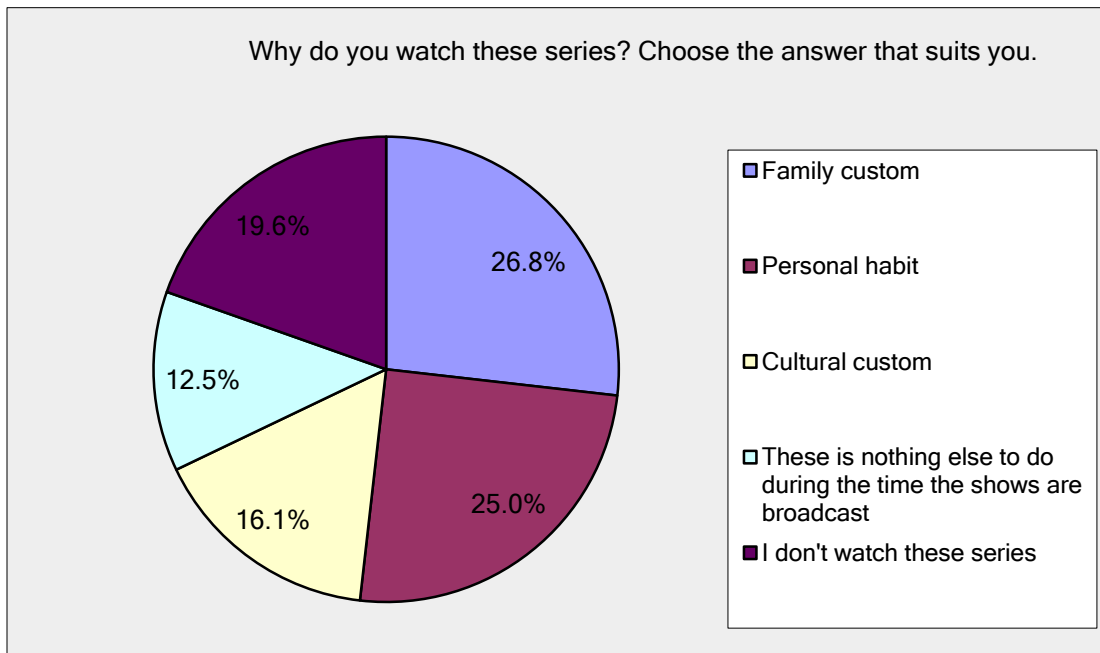
17	I don't watch Gulf Arabic television series.
18	Al-Daayia
19	The Eyes' Ink
20	Evil of People; Karim Guardian of Seven Ladies; The Night Owl
21	Nothing
22	none
23	What's Gone is Gone, Al-Hajj mitawally Al-'Attaar, The 7 Girls, Raya wa Sukayna
24	I haven't watched any series since Raya wa Sukayna
25	I don't remember.
26	Some episodes of What's Gone is Gone and The People's Cartoon which is an animated series.
27	Nothing
28	Stranger to the House
29	The Thursday Gathering
30	I Swore on my Life
31	I used to watch old Gulf Arabic television series like My Aunt Kamasha, He left and didn't come back, Raya and Sukayna.
32	I didn't see all of the episodes however, I watched a number of the episodes from the series I am or I am Not. And the only series that I fully watched wasn't from the Gulf at all it was the series Omar.
33	The Night Owl, I Swore on my Life
34	I forget their names
35	Never watched
36	The Queen
37	Omar, Al-Zeer Salim
38	Tarek and Hayoona
39	Daybreak, The Night Owl, I Swore on my Life, Between the Past and Love

40	The Night Owl, The Day State, Sugar Girls, Nibaat 4
41	The Price of my Life, the Wound of Time
42	Kareem's Father
43	I forgot the name of the program but it's Qatar and they shot it in Dubai and it had Abdel Aziz Jassim
44	The Night Owl
45	The Night Owl
46	The Night Owl
47	I am or I am Not
48	The Neighborhood
49	The Night Owl, seasons 1,2 and 3.
50	The Eyes of Love, The Thursday Gathering
51	Yes No, The Rule of Mankind, Another Day
52	None
53	The Thursday Gathering, Fizza, the Benevolent; Instructor Noora
54	The Night Owl
55	The Rule of Mankind, Yes No, Another Day, When you Sing, The Flowers, Hearts for Rent
56	What's Gone is Gone

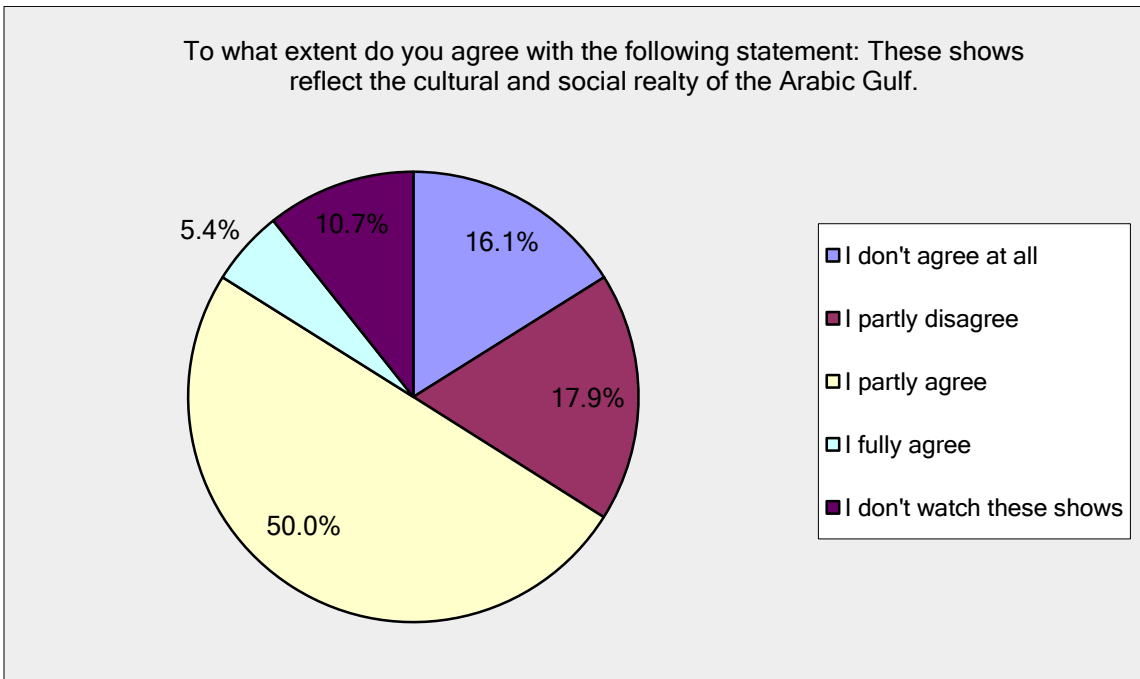
15. When I watch shows like these I:		
Answer Options	Response Percent	Response Count
I don't enjoy them at all	8.9%	5
I rarely enjoy them	32.1%	18
I mostly enjoy them	30.4%	17
I always enjoy them	14.3%	8
I don't watch this type of programming	14.3%	8
<i>answered question</i>		56
<i>skipped question</i>		0



16. Why do you watch these series? Choose the answer that suits you.		
Answer Options	Response Percent	Response Count
Family custom	26.8%	15
Personal habit	25.0%	14
Cultural custom	16.1%	9
There is nothing else to do during the time the shows are broadcast	12.5%	7
I don't watch these series	19.6%	11
<i>answered question</i>		56
<i>skipped question</i>		0



17. To what extent do you agree with the following statement: These shows reflect the cultural and social reality of the Arabic Gulf.		
Answer Options	Response Percent	Response Count
I don't agree at all	16.1%	9
I partly disagree	17.9%	10
I partly agree	50.0%	28
I fully agree	5.4%	3
I don't watch these shows	10.7%	6
<i>answered question</i>		56
<i>skipped question</i>		0



18. Explain the reason for your answer to question 17 above	
Answer Options: Open Ended	Response Count
	56
<i>answered question</i>	56
<i>skipped question</i>	0

Respondent Number	Response text
1	I have never visited the Gulf before. All of my impressions are based on what I learned from my studies I what I've seen in television series and I don't think that these impressions reflect the reality in the Gulf in a complete way even though they might represent some of the truth.
2	When we watch any show from the Gulf Arabic series we notice that the story has repeated in our life or we have heard about it.
3	No comment
4	They explain a lot of the realities that affect our Gulf society but we notice that sometimes there is exaggeration in the story and the scenario.
5	Some of the shows represent specific issues or treat a specific issue that is generally prevalent.
6	No comment
7	Because reality is different from the realities that these shows present.
8	Some of the shows contain events that have no bearing on our customs or Islam and might cause uproar.
9	Because some of the shows are exaggerated and some of them presents a problem in the negative side in their countries but without a solution or they leave the negative thing that was presented unresolved.
10	We are currently living some of the situations in our lives.

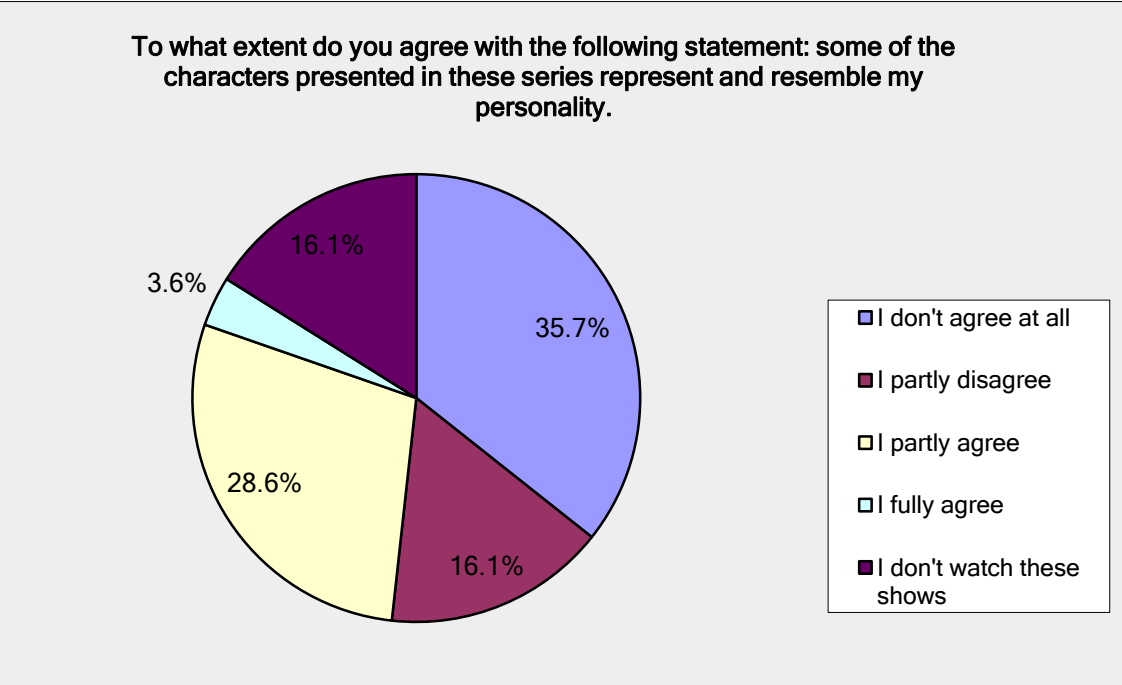
11	I don't find that they represent reality and the stories are strange tower society.
12	They are just about the same.
13	No comment
14	Because it's related to the personality of the individual and his view on these programs. For example some people watch the program to spend time and some others watch it to benefit.
15	I don't believe in the issues which are presented in the shows.
16	Because some of these television shows talk about our Gulf reality including phenomena and problems both negative and positive.
17	I don't watch them. Therefore, I am unable to comment on the content really. If you are asking, why I Don't watch these shows, it is because Arab television doesn't interest me much.
18	Because some of these stories are from fantasy and the story is unrealistic.
19	Some of the shows have a goal and especially from the social aspect. The show treats part of the problems that are facing the familial society and society in general.
20	Some of the things present in the shows are present in reality and some of the things are not true.
21	I don't watch the Gulf Arabic Miniseries.
22	I see that it portrays the community well and society
23	Because some of the episodes reflect affairs that the Arab society is facing and I feel that these issues are in front of me.
24	It's all a fabrication and there is no credibility.
25	Some of the shows are exaggerated and some reflect a segment of society.
26	In these shows there are a lot of mistakes and in general they show a limited class of society, sometimes they focus on a specific dialect and from the dialects present in that country.
27	No comment
28	Will the shows talk about problems and issues of Gulf society in general.

29	The majority of the stories do not represent the Gulf society and the abundant exaggerations bore the spectator.
30	Honestly there is exaggeration in the differentiation between the rich and the poor.
31	These shows are highly exaggerated in showing a specific social issue such as drugs and family problems.
32	I can't judge entirely since I don't belong to and have never lived for long period in the Gulf and because the shows and art in general don't represent the state or the social situations. But we can't generalize, as it's known. However, and through my experience observing some instances, I'll say that the shows reflect a picture of social reality in the Gulf in addition to issues concerning women.
33	They contain a lot of questions relating to the role of women.
34	The shows represent a part of reality but they inflate it and perhaps the poor acting and scenario make me not believe that they represent Gulf reality.
35	I don't enjoy watching Arabic soap operas and drama TV shows.
36	The dramatic plot is exaggerated.
37	The majority of the shows that I watch are historical and for that reason they don't reflect our current era.
38	There are a lot of things from our society's reality that these shows reflect.
39	The series are comprised of the story from the imagination of the author which means that that imagination is continually present in the events of the series and for that reason, the percentage of realism isn't complete. The characters in the story might be 100% real but you cannot avoid seeing a lot of exaggerations in the characters so that they correspond to the events in the scenario of the work.
40	Honestly, the answer is I don't know but I didn't see that as a choice.
41	Because they reflect a reality that someone else might be living.

42	No comment
43	The majority of the writers take a specific event and it has to be as awful as possible and maybe it happened to someone in society. But then they take it and characterize it as though it's something common in Gulf society and that's wrong.
44	Because the television series deals with special family problems and it doesn't deal with anything else. And there might be in the way that they treat the issue a lot of exaggeration.
45	Because it's from the imagination.
46	The unfolding of events is usually situations of the reality that we live however there are a lot of exaggerations that go on also.
47	Not everything that the writer writes is true. Sometimes he might depend on exaggerating in order to get the attention of the viewer and in order to increase the audience numbers.
48	Social and religious boundaries prohibit these shows from reflecting reality.
49	No comment
50	Exaggerating in dealing with social issues and concentrating on bizarre cases in society and giving attention to them is all about causing suspense.
51	The general presentation for some of these new television series has become similar and they don't talk about essential social issues, rather secondary ones and they are driven by a repetitive nature.
52	In general, I feel as though the Gulf Arabic television series discuss important issues that touch our Gulf society in a direct way. However the direction is usually poor and the dramatic text is exaggerated in a way that the viewer forgets the main issue. And that leads to not allowing the main point from the series get across.
53	Some of the issues that the series treat are abnormal to society or they represent a very small segment. But they show them as though they represent a larger segment of society. The exaggeration and some of the scenes don't reflect our norms and customs or the society that is represented. Most of the tragedies and the sad scenes are there to evoke emotion from the viewer and that affects him negatively and makes

	him look at what's around him with pessimism.
54	Because they might reflect reality.
55	Because of the stories are inspired from the environment of the author.
56	Because these shows are unrealistic.

19. To what extent do you agree with the following statement: some of the characters presented in these series represent and resemble my personality.		
Answer Options	Response Percent	Response Count
I don't agree at all	35.7%	20
I partly disagree	16.1%	9
I partly agree	28.6%	16
I fully agree	3.6%	2
I don't watch these shows	16.1%	9
<i>answered question</i>		56
<i>skipped question</i>		0



20. Please explain the reason your answer to question 19 above.	
Answer Options: Open Ended	Response Count
	56
<i>answered question</i>	56
<i>skipped question</i>	0

Respondent Number	Response text
1	I am from a western background and because of that my culture and my point of view are not those of the Gulf. However I understand and I relate to the feelings that are acted out in the characters presented.
2	Because most of the programs cover more than one character in so there is bound to be one character that resembles me and that draws me to watch the show.
3	No Comment
4	My story might be occasionally embodied in terms of the oppression and the love that I've lived. In the way that things are dealt with, I find that resembles my personality.
5	Sometimes I find that some of the personalities are close to my personality.
6	No Comment
7	Because I've never found a personality that resembles my personality.
8	The characters in the television series are either idealized to a very high level or horrible in a big way. There is no in between.
9	The characters of every series are from the fabric of the imagination of the writer but my personality is realistic entirely.
10	We notice a similarity in the personalities of the series with our personalities.
11	I don't enjoy them

12	No similarity.
13	No Comment
14	Because each person has his own style and customs in life.
15	I don't watch them.
16	Because I don't watch the series that much at all. But from what I've watched from the series, I haven't found any character in them that could express me.
17	
18	Because everybody's personality distinguishes him from the next guy.
19	Sometimes some of the ideas resemble some of the personalities in the television series.
20	Each personality is different from the next one.
21	I don't watch Gulf Arabic miniseries.
22	because I'm part of this society and so I feel the characters they portray are part of our everyday life
23	Because I am not Egyptian or from the Gulf.
24	I am unique and no one resembles me.
25	I don't like to watch Gulf Arabic television series because they're negative and so I don't like seeing myself in them.
26	Sometimes the characters reflect the reality of personalities in society and perhaps by happenstance you find a personality that resembles yours in some aspects only.
27	No Comment
28	Some of them but not all.
29	The characters are fake.
30	I think that because I'm Arab and not from the Gulf. Each part from the Arab world is different in its customs and traditions and especially the way you lead your life.
31	I don't feel that any personality in the Gulf Arabic television series resembles me because I am cultured and academic and I'm also religiously observant and I don't have any family problems or moral ones either.

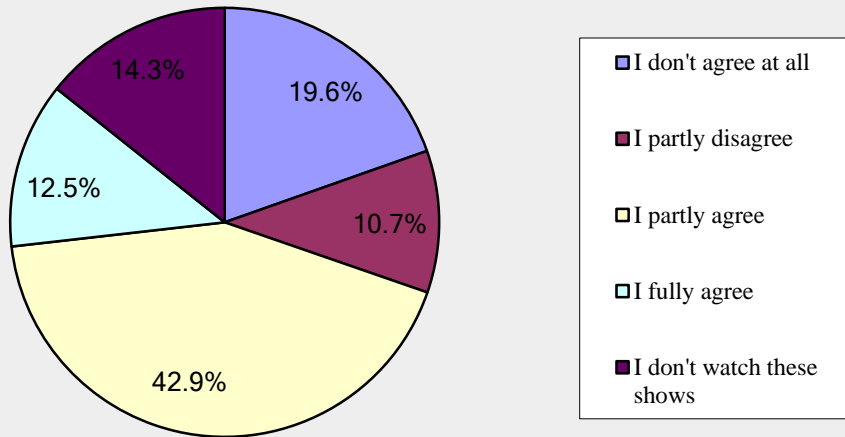
32	We are in a different country and secondly there's a big difference and possibly an essential one between the characters in the television series and my personality and in their construction and development. But I believe that people are the same all over and the path to success or to failure or wrong and right are similar regardless of the place that we belong to.
33	My thinking is different from the Gulf.
34	Because they don't represent me. However, I might find certain resemblances with people that I meet.
35	I don't watch these kind of TV shows
36	Because they represent a segment of society.
37	I don't see any concordance between me and dramatized characters.
38	I see myself and my personal actions in some of the characters sometimes.
39	Like I said in the previous answer.
40	Again, my honest answer is I don't know.
41	Sometimes.
42	No Comment
43	No one can act like me in Gulf Arabic television series because they only show naughty girls.
44	Also because of the way the actors act the parts.
45	This is the truth.
46	The mode of life in the Gulf forces people to resemble one another sometimes. For that reason, I don't find it weird to see some characters that are similar to me or to one of my friends.
47	Rarely do the television series paint the picture of a girl who is religiously observant.
48	No Comment
49	N/A
50	Because the majority of the characters in these television series are exaggerated in you might find that they aren't true to themselves.
51	They don't resemble our personalities. The only resemble certain events. Especially the series that were done by the writer Wedad Al-Kuwary.

52	I would pray to God if they resembled me or represented me. The Gulf Arabic television series really bug me but I watch them to see to what new lows they've sunk.
53	Because they represent characters in reality even if the portrayals are occasionally tainted by paradoxes and exaggerations.
54	Because I've never seen what resembles me.
55	Most of the stories are inspired by the environment surrounding the author.
56	Because I am not Gulfy.

21. To what extent do you agree with the following statement: Some of the characters presented in these series represent some of my friends and have similarities with their personalities.

Answer Options	Response Percent	Response Count
I don't agree at all	19.6%	11
I partly disagree	10.7%	6
I partly agree	42.9%	24
I fully agree	12.5%	7
I don't watch these shows	14.3%	8
<i>answered question</i>		56
<i>skipped question</i>		0

To what extent do you agree with the following statement: Some of the characters presented in these series represent some of my friends and have similarities with their personalities.



22. Explain the reason for your answer to question 21 above.	
Answer Options: Open Ended	Response Count
	56
<i>answered question</i>	56
<i>skipped question</i>	0

Respondent Number	Response Text
1	I have friends from the Gulf and I believe that their personalities follow the examples present in the television series to a certain extent. Like any culture where mass media play a role in cultural norms.
2	We notice that friends wherever they might be adopt the same characteristics. Some of them are good or greedy or unfaithful or jealous or whatever. And for that reason there has to be a similarity between certain personalities.
3	No Comment
4	Sometimes they are similar.
5	Sometimes there is a similarity in the way they speak. And their expressions and how they laugh remind me of one of my friends.
6	No Comment
7	Because of their being influenced by these characters.
8	For the same reason I mentioned earlier.
9	They don't represent them at all but they might be similar in certain aspects or characteristics of the nature of some of those around me but it's a small percentage.
10	They resemble them sometimes.
11	I don't know.
12	The same style and actions as some of my friends.
13	No Comment

14	For the same reason I mentioned earlier.
15	No Comment
16	Because there are a lot of characters in a single television series. And there have to be certain characters that have characteristics of my friends.
17	I don't watch them. Therefore, I am unable to comment on the content really. If you are asking, why I Don't watch these shows, it is because Arab television doesn't interest me much.
18	There is no answer.
19	In a way that the ideas are similar will and personality traits and even the verbal expressions sometimes.
20	Each personality is different from the next.
21	I don't watch Gulf Arabic television series.
22	Most of my friends are khaleeji so this shows a part of their lives.
23	Because these series are much dramatized. Go to sleep
24	I have friends that are silly and superficial. Go to sleep
25	Some of the characters might be similar to some people.
26	Sometimes the personalities reflect the reality of people in society and perhaps by accident you find a personality which resembles your personality or the personality of one of your friends in certain aspects only.
27	No Comment
28	Sometimes my friends resemble the characters in the television show.
29	Sometimes
30	As I said before, I am Arab but not from the Gulf and since I live in an environment that's a little bit different I feel that the nature of my friends is different.
31	Normally my friends are cultured and religiously observant and they don't have the types of social problems like the ones that are present in the Gulf Arabic television series.
32	The same as my answer before I believe. But in the end those personalities are present in our lives whether it's in the Gulf as a return to the characterization of reality or anywhere else.

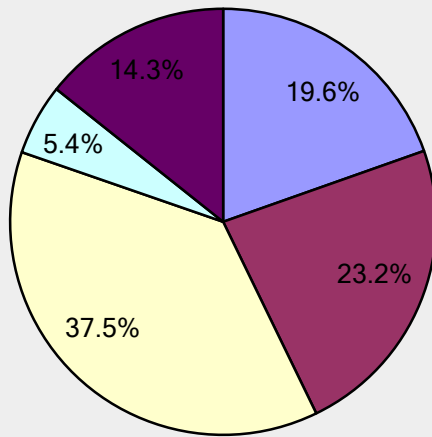
33	My friends are not from the Gulf.
34	I can find similar aspects with people I've met.
35	I don't watch these kind of TV shows
36	Because they represent a part of society.
37	In all honesty they don't match up. Because the majority of the personalities are dramatized and distant from reality.
38	Some of the characters in these television shows do things that my friends do.
39	I saw it before.
40	Again my honest answer is I don't know.
41	Sometimes.
42	No Comment
43	The same answer as question 20
44	I agree because in some of the characters I can see from them their personalities similarities like the funny person or the curious person and that's reflected in my friends since there is the curious person and the funny person among them.
45	No true
46	The style of life in the Gulf forces people to be similar in some instances and for that reason I don't think it's strange that there are characters similar to one of my friends.
47	Because of the diversity of the characters in the television series this increases the possibility to apply them to personalities in reality.
48	No Comment
49	N/A
50	Because I live in a conservative society and I don't find the characters of the television series influence the realm that I live in.
51	They might be similar but it's super rare.

52	Personally I feel as though the Gulf Arabic television series are highly exaggerated in their depiction of reality. Even if the story is inspired by reality, the majority of the time what happens is exaggeration in the portrayal of the character. For example you can have someone believe all someone I deal.
53	Because they represent personalities in reality even if it is a bit tainted by paradoxes and exaggerations occasionally.
54	A big difference.
55	Most of the stories are inspired from the environment that surrounds the author.
56	Because my friends are such bitches.

23. To what extent do you agree with the following statement: Some of the characters presented in these series represent some of the members of my family and have similarities with their personalities.

Answer Options	Response Percent	Response Count
I don't agree at all	19.6%	11
I partly disagree	23.2%	13
I partly agree	37.5%	21
I fully agree	5.4%	3
I don't watch these shows	14.3%	8
<i>answered question</i>		56
<i>skipped question</i>		0

To what extent do you agree with the following statement: Some of the characters presented in these series represent some of the members of my family and have similarities with their personalities.



- I don't agree at all
- I partly disagree
- I partly agree
- I fully agree
- I don't watch these shows

24. Explain the reason for your answer to question 23 above.	
Answer Options: Open Ended	Response Count
	45
<i>answered question</i>	45
<i>skipped question</i>	11

Respondent Number	Response Text
1	Some of the men characters have a liking to grandparents and the older members of my family. But, I don't think that there is a comparison between the characters presented in the Gulf television series and the younger members of my family.
2	There may be similar personalities.
3	No comment
4	They might embody only a part of his personality such as a conservative family with the Gulf background but that's it.
5	No comment
6	Because of the amount that I watch them.
7	As far as I'm concerned, there is no family like mine.
8	They resemble them sometimes.
9	I don't know.
10	No comment
11	For the same reason I mentioned earlier.
12	No comment
13	The majority of the Gulf television series, even if not all of them, talks about families and embody them in more than just an acting format. That's why there has to be some resemblance between those families and our real families.
14	Because from child rearing standpoint it's possible.

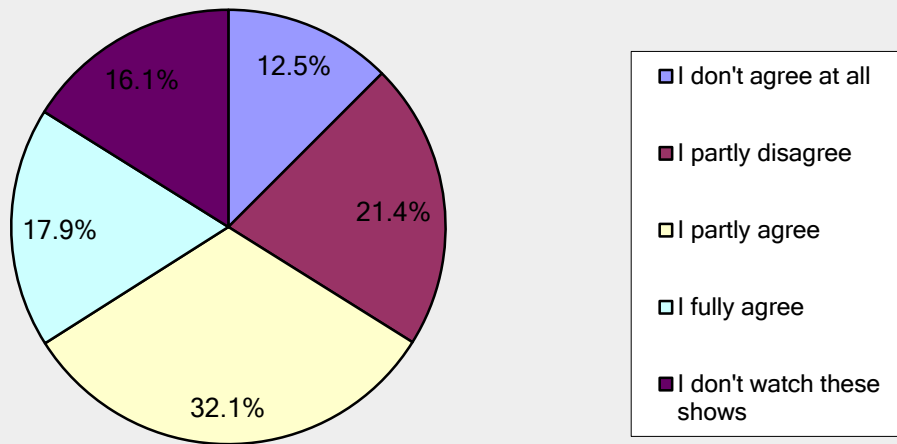
15	As far as the resemblance to ideas and personal attributes, even the verbal expressions sometimes.
16	Each personality is different from the next.
17	Because my family was raised in an Arabic household so there's a few similarities sometimes
18	Not sure. It's possible. I don't watch them.
19	Sometimes the characters reflect the reality of personalities in society and perhaps by happenstance you find a personality which resembles yours or one in your family in certain aspects only.
20	No comment
21	Some of them but not all.
22	Sometimes
23	I used to feel that some of the television series which would portray the middle class or the lower class in society had a little bit of resemblance with members of my family. (Like my family which includes my paternal and material uncles, etc.)
24	I feel as though the members of my family are much better than the characters in Gulf Arabic television series.
25	My family doesn't treat its members the way other Gulf families treat theirs for example. But like I said people are people.
26	A different family
27	I might find similarities to people that I've met.
28	I don't watch these kind of TV shows
29	Because they represent a segment of society.
30	The answer as before.
31	Again, my honest answer is that I don't know and that's how the rest of my answers will be for the remaining questions in this survey.
32	Sometimes
33	No comment
34	Same answer as question 20

35	I'm repeating my answer, some of the personalities in the family might resemble members of my family and how they deal with situations.
36	No comment
37	Like before.
38	No comment
39	N/A
40	The same reason.
41	Yes there is some similarity in very few matters. Go to sleep
42	Same as my answer for question 23
43	Because they represent personalities in reality even if that might be tainted by paradoxes and exaggeration sometimes.
44	Difference
45	The same reason.

25. To what extent do you agree with the following statement: The male characters in these television shows enjoy more influence over the members of the family than female characters do.

Answer Options	Response Percent	Response Count
I don't agree at all	12.5%	7
I partly disagree	21.4%	12
I partly agree	32.1%	18
I fully agree	17.9%	10
I don't watch these shows	16.1%	9
<i>answered question</i>		56
<i>skipped question</i>		0

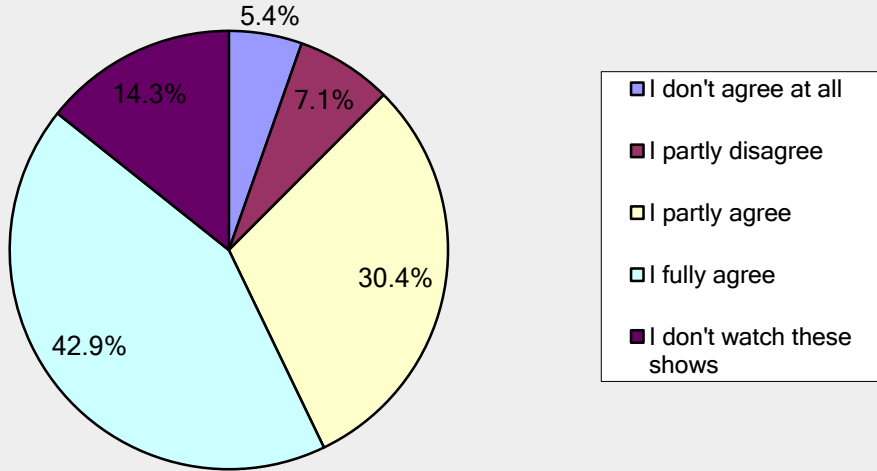
To what extent do you agree with the following statement: The male characters in these television shows enjoy more influence over the members of the family than female characters do.



26. In Gulf Arabic television series we see that the question of image - for example weight, body, and clothing – is more important for female characters than it is for male characters.

Answer Options	Response Percent	Response Count
I don't agree at all	5.4%	3
I partly disagree	7.1%	4
I partly agree	30.4%	17
I fully agree	42.9%	24
I don't watch these shows	14.3%	8
<i>answered question</i>		56
<i>skipped question</i>		0

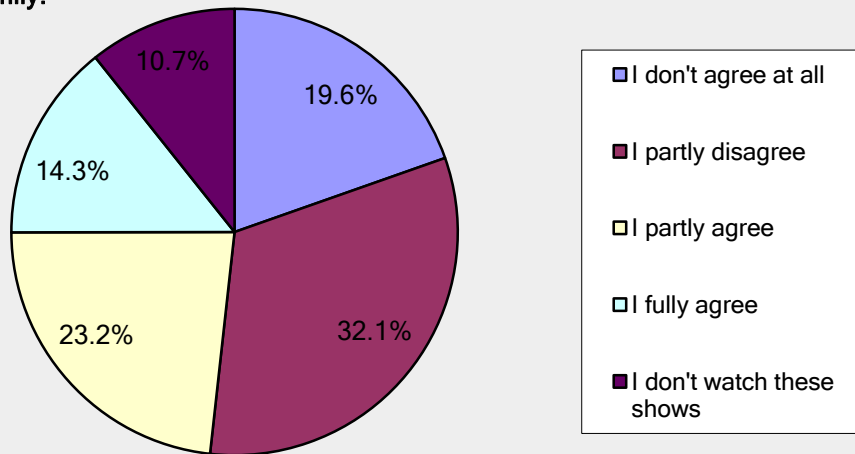
In Gulf Arabic television series we see that the question of image - for example, weight, body, and clothing - is more important for female characters than it is for male characters.



27. To what extent do you agree with the following statement: in Gulf Arabic television series the women stay at home and do not work whereas men work and bear the responsibility of the expenses for the household and family.

Answer Options	Response Percent	Response Count
I don't agree at all	19.6%	11
I partly disagree	32.1%	18
I partly agree	23.2%	13
I fully agree	14.3%	8
I don't watch these shows	10.7%	6
<i>answered question</i>		56
<i>skipped question</i>		0

To what extent do you agree with the following statement: in Gulf Arabic television series the women stay at home and do not work whereas men work and bear the responsibility of the expenses for the household and family.



28. What do you understand when you hear the expression "a cherished and honored" woman in Gulf Arabic television series?	
Answer Options: Open Ended	Response Count
	56
<i>answered question</i>	56
<i>skipped question</i>	0

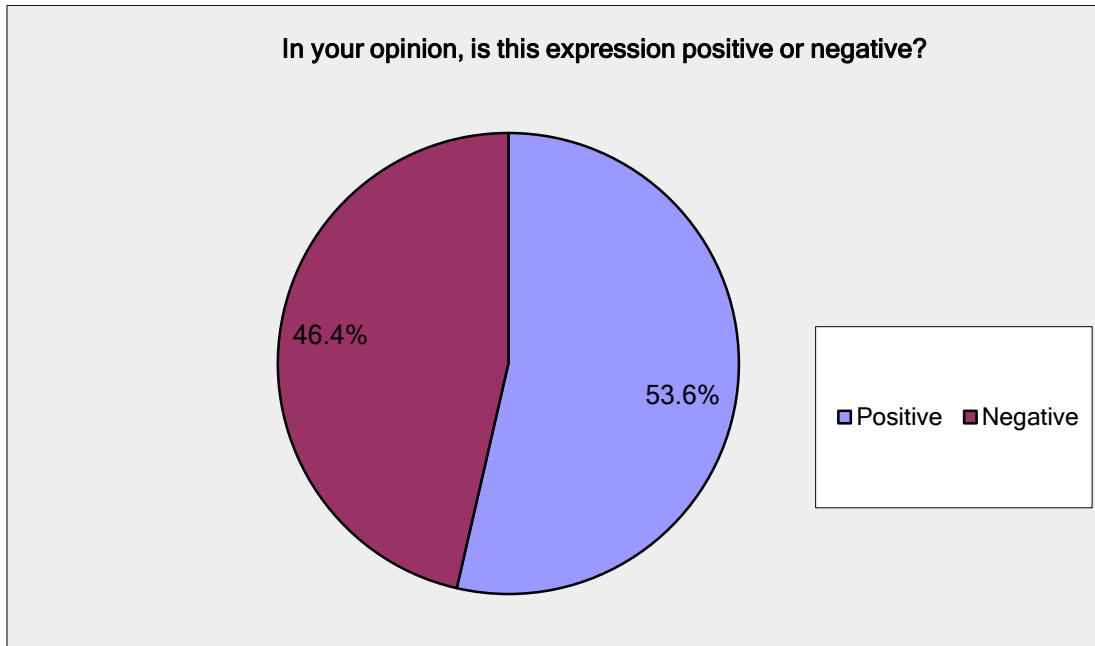
Respondent Number	Response Text
1	Honestly I've never heard this expression before or at the very least I didn't notice it but I imagine its use might be an effort to influence a woman via praising her honor.
2	And honored and cherished woman is like a queen in her house and no one mistreats her or steps up to her and no one can insult her outside of the house and especially in it.
3	No comment
4	This means that she's living a good and relaxed life without any concerns or stresses as far as what's on her mind.
5	She is responsible for herself and is with her family and she doesn't let anyone humiliate her or insult her and she lives a real relaxed life.
6	No comment
7	She is free and doesn't have to work.
8	She is respected by the male counterpart who appreciates her opinions and provides for her a living and security.
9	Honestly, cherished means the matriarch of the family who has all of the comfort and carefree support provided to her.
10	That she has value in society.
11	I don't know.
12	Meaning she is the matron of the house.
13	Meaning she is only concerned with the household.
14	Meaning she is the matron of the house.

15	A cherished and honored woman at home or in the workplace.
16	I imagine the woman about whom this is said does not work and has no social contact when considering professional relationships that might be between employees because this expression is said about women who work if they want to because they don't need to.
17	A woman who is spoiled and doesn't work. The phrase also reflects the misogynistic way of how society perceives a woman's happiness. If she is provided for, then she should be happy
18	That the woman has been honored by God to raise children and lives in her house like a princess.
19	It's about the rank and always is said when women stay at home and don't work and there someone who provides for them and treats them excellently and with dignity.
20	That everything she needs is provided for.
21	I understand that it's a woman of high rank who can demand respect from others including her husband who values her and cherishes her position because of her intelligence and her ability to maintain that position.
22	she is someone with a secured future and well respected
23	Basically a woman that sits at home far away from the gaze of other men respected by the men in her family and lives off them because she doesn't need to work. Has a maid and a driver
24	A woman who stays at home and doesn't do anything who has at least two servants.
25	A woman that stays home and raises her children and has lots of servants and money.
26	She stays at her home to fulfill her great duties in raising the children to be the future generation.
27	No comment
28	The thing that she wants constant without any headache.
29	For family trust her and leave nothing to be desired.
30	In my opinion this expression justifies men having authority over women and that women are something that men own and something that must be taken care of and it's not necessary for her to have her own being because there is a man that cherishes her and honors her.
31	That she's a married woman and her husband loves her and provides to all of her demands and she doesn't work because she's the daughter of a rich man.

32	That she is a woman that gets her way and everything that she wants and she's the Queen and her palace. But she is not an ideal successful woman in her job or very accomplished for herself. And she's happy and her relationships with both her husband and her children.
33	She is not employed and lives like a queen.
34	That she's stuck at home and makes no contribution to building society.
35	Women are more empowered and independent now, especially in UAE. I always believe that women should always be independent, in every stage of lives.
36	Will the authority of men over women and it's a narrative that men use.
37	Will that she doesn't need anyone in her daily life aside from her family.
38	That she is obligated to stay at home without working meanwhile the father is responsible for all family expenses.
39	It means that Gulf society and thanks to God value women highly.
40	I'm sure there is a meaning I don't get.
41	That the woman doesn't work and that's because of all of the money her husband and father have.
42	A woman sitting at home doing nothing.
43	That she has no need to work because in her house she is honored and cherished - meaning that all of her demands are met.
44	Meaning that the woman doesn't work in that she stays at home and she has a lot of servants.
45	No comment
46	The house, servants, money, and marital satisfaction.
47	She's important to her husband.
48	No comment
49	That they put her on a pedestal ore than necessary.
50	That she has all her rights.
51	It means that she might not like insults or being ignored by her husband or fiancée.
52	She doesn't work at her husband's rich and provides for her everything that she needs and more.

53	She doesn't need anyone to defend her and she is taken care of.
54	That she is honored in her home.
55	That she is highly valued and all of her needs and requests are met.
56	That she does not work outside of the house and she has no concerns aside from her family.

29. In your opinion, is this expression positive or negative?		
Answer Options	Response Percent	Response Count
Positive	53.6%	30
Negative	46.4%	26
<i>answered question</i>		56
<i>skipped question</i>		0



30. In Gulf Arabic television series, we often hear the following expression: 'He is a man who fears God'' Why is this expression used?

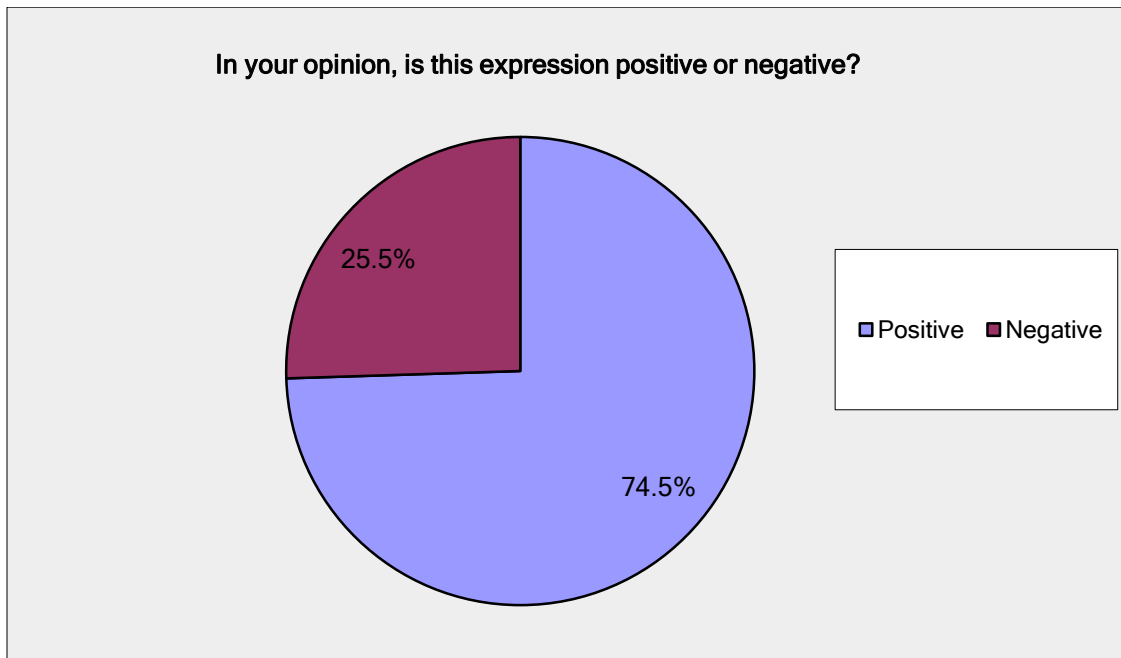
Answer Options: Open Ended	Response Count
	56
<i>answered question</i>	56
<i>skipped question</i>	0

Respondent Number	Response Text
1	To say that the man is religious and that he has an implacable faith.
2	Meaning that what makes a man is not how big his muscles are but how big his brain is.
3	No comment
4	He who fears God has God on his side and he has a heart and conscience.
5	To be put at ease and to trust someone.
6	No comment
7	From the sever modesty.
8	To mitigate any doubts about the man having done something wrong
9	That he fears God, and it's associated with his masculinity and not just his gender.
10	To reaffirm devotion to God
11	I don't know
12	He can make no mistakes and won't dishonor his family.
13	No comment
14	When there is a strong faith in God.

15	I don't know.
16	This expression is said if someone wants to know about the nature of a man they might have a relationship with be it professional or personal.
17	To describe someone with high morals
18	When angry.
19	Meaning he protects divine rights and is fearful of him in all matters.
20	When talking about a man with good morals.
21	This expression is said when measuring the extent of his dedication to the values of justice and self-discipline. Although this expression evokes the idea of the 'fear of God', that's a figure of speech.
22	To insinuate someone who will think of god before doing something. it means respect others
23	Basically it's said in order to justify a man's actions or to show him a decent man. He's a god fearing so obviously he won't do something haram or illegal
24	That he has a conscience.
25	To strengthen the principle of faith.
26	To strengthen societal values like the fear of God which push you to play a positive role in society.
27	No comment
28	Someone who fears God and doesn't sin.
29	A man who doesn't wrong people.
30	A religious man with high morals.
31	It's said about a man who doesn't wrong anyone or is a religious person who follows his religious teachings.
32	It might be to refer to a man who maintains rights and performs the duties of faith.
33	It's a stupid expression that doesn't mean anything.
34	To justify the overstepping of boundaries that any might do.
35	to perhaps indicate he's not a sinner

36	To reaffirm the principle of justice in issues and in the observance of divine judgments.
37	The fear of God is an important standard for morals in the local culture. Religious people, for example the person that fears God, are distant from a lot of moral issues like financial corruption or drinking and debauchery, etc. So this expression means in my opinion an average man and not an extremist.
38	It's comprised of a word that reveals the hypocrisy of our societies in thinking that a man can do what he wants because he knows what he's doing and the opposite for women because she's ignorant and doesn't know what's in her best interest.
39	Meaning the guy is level-headed.
40	It describes a good man who doesn't sin.
41	A highly religious and conservative man
42	Religious man
43	It's said to describe a moral man who doesn't mess with shenanigans
44	A devoted and pious man.
45	Because he doesn't really fear God otherwise it wouldn't be an expression in the first place.
46	Because it reflects the virtues of that man and that he's pious.
47	It means a man who doesn't wrong his family especially his wife.
48	No comment
49	Because they overstate the role of men in every which way.
50	From their perspective, this expression is said about a conservative man. In my opinion it's wrong and it's something not originally in our society because everybody is afraid of God. And it's more correct to say that the man is either practicing or conservative.
51	When he goes to propose to a girl and they ask about him that's the answer.
52	A straight-edged man in terms of his religion even if it's just for appearances.
53	He's religious.
54	Because in society we started to fear what's shameful more than what's sinful.
55	To introduce someone who prays and fasts and knows the confines of his religion.
56	Because being afraid of God is a good thing.

31. In your opinion, is this expression positive or negative?		
Answer Options	Response Percent	Response Count
Positive	74.5%	41
Negative	25.5%	14
<i>answered question</i>		55
<i>skipped question</i>		1



32. In Gulf Arabic television series, we often hear the following expression: 'He who is not afraid of God, is feared for.' Why is this expression used?

Answer Options: Open Ended	Response Count
	56
<i>answered question</i>	56
<i>skipped question</i>	0

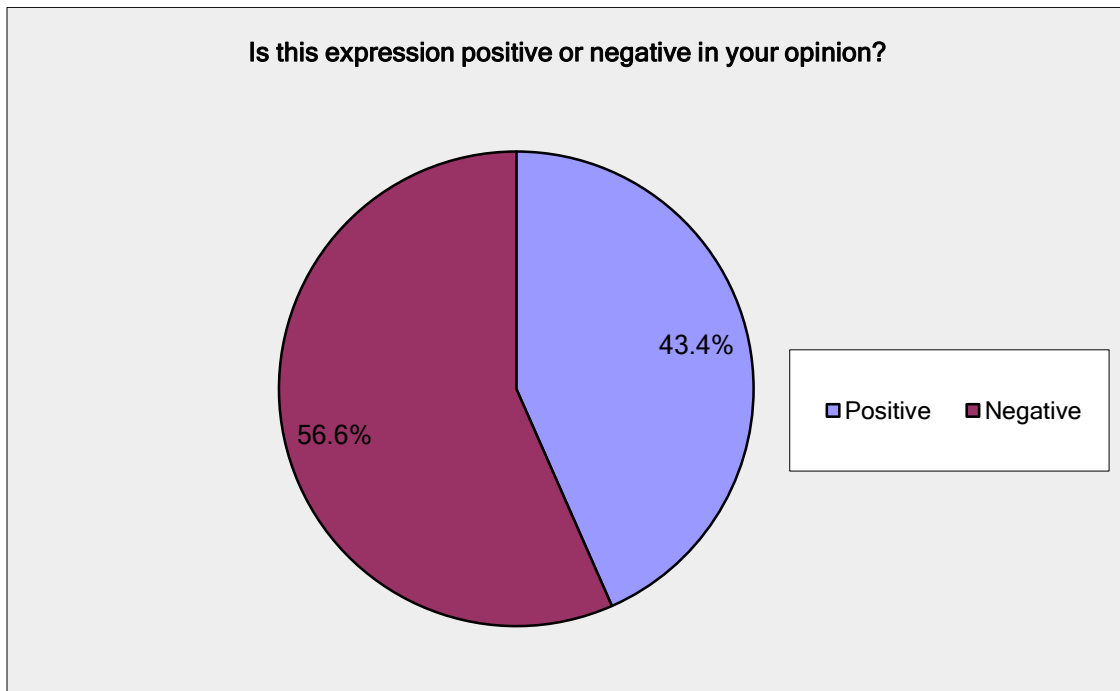
Respondent Number	Response text
1	In order to evoke a sense of religiosity that no real believers can ever be without.
2	Because people believe they are being watched and the saying warns them about their actions and this is how a Muslim is when he believes in God.
3	No comment
4	Because he who does not fear God causes all sorts of problems.
5	It means that he who does not fear God has no conscience and is capable of doing anything.
6	No comment
7	Because he's not Muslim in reality.
8	To clarify the relationship as well as the importance of piety to God.
9	Because it is easy to sin and do things such as drugs and other bad deeds.
10	It's for people that are morally loose.
11	I don't know
12	He isn't concerned with anyone and always makes trouble.
13	There's something about it that means a bit of an oppression and severity and tyranny and that he does everything without shedding a tear.

14	A liar doesn't deserve(unintelligible)
15	Because of his weak faith in God he can lead his friends into destruction.
16	This expression is said if there's a bad person who doesn't take God into account as seeing everything that he does and that he will punish him because of what he's done either in this world or the next.
17	Society looks at people who are religious and who fear God as people with high morals. The sense of being watched i.e. watched by God, creates a consciousness in a human being that forces them to abide by religious laws even when alone. Those who abide by those laws subconsciously do it because of their fear of a higher power "God," who "controls" their afterlife destiny, "hell" or "heaven."
18	This is expression is said when someone gets upset and loses control of themselves.
19	He who does not observe the commandments of God will do bad things and will behave in a bad way that is unacceptable both rationally and spiritually.
20	This is used to describe a person who is reckless or has bad morals.
21	This expression that I earlier translated as someone with no values, means that the person who doesn't fear God needs to be feared for because he's going to get into trouble with what he does.
22	to say that someone is harmful
23	The most important thing in khaleeji and Arabic culture based on religious principles is for a person to be god fearing, because that will stop your conscious from doing anything wrong. If you so not fear god then you have no morals and principles and ate capable of doing anything.
24	I don't know
25	First time I'm hearing it
26	Not having any morals leads a person down the wrong path or to behave in a manner that is outside of the traditions of society and the boundaries of religion.
27	No comment
28	I haven't heard it before

29	I don't know
30	It means that the person that doesn't fear God and the punishment of the next life is a bad person and it's certain that he will eventually get his punishment someday in the future.
31	It's said about a person who is not religious and it's also said about a heedless person that doesn't observe any values or about an oppressive person.
32	It's a reference to the moral and religious boundary which remains the most worthy one compared to any other since there are people who can be influenced and led astray to violate the legal limit.
33	I don't know
34	It should be that you're afraid of him not for him.
35	We pity those who sin.
36	It means oppression and heartbreak.
37	I've never heard this expression in the television series but I understand it. So when there is no fear of God in means you can't differentiate between what is a sin and what is not. And normally this expression is said about someone who's licentious or into the nightlife or drinking etc. Religion as far as I'm concerned, and to quote the expression, it prohibits people from having these feelings.
38	A person whose actions are influenced by religion is trustworthy which is the opposite of a person whose actions are influenced by self-interest and not by religion.
39	I haven't heard it before
40	?
41	I haven't heard it
42	No comment
43	I don't know. I've never heard it in the shows before.
44	It means the person that might try to contend for greatness against God so he might understand anything.
45	Lack of religion

46	To be afraid of him I think and not for him because he does anything without thinking about the result in this world or the next.
47	Because religion encourages people to be upstanding and just in all matters.
48	No comment
49	Because it's the truth
50	I don't know
51	I don't hear it much in the television series and I don't agree.
52	My whole life I've never heard this expression. But I expect they mean he who doesn't observe God in his work might commit evil deeds.
53	I don't know
54	He who doesn't fear God will be lost.
55	To show that the person is occasionally not religiously observant.
56	The same reason as above

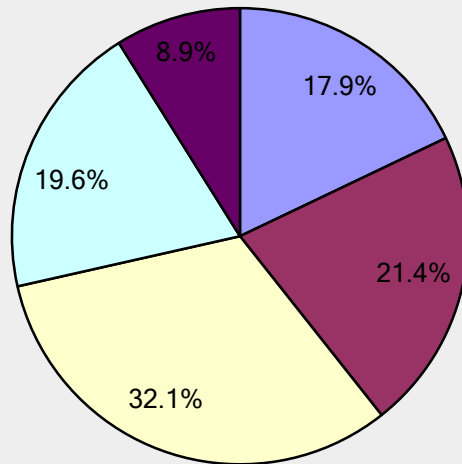
33. Is this expression positive or negative in your opinion?		
Answer Options	Response Percent	Response Count
Positive	43.4%	23
Negative	56.6%	30
<i>answered question</i>		53
<i>skipped question</i>		3



34. To what extent do you agree with the following statement: these TV series present lessons to the viewers?

Answer Options	Response Percent	Response Count
I don't agree at all	17.9%	10
I partly disagree	21.4%	12
I partly agree	32.1%	18
I fully agree	19.6%	11
I don't watch these shows	8.9%	5
<i>answered question</i>		56
<i>skipped question</i>		0

To what extent do you agree with the following statement: these TV series present lessons to the viewers.



- I don't agree at all
- I partly disagree
- I partly agree
- I fully agree
- I don't watch these shows

35. If you believe that these television shows present lessons then in your opinion, what types of lessons are they?	
Answer Options: Open Ended	Response Count
	56
<i>answered question</i>	56
<i>skipped question</i>	0

Respondent Number	Response Text
1	The lessons which are present in the Gulf Arabic television series contain multiple aspects of the cultural psyche and general instructions on how to interact with people from the culture if you want to do that in a successful way.
2	To change behaviors from bad to good.
3	No comment
4	They're good and we hope for me creativity.
5	Ways for interacting with different types of personalities and ways for interacting with your children and solving marital problems.
6	No comment
7	They waste young people's time.
8	Distancing oneself from having relations with someone of the opposite gender because there can be no good from it and also distance from bad friends.
9	It doesn't mean lessons because there is little from them that encompass actual child-rearing lessons for the generations and society.
10	Lessons about life.
11	I don't know.
12	They provide moral lessons, examples and warnings and they teach lessons.

13	I don't benefit at all from it.
14	About social life.
15	They don't present anything but the insult the entire Gulf Society.
16	Social lessons, religious lessons, cultural lessons, behavioral lessons, etc.
17	I don't watch them. Therefore, I am unable to comment on the content really.
18	Yes some of the television series are actually true stories.
19	Some of the lessons are positive and some of the lessons or negative in all sorts of areas, especially the social one.
20	Lessons about life and how to deal with situations.
21	Lessons about different ways of life. Also the viewer can extract what he is supposed to do in similar situations. Drama comprises the experiences of people and makes it possible for one to understand the options and choices and what they result in in terms of actions and consequences for others. These shows benefit people in their lives because they don't have to actually experience something or make continual mistakes. A smart person is someone who learns from his experiences and a wise person is someone who learns from the mistakes and the good deeds of others. But a stupid person is someone who doesn't learn this or that and so for that reason it's wise to watch the behaviors of dramatic characters and to say 'I wouldn't have done that in this situation based on the what ensued' or you could say 'yes, that's the correct way to handle it' and then you learn and you benefit from these lessons in life.
22	Be good, do good, respect others. It basically teaches youth how to live a good life. it also boldly talks about the issues in the society and allows people to think of them
23	How to treat/ not treat your wife How to deal with homosexuals in an Arabic society Religious facts Etc.
24	Gulf people are superficial, have nothing going on, are materialistic, and put on a lot of appearances.

25	They don't present any lessons rather they reflect the taste of a certain segment of society.
26	Sometimes they present to stories that the majority of it doesn't reflect reality in a correct way or in a logical one.
27	No comment
28	Issues of Gulf society and first and foremost women driving.
29	There are no lessons the majority of the television series don't have a convincing end.
30	Even though these television series don't give you full or honest picture of Gulf society, in my opinion there are some series that reflect reality like the comedy series from Saudi Arabia called What's Gone is Gone - in all of its parts. I learned a lot from it such as the Saudi dialect, traditions and customs, the structure of the Saudi family, the type of corruption and the nature of problems that the Saudi society suffers from.
31	I don't believe that there are any important lessons in these television series.
32	The most salient of them are social lessons and it might be enough the way they shed light on some problems through the lens of 'how to fix them' as well as getting us to purify our intentions.
33	It's all women's work and they just show them screaming and complaining. And their makeup and the plastic surgery.... they are all just miserable!
34	In them you might find some substance but I only watch them to be entertained.
35	I don't think they do.
36	No comment
37	They don't present them.
38	They don't present lessons.
39	The television series bring light to the negative sides of society but they don't treat anything, for that reason they don't offer any lessons to the viewer.
40	I think that they don't try to present any lessons to us.
41	Sometimes

42	No comment
43	They don't present any lessons because most of them suck.
44	We don't watch these series.
45	They don't present them.
46	The series might actually be the experience of real people we have to consider that sometimes.
47	The consequences of actions.
48	(Unintelligible)
49	The shows don't reflect the truth so that means they have no lessons.
50	Unfortunately, right now the majority of these television series don't correspond to reality but in some instances, and this is very rare, you might find in them something beneficial like a family warning for the children to avoid bad friends. And also showing the damage that a bad woman can do when she has to depend on herself.
51	The way that Wedad Al-Kuwary usually tells the story contains lessons and beneficial points. For example avoiding wrongdoing, being modest and helping those who are less fortunate than we are.
52	In the majority of cases, there lies within the show an unclear message. Normally it's related to social problems that are unique to each country for example the drug problem, or the problems of runaway maids in Saudi Arabia or the problems of those who have unclear citizenship status in Kuwait. But like I said before, the bad production makes the viewer not trust the idea that's being put forth in the television show.
53	Good and bad.
54	Social lessons.
55	Morals and manners and the need to respect your elders.
56	Social and moral lessons.

Appendix B

Survey Data

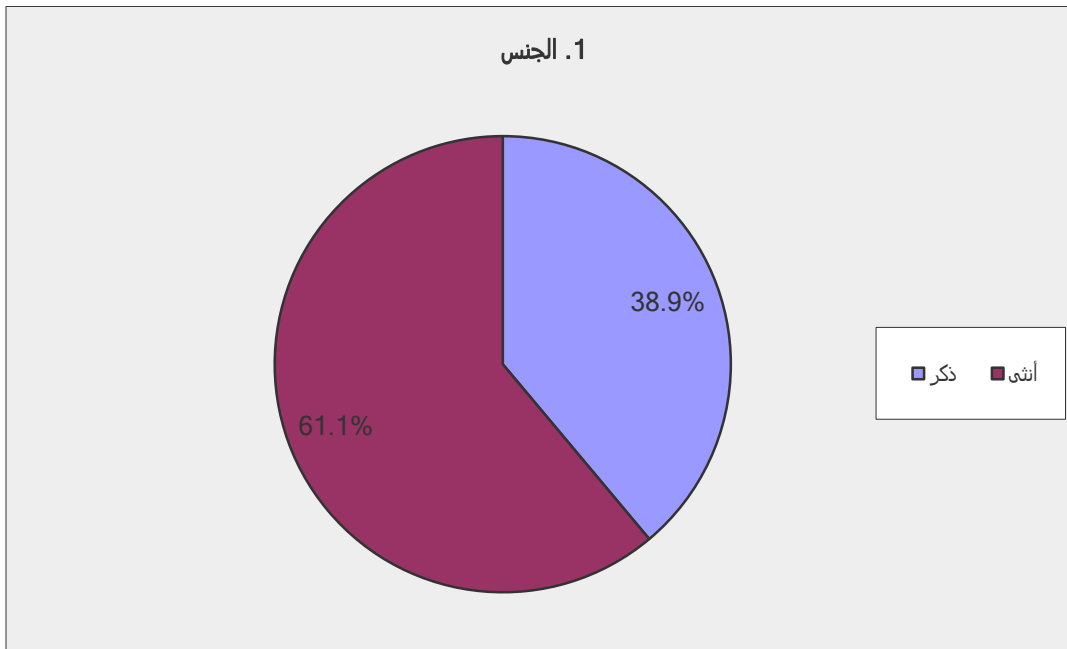
(Original in Arabic)

الملحق ب

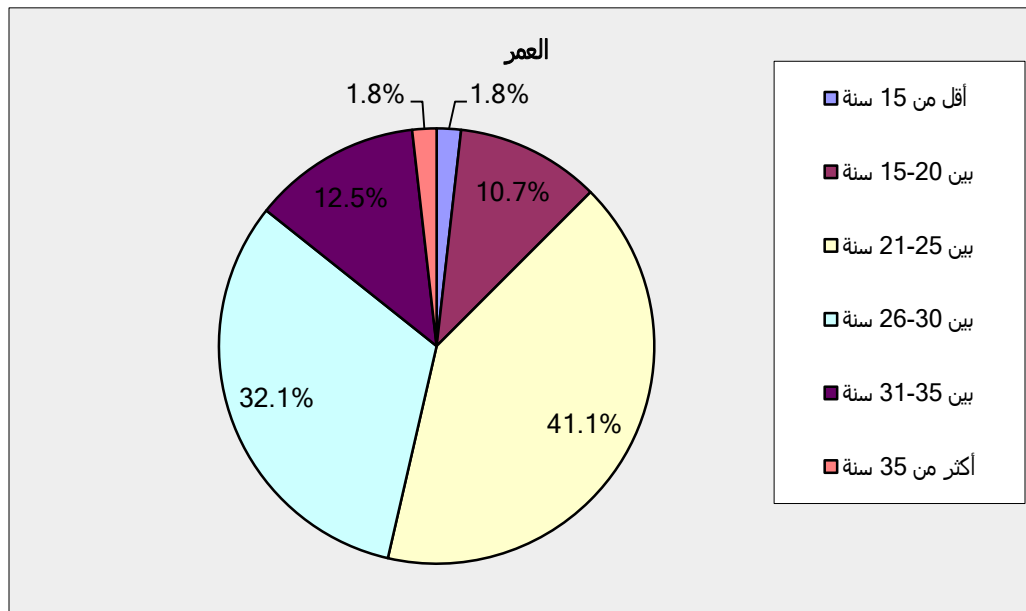
معطيات الاستبيان

المسلسلات الخليجية في شهر رمضان

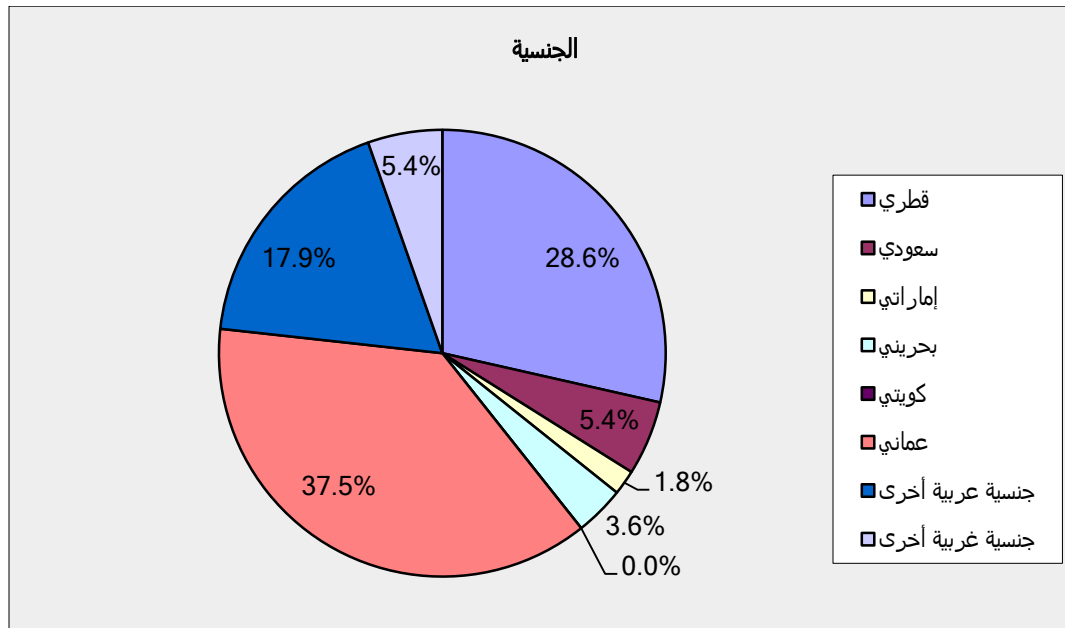
1. الجنس		
Answer Options	Response Percent	Response Count
ذكر	38.9%	21
أنثى	61.1%	33
<i>answered question</i>		54
<i>skipped question</i>		2



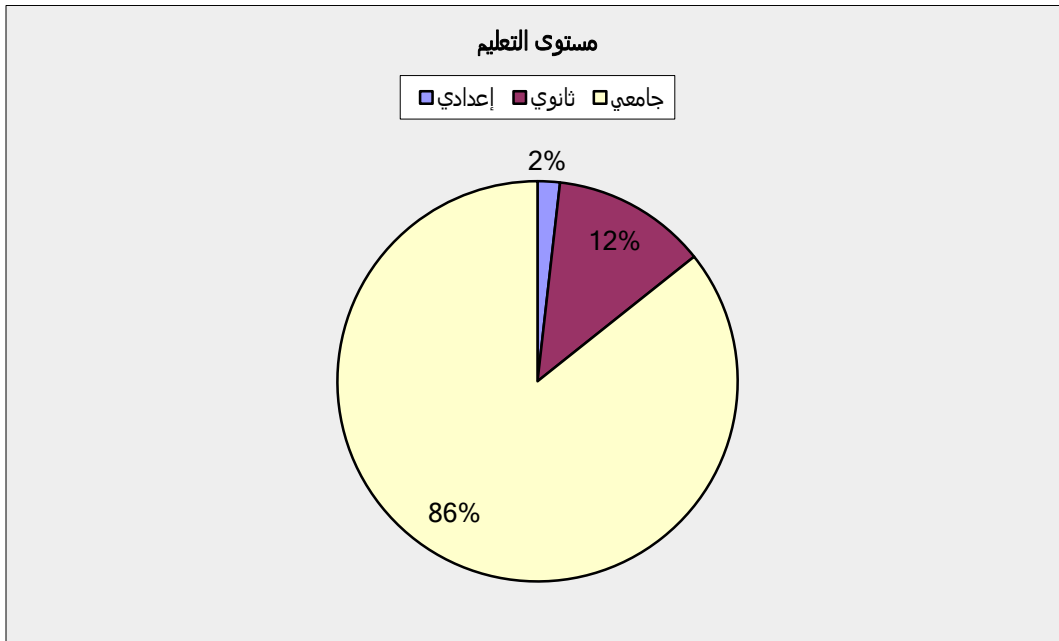
2. العمر		
Answer Options	Response Percent	Response Count
أقل من 15 سنة	1.8%	1
بين 15-20 سنة	10.7%	6
بين 21-25 سنة	41.1%	23
بين 26-30 سنة	32.1%	18
بين 31-35 سنة	12.5%	7
أكثر من 35 سنة	1.8%	1
<i>answered question</i>		56
<i>skipped question</i>		0



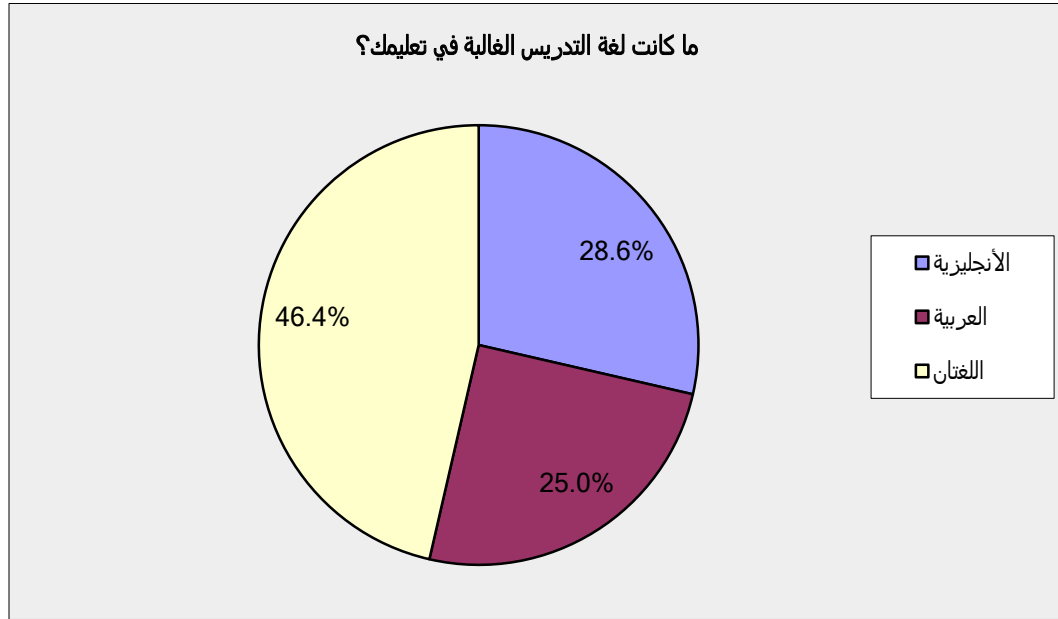
3. الجنسية		
Answer Options	Response Percent	Response Count
قطري	28.6%	16
سعودي	5.4%	3
إماراتي	1.8%	1
بحريني	3.6%	2
كويتي	0.0%	0
عماني	37.5%	21
جنسية عربية أخرى	17.9%	10
جنسية غربية أخرى	5.4%	3
<i>answered question</i>		56
<i>skipped question</i>		0



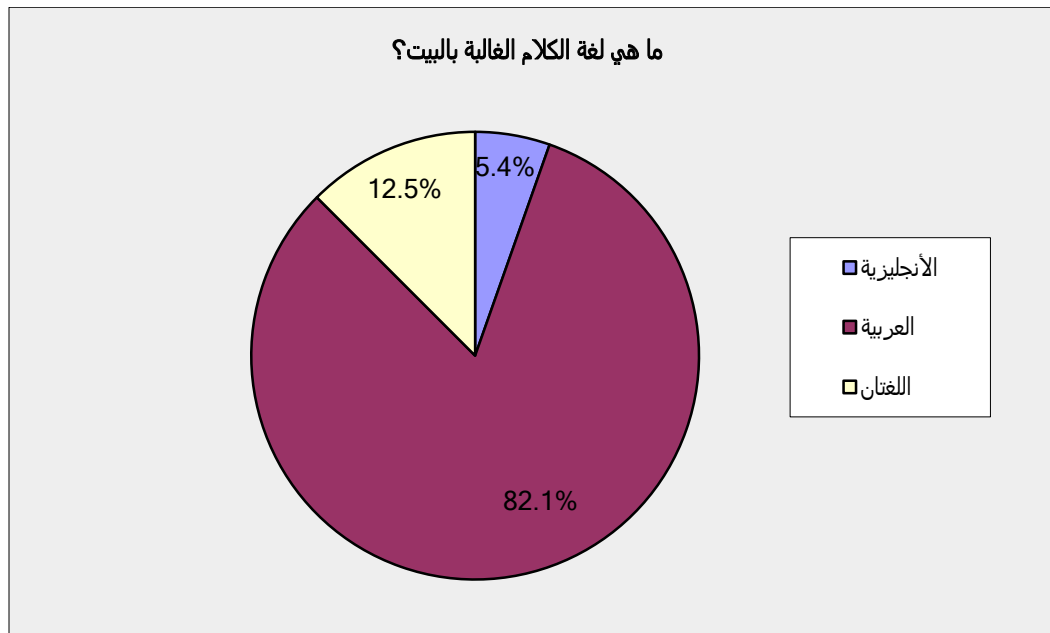
4. مستوى التعليم		
Answer Options	Response Percent	Response Count
إعدادي	1.8%	1
ثانوي	12.5%	7
جامعي	85.7%	48
<i>answered question</i>		56
<i>skipped question</i>		0



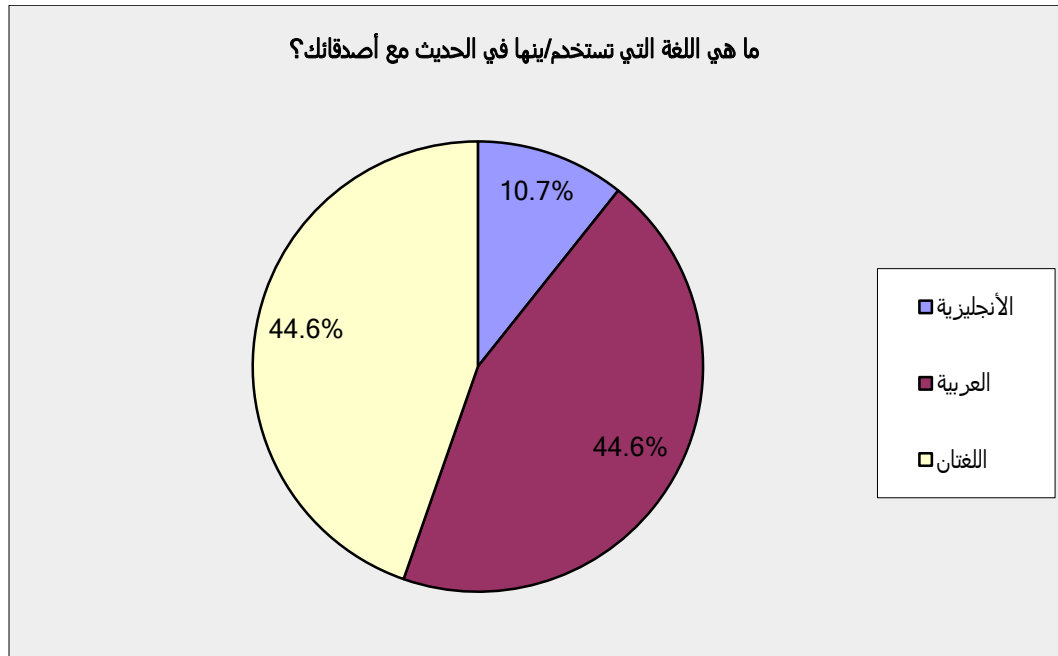
5. ما كانت لغة التدريس الغالبة في تعليمك؟		
Answer Options	Response Percent	Response Count
الإنجليزية	28.6%	16
العربية	25.0%	14
اللغتان	46.4%	26
<i>answered question</i>		56
<i>skipped question</i>		0



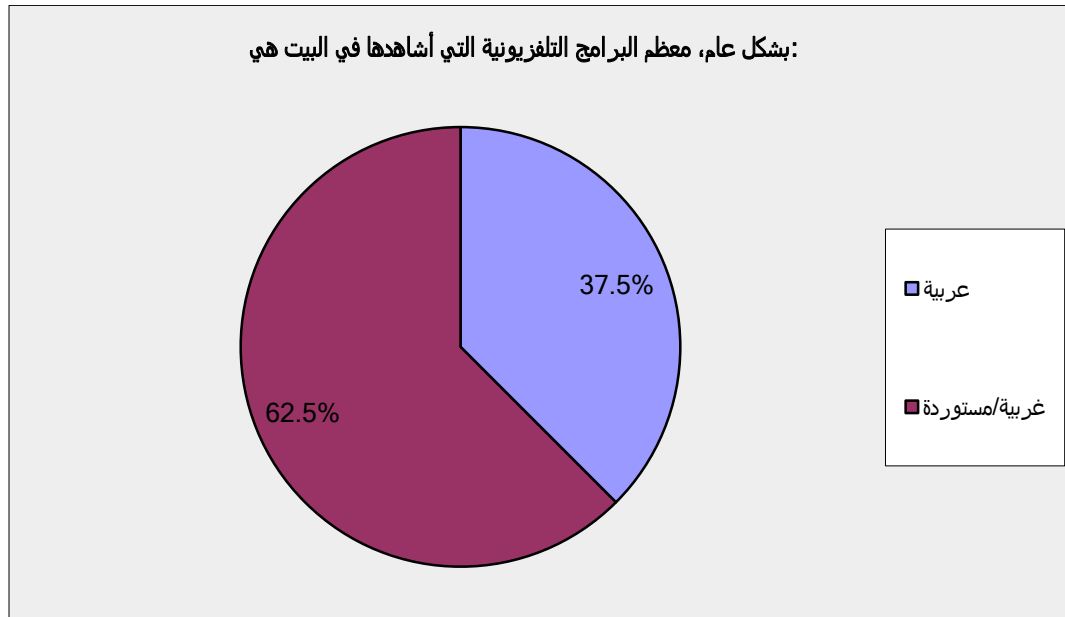
6. ما هي لغة الكلام الغالبة بالبيت؟		
Answer Options	Response Percent	Response Count
الانجليزية	5.4%	3
العربية	82.1%	46
اللغتان	12.5%	7
<i>answered question</i>		56
<i>skipped question</i>		0



7. ما هي اللغة التي تستخدم/ينها في الحديث مع أصدقائك؟		
Answer Options	Response Percent	Response Count
الإنجليزية	10.7%	6
العربية	44.6%	25
اللغتان	44.6%	25
<i>answered question</i>		56
<i>skipped question</i>		0



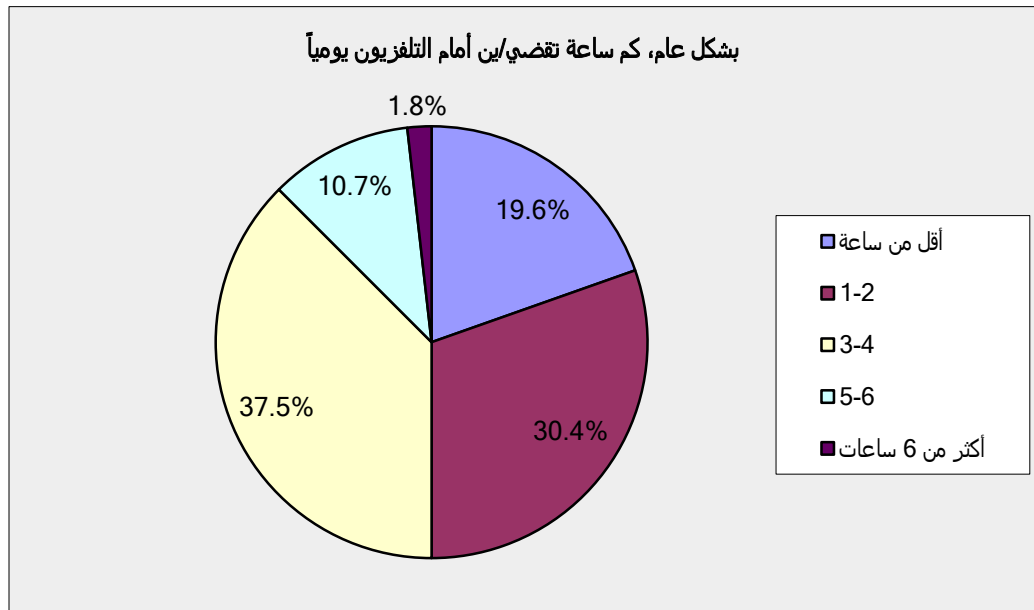
8. بشكل عام، معظم البرامج التلفزيونية التي أشاهدها في البيت هي:		
Answer Options	Response Percent	Response Count
عربية	37.5%	21
غربية/مستوردة	62.5%	35
<i>answered question</i>		56
<i>skipped question</i>		0



9. اختر/اختراري الأنواع الثلاثة من البرامج التلفزيونية التي تشاهد/ينها أكثر في البيت ورتبها/يها من 1 (الأكثر) إلى 3 (الأقل) طبقاً لعاداتك

Answer Options	1	2	3	4	5	6	7	Rating Average	Response Count
مسلسلات	19	14	6	10	3	2	2	2.61	56
كوميدي	12	15	13	5	6	2	3	2.93	56
سياسة وأخبار	12	5	10	7	7	6	9	3.82	56
رياضة	5	7	3	10	7	12	12	4.63	56
جلسات فنية	0	3	11	9	12	10	11	4.86	56
وثائقية	5	6	9	10	11	11	4	4.16	56
حلقات مناقشة	3	6	4	5	10	13	15	5.00	56
<i>answered question</i>									56
<i>skipped question</i>									0

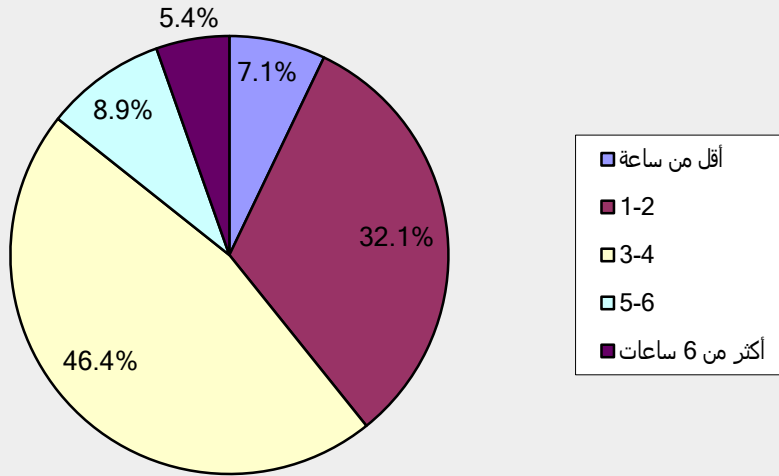
10. بشكل عام، كم ساعة تقضي/ين أمام التلفزيون يومياً		
Answer Options	Response Percent	Response Count
أقل من ساعة	19.6%	11
1-2	30.4%	17
3-4	37.5%	21
5-6	10.7%	6
أكثر من 6 ساعات	1.8%	1
<i>answered question</i>		56
<i>skipped question</i>		0



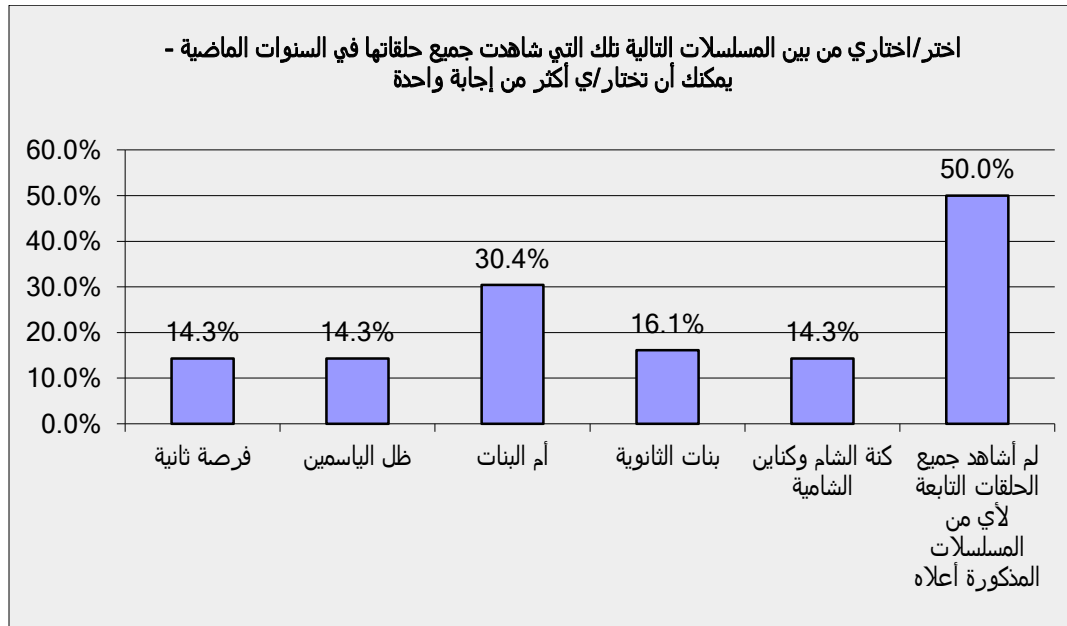
11. في شهر رمضان: كم ساعة تقضي/ين أمام التلفزيون يومياً

Answer Options	Response Percent	Response Count
أقل من ساعة	7.1%	4
1-2	32.1%	18
3-4	46.4%	26
5-6	8.9%	5
أكثر من 6 ساعات	5.4%	3
<i>answered question</i>		56
<i>skipped question</i>		0

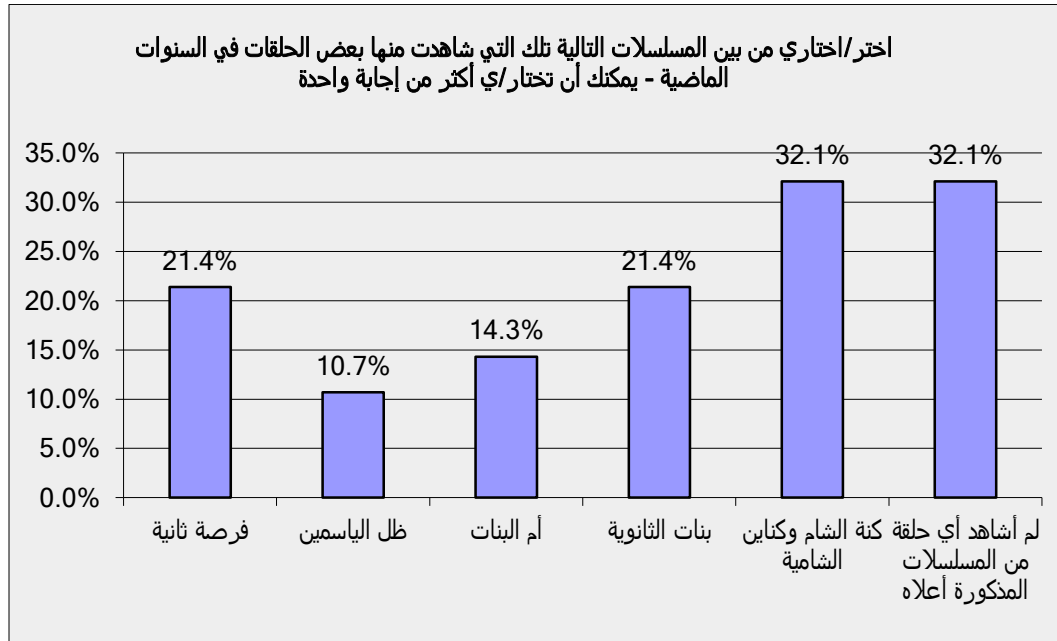
في شهر رمضان: كم ساعة تقضي/ين أمام التلفزيون يومياً



12. اختر/اختاري من بين المسلسلات التالية تلك التي شاهدت جميع حلقاتها في السنوات الماضية - يمكنك أن تختاري أكثر من إجابة واحدة		
Answer Options	Response Percent	Response Count
فرصة ثانية	14.3%	8
ظل الياسمين	14.3%	8
أم البنات	30.4%	17
بنات الثانوية	16.1%	9
كنة الشام وكنان الشامية	14.3%	8
لم أشاهد جميع الحلقات التابعة لأي من المسلسلات المذكورة أعلاه	50.0%	28
<i>answered question</i>		56
<i>skipped question</i>		0



13. اختر/اختاري من بين المسلسلات التالية تلك التي شاهدت منها بعض الحلقات في السنوات الماضية - يمكنك أن تختاري أكثر من إجابة واحدة		
Answer Options	Response Percent	Response Count
فرصة ثانية	21.4%	12
ظل الياسمين	10.7%	6
أم البنات	14.3%	8
بنات الثانوية	21.4%	12
كنة الشام وكنائين الشامية	32.1%	18
لم أشاهد أي حلقة من المسلسلات المذكورة أعلاه	32.1%	18
<i>answered question</i>		56
<i>skipped question</i>		0



14. ما هي المسلسلات الخليجية الدرامية التي شاهدتها في السنوات الماضية من غير المسلسلات المذكورة ما أعلاه ؟	
Answer Options: Open Ended	Response Count
	56
<i>answered question</i>	56
<i>skipped question</i>	0

Response Text	Number
عرس الدم، وشاهدت كل حلقة من المسلسلة	1
حلفت عمري	2
حبر العيون	3
لا اذكر ولكن شاهدت الكثير ولكن الاغلب لا اشاهد الحلقة الاخير	4
فرصة	5
اين تبنتي	6
باب الحاره	7
ثمن عمري	8
شوية أمل	
ولا اتذكر اسماء المسلسلات في الوقت الحالي اعذرني	9
لو باقي ليله	10
لا شي	11
لو باقي ليله.	12
بين الماضي والحب	13
حبر العيون	14
لا اشاهد المسلسلات الخليجية .	15
بين الماضي والحب ولكن لم اشاهد كل الحلقات لأنه كان مسلسل طويل جدا وهذا ما لم نتعوده من المسلسلات الخليجية	16
لا اشاهد مسلسلات خليجية	17
الداية	18
حبر العيون	19
شر النفوس	
كريم في رقبتة 7 كريم	
ساهر الليل	20
لا يوجد	21
none	22
طاش ما طاش	23

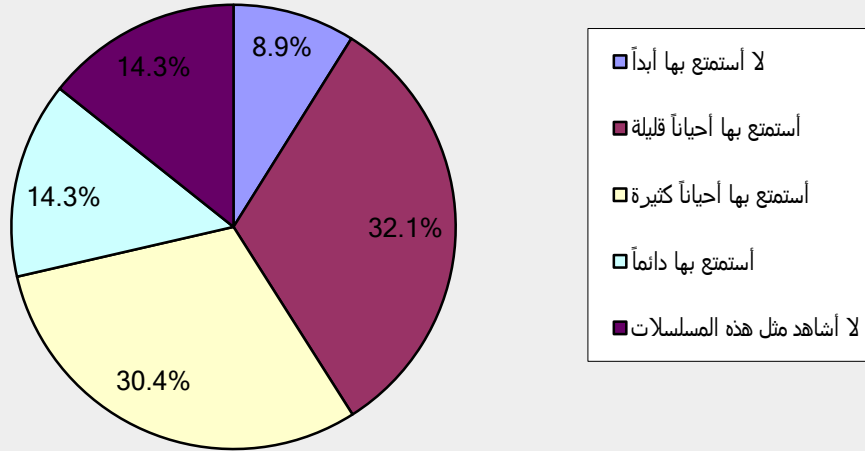
عائلة الحاج متولي	
القطار والسبع بنات	
ريا وسكينة	
ماتابعت مسلسلات من أيام رقية وسبيكة	24
لا اذكر	25
بعض حلقات طاش ما طاش ، وشعبية الكرتون وهو مسلسل كرتوني	26
لا	27
غريب الدار	28
زواردة خميس	29
حلقت عمري	30
كنت أشاهد المسلسلات الخليجية القديمة مثل: خالتي قماشة، خرج ولم يعد، رقية وسبيكة	31
لم أشاهد كافة الحلقات لكنني شاهدت عدداً من الحلقات من مسلسل أكون أو لا والمسلسل الوحيد الذي تابعت له لم يكن خليجياً بحتاً هو مسلسل عمر	32
ساهر الليل حلقت عمري	33
نسيت اسمها	34
Never watched	35
الملكة	36
عمر، أنزير سالم،	37
طارق و هيونة	38
تو النهار. ساهر الليل. حلقت عمري. بين الماضي والحب.	39
04	
بنات سكر نبات	
ساهر الليل وطن النهار	40
ثمن عمري و جرح الزمن	41
بوكريم	42
نسيت اسم المسلسل هو قطري مثلوه في دبي مثل فيه عبدالعزيز جاسم	43
ساهر الليل	44
ساهر الليل	45
ساهر الليل	46
أكون أو لا	47
فريج	48
ساهر الليل ١ ، ٢ ، و ٣	49
عيون الحب - زواردة خميس -	50
نعم لا، حكم البشر، يوم آخر	51
زواردة الخميس، بين الماضي والحب، طاش ما طاش، الفرية، رصاصة رحمة، 04، يوم آخر، خيوط ملونة، أكون أو لا،	52

زوارة خميس، فضة قلبها أبيض، أبله نوره.	53
ساهر الليل	54
حكم البشر	
نعم ولا	
يوم آخر	
عندما تغني الزهور	
قلوب للإيجار	55
طاش ما طاش	56

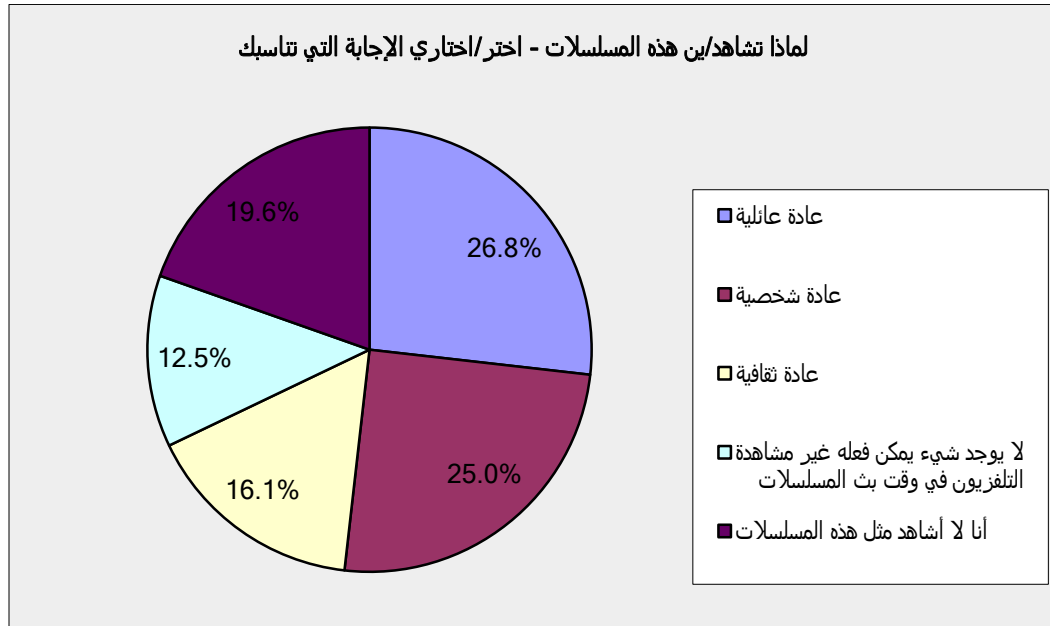
15. عندما أشاهد مثل هذه المسلسلات أنا:

Answer Options	Response Percent	Response Count
لا أستمتع بها أبداً	8.9%	5
أستمتع بها أحياناً قليلة	32.1%	18
أستمتع بها أحياناً كثيرة	30.4%	17
أستمتع بها دائماً	14.3%	8
لا أشاهد مثل هذه المسلسلات	14.3%	8
<i>answered question</i>		56
<i>skipped question</i>		0

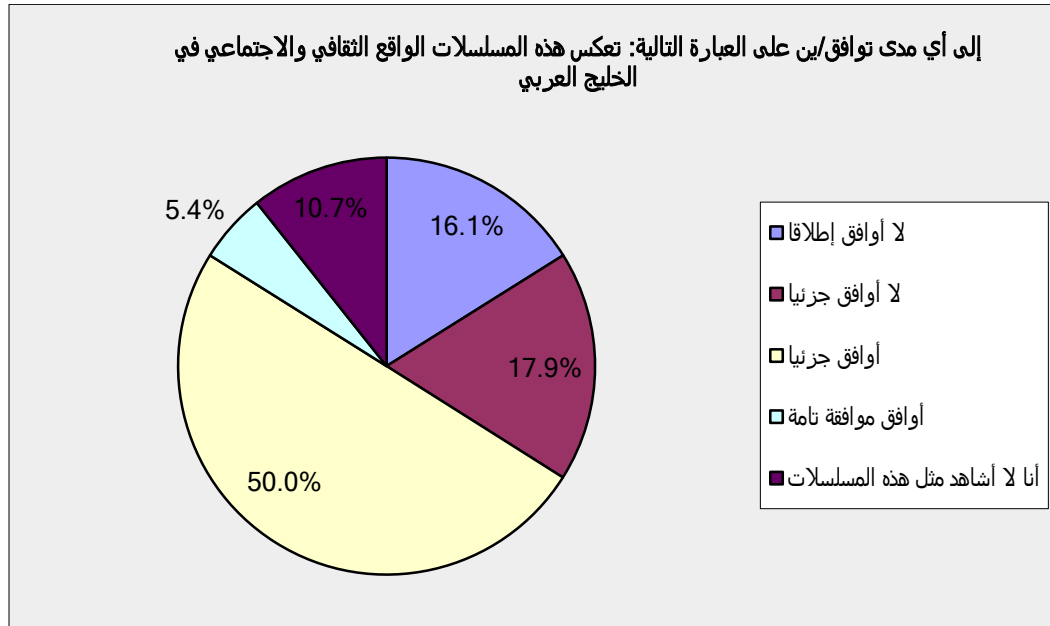
عندما أشاهد مثل هذه المسلسلات أنا:



16. لماذا تشاهد/ين هذه المسلسلات - اختر/اختاري الإجابة التي تناسبك		
Answer Options	Response Percent	Response Count
عادة عائلية	26.8%	15
عادة شخصية	25.0%	14
عادة ثقافية	16.1%	9
لا يوجد شيء يمكن فعله غير مشاهدة التلفزيون في وقت بث المسلسلات	12.5%	7
أنا لا أشاهد مثل هذه المسلسلات	19.6%	11
<i>answered question</i>		56
<i>skipped question</i>		0



17. إلى أي مدى توافق/ين على العبارة التالية: تعكس هذه المسلسلات الواقع الثقافي والاجتماعي في الخليج العربي		
Answer Options	Response Percent	Response Count
لا أوافق إطلاقاً	16.1%	9
لا أوافق جزئياً	17.9%	10
أوافق جزئياً	50.0%	28
أوافق موافقة تامة	5.4%	3
أنا لا أشاهد مثل هذه المسلسلات	10.7%	6
<i>answered question</i>		56
<i>skipped question</i>		0



18. اشرح/اشرح سبب إجابتك أعلاه	
Answer Options Open Ended	Response Count
	56
<i>answered question</i>	56
<i>skipped question</i>	0

Response Text	Number
لم ازر الخليج من قبل لذلك كل انطباعاتي تقوم على ماذا تعلمته من دراساتي أو من مشاهدتي للمسلسلات ولا أعتقد أن هذه الانطباعات تعكس الحقيقة في الخليج بشكل تام مع أنها قد تعكس بعض الحقيقة	1
عند متابعة أي مسلسل من المسلسلات الخليجية نلاحظ أن تلك القصة تكررت في حياتنا أو سمعناها من غيرنا وتوجد الكثير من المواقف التي تتكرر في أغلب الدول.	2
وتكون محورها إما النقود أو أصحاب السوء وغيرها من المحاور. لا تعليق	3
انها تشرح الكثير من الوقائع التي تمس مجتمعنا الخليجي ولكن نلاحظ في بعض الاحيان مبالغه ف القصة والسناريو	4
بعض المسلسلات تمثل قضية معينة أو تعالج قضية معينة منتشره بشكل عام	5
لا تعليق	6
لان الواقع غير وماتنقله المسلسلا غير عن الواقع	7
بعض المسلسلات تتضمن احداث لا تمت بأي صله بعاداتنا واسلامنا وقد تثير ضجه كبيرة	8
لان بعض المسلسلات تكون مبالغ فيها وبعضها تعرض المشكله او الجانب السلبي في دولتهم ولكن بدون حل او ترك الشيء السلبي الذي تم عرضه بدون حل	9
وكذلك المبالغه في اللبس والمكياج مما يعكس صورة سلبية عن بنات الخليج	10
نعيش بعض المواقف ف حياتنا حاليا	11
لا أجدها تعكس الواقع وقصص غريبه عن المجتمع	12
نفس العادات تقريبا	13
.....	13
لاته يعود الى شخصية الفرد ونظرتة للمسلسلات فمثلا بعض الشخصا يشاهدوا البرنامج لتقضيه الوقت ومنهم للإستفاده	14
لا أو من بالقضايا التي تطرح فيها.	15
لأن بعض هذه المسلسلات تتكلم عن واقعنا الخليجي بما فيه من ظواهر ومشكلات سواء سلبية كانت ام ايجابية	16

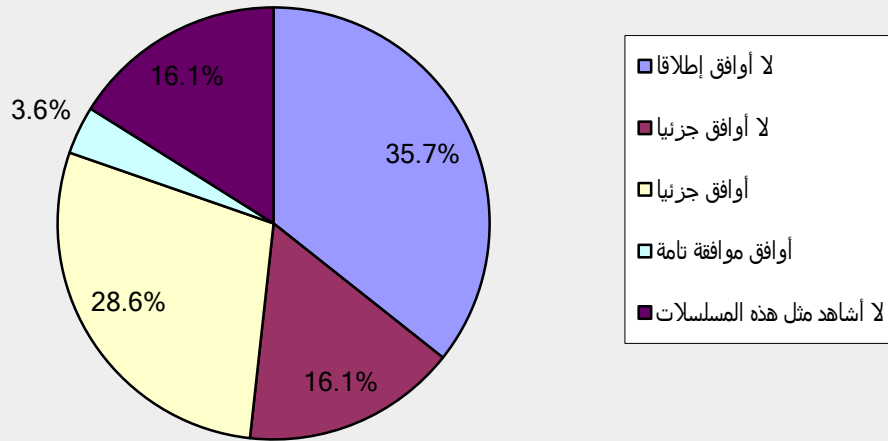
I don't watch them. Therefore, I am unable to comment on the content really. If you are asking, why I Don't watch these shows, it is because Arab television doesn't interest me much.	17
لأن بعض المسلسلات من الخيال قصة غير واقعية	18
بعضها يكون هادفا وخاصة من الناحية الاجتماعية يعالج المسلسل جانبا من المشكلات التي تواجه المجتمع الأسري والمجتمع بشكل عام	19
بعض الاشياء الموجود في المسلسلات موجوده فالواقع وبعض الاشياء غير صحيحه	20
	21
i see that it portrays the community well and society	22
لان بعد الحلقات تعكس أمور يواجهها المجتمع العربي وأنا أرى هذه الأشياء امامي	23
كله تصنع ومافيه مصداقية	24
بعض المسلسلات مبالغ فيها أو تعكس شريحه من المجتمع	25
توجد فيها مغالطات كثيرة وفي العادة تظهر طبقة محدودة من المجتمع، وأحيانا تركز على لهجة محددة من بين اللهجات في تلك الدولة	26
لا	27
المسلسلات تتحدث عن مشاكل وقضايا المجتمع الخليجي بشكل عام	28
اغلب القصص لاتمثل المجتمع الخليجي، والمبالغات الكثيرة تملل المشاهد	29
بصراحه هناك مبالغة في المفارقة بين الغني و الفقير	30
المسلسلات تنالغ جدا في إبراز ظاهرة اجتماعية معينة كالمخدرات والمشاكل العائلية	31
لا أستطيع الحكم بشكل كلي كوني لا أنتمي ولم أقيم فترة طويلة في الخليج ثم إن المسلسلات والفن بشكل عام غالبا ما يمثل حالة أو حالات مجتمعية لكن التعميم خاطئ كما هو معلوم ولكن من خلال رصدي بعض الحالات أقول أن المسلسلات تعكس صورة ما عن الواقع الاجتماعي في الخليج لاسيما المواضيع المهمة بالمرأة	32
فيها الكثير من الاسانه لدور المراه	33
المسلسلات تمثل جزء من الواقع لانها تضخمه > يمكن التمثيل والسيناريو الردينين يجعلني لاصدق انها تمثل الواقع الخليجي	34
I dont enjoy watching Arabic soap operas and drama tv shows.	35
الحبكة الادرامية مبالغ بها	36
اغلب المسلسلات التي اشاهدها تاريخية وبذلك لا تعكس واقع عصرنا الحالي.	37
هناك الكثير من الأشياء من واقع مجتمعا تعكسه تلك المسلسلات	38
المسلسل عبارة عن قصة من مخيلة كاتب بمعنى ان الخيال لا يزال موجود في احداث المسلسل ولهذا فان نسبة الواقعية لا تكون كامله. الشخص الموجود بالقصه قد تكون واقعيه بنسبة ١٠٠٪ ولكن حتما ستشاهد الكثير من المبالغات في هذه الشخصية لكي تتناسب مع احداث وسيناريو العمل.	39
في الحقيقة اجابتي هي "لا اعرف" لكني لم اجد هذا خيار	40
لانها تعكس واقع ربما يعيشه غيري	41
..	42
اغلب الكتاب يأخذون حدث معين ويجب ان يكون الاسوء ويكون قد حدث لفرد واحد في المجتمع ثم يقومون بتمثيله على انه منتشر في المجتمع الخليجي! وهذا خاطئ	43
لان المسلسلات تطرح مشكلة عائلية خاصة و لا تطرح أي شئ آخر، وقد يكون في طرح المشاكل. نوع من التضخيم المبالغ فيه.	44

أيضاً المسلسلات يتم إنتاجها بشكل رديء و الممثلين يبالغون فالانفعالات	
لأنه من واقع الخيال	45
مجرى الأحداث غالباً يكون موافقاً للواقع الذي نعيشه، إلا أن الكثير من المبالغت تحدث أيضاً.	46
ليس كل ما يكتبه الكاتب صحيحاً أحياناً يعتمد عنصر المبالغة لشد انتباه المشاهد وبذلك رفع نسب المشاهدة للقناة	47
حدود دينية و اجتماعية تمتع هذه المسلسلات من عكس الواقع	48
n/a	49
المبالغة في طرح القضايا الاجتماعية والتركيز على الحالات الشاذة جداً في المجتمع وتسليط الضوء عليها من باب الاثارة	50
اصبح الطرح العام لبعض المسلسلات الجديدة متشابه ولا تحاكي قضايا جوهرية اجتماعية ، بل ثانوية يغلب عليها طابع التكرار	51
بشكل عام أعتقد أن المسلسلات الخليجية تناقش قضايا مهمة تمس المجتمع الخليجي بشكل مباشر، ولكن عادة يكون الإخراج سيء أو النص الدرامي مبالغ فيه بشكل ينسي المشاهد القضية الرئيسية مما يحول دون إيصال الفكرة الأساسية من المسلسل	52
بعض القضايا التي تتناولها تكون شاذة في المجتمع أو تمثل شريحة صغيرة جداً وتظهر كأنها تمثل شريحة أكبر. المبالغة في بعض المشاهد مما لا يعكس عادات وتقاليد المجتمع الذي يمثله. ميل العديد منها إلى التراجيديا والمشاهد الحزينة لإستعطاف المشاهد مما يؤثر سلباً عليه ويجعله ينظر لما حوله بنظرة شؤم.	53
لأنها قد تعكس واقع الحال	54
معظم القصص مستوحاة من البيئة المحيطة للكاتب	55
لأن هذه المسلسلات غير واقعية	56

19. إلى أي مدى توافق/ين على العبارة التالية: بعض الشخصيات المقدمة في هذه المسلسلات تمثل وتتشابه مع شخصيتي

Answer Options	Response Percent	Response Count
لا أوافق إطلاقا	35.7%	20
لا أوافق جزئيا	16.1%	9
أوافق جزئيا	28.6%	16
أوافق موافقة تامة	3.6%	2
لا أشاهد مثل هذه المسلسلات	16.1%	9
<i>answered question</i>		56
<i>skipped question</i>		0

إلى أي مدى توافق/ين على العبارة التالية: بعض الشخصيات المقدمة في هذه المسلسلات تمثل وتتشابه مع شخصيتي



20. اشرح/ي سبب إجابتك على السؤال رقم 19 أعلاه

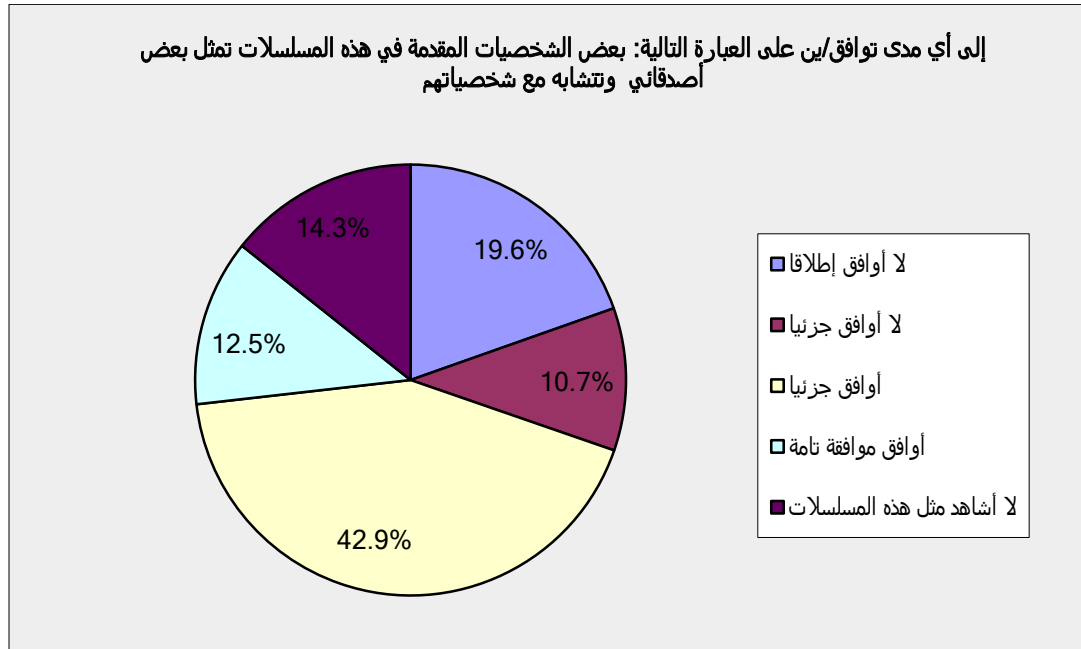
Answer Options: Open Ended	Response Count
	56
<i>answered question</i>	56
<i>skipped question</i>	0

Response Text	Number
أنا من أصول غربية ولذلك ثقافتي ووجهتي النظر ليست من ثقافات الخليج. ولكن، افهم وأفهم الشعور الممثلة في الشخصيات المقدمة	1
لأن أكثر المسلسلات تطبق أكثر من شخصية فلا بد من وجود شخصية تشبهنني وتشدني للمتابعة.	2
لا تعليق	3
قد تجسد احيانا قصتي من حيث الظلم والحب الي عشته وطريقة معامله اجدها تمثل شخصيتي	4
أحيانا أجد في بعض الشخصيات تكون قريبه من شخصيتي	5
لا تعليق	6
لاني لم اجد شخصيه تتشابه مع شخصيتي	7
الشخصيات في المسلسلات اما ان تكون مثالية بدرجة كبيرة او سيئة بدرجة كبيرة..لايوجد شي معتدل	8
كل مسلسل شخصياته من نسج خيال الكاتب وشخصيتي واقعية تماما	9
نلاحظ تشابه ف شخصيات المسلسل م شخصيتنا	10
لا استمتع بهم	11
لا تتشابه	12
.....	13
لان كل شخص له عاداته واسلوبه في هذه الحياة	14
لا اشاهدها	15
لأن مشاهدتي للمسلسلات قليلة جدا, ومن خلال ما شاهدته من مسلسلات لم أجد فيها أي شخصية تعبر عني	16
I don't watch them. Therefore, I am unable to comment on the content really. If you are asking, why I Don't watch these shows, it is because Arab television doesn't interest me much.	17
لأن لكل شخص شخصية تميزه عن غيره	18
أحيانا بعض الأفكار تتشابه مع بعض شخصيات المسلسل	19
كل شخصيه تختلف عن الاخرى	20
لا اشاهد المسلسلات الخليجية	21
because i'm part of this society and so i feel the characters they portray are part of our everyday life	22

23	لأنني لست مصرية و لست خليجية
24	أنا مميز - ماحد يشبهني
25	لا احب مشاهده المسلسلات الخليجية لانها سلبية فلا احب ان أرى نفسي بهالصوره
26	أحيانا الشخصيات تعكس واقع شخصيات المجتمع وربما بالصدفة تجد شخصية تشبه شخصيتك في بعض الجوانب فقط
27	لا
28	البعض منها و ليس الكل
29	الشخصيات متصنعه
30	أعتقد لاني عربية ولكني لست خليجة. و كل جز، من العالم العربي يختلف بعاداته و تقاليده و خصوصا طريقة و أسلوب الحياة
31	لا أشعر أن شخصية في مسلسل خليجي تشبهني فأنا شخص مثقف و أكاديمي و متدين و لا توجد عندي مشاكل عائلية أو أخلاقية
32	نحن في بلد مختلف وبالتالي هناك اختلاف كبير بل ربما جذري بين الشخصيات في المسلسل و شخصيتي و في تركيبها و تطورها و لكني أو من أن الإنسان واحد في كل مكان وبالتالي منطلق النجاح أو الإخفاق و الصبح و الخطأ يتشابه بغض النظر عن المكان الذي ننتمي إليه
33	تفكري مختلف عن البيئة الخليجية
34	لأنها لا تمثلني، لكن ممكن ان اجد اوجه الشبه مع اناس التقيتهم
35	I dont watch these kind of tv shows
36	لأنها تمثل شريحة من المجتمع
37	لا ارى توافق بيني و بين. الشخصيات الرديامية
38	أرى نفسي و تصرفاتي الشخصية في بعض الشخصيات احيانا
39	كما قلت فالاجابة السابقه.
40	مرة ثانية اجابتي الحقيقية هي "لا أعرف"
41	أحيانا
42	..
43	لا احد يمثلني فالمسلسلات الخليجية أصلا لا تبين الا الفتيات الفاسدات
44	أيضاً بسبب تمثيل الممثلين للشخصيات
45	هذه الحقيقة
46	نمط الحياة الخليجية يجبر الناس على التشابه في بعض الأحيان، لكذا لا استغرب وجود شخصيات مماثلة لي أو لأحد أصدقائي..
47	قليلا ماتصور المسلسلات شخصية الفتاة الملتزمة دينيا
48	دديديدي
49	n/a
50	لان معظم شخصيات المسلسلات مبالغ فيها وقد تجد تخبط في ذاتها
51	لا تشابه شخصياتنا .. تشابه بعض الاحداث فقط,, و اخص بالذكر مسلسلات الكاتبة و داد الكواري أعود بالله إن هذولا يشبهوني و إلا يمثلوني..المسلسلات الخليجية تستفزني ولكن أتابعها عشان أشوف لوين وصل انحطاطهم الفني!
52	لا تمثيل ولا إخراج ولا حوار ولا تصوير ولا شيء..يركزون على السيارات و الماركات و الفسخرة و ينسون من فكرة المسلسل الرئيسية لحد ماينتهي المسلسل و المشاهد مايدري و ش السالفة! أكيد مو كلها كذا..بس الأغلب

لأنها تمثل شخصيات من الواقع وان كان يشوب ذلك بعض المفارقات والمبالغات احيانا.	53
لأنني لم أشاهد ما يشبهني	54
معظم القصص مستوحاة من البيئة المحيطة للكاتب	55
لأنني مش خليجي	56

21. إلى أي مدى توافق/ين على العبارة التالية: بعض الشخصيات المقدمة في هذه المسلسلات تمثل بعض أصدقائي وتتشابه مع شخصياتهم		
Answer Options	Response Percent	Response Count
لا أوافق إطلاقا	19.6%	11
لا أوافق جزئيا	10.7%	6
أوافق جزئيا	42.9%	24
أوافق موافقة تامة	12.5%	7
لا أشاهد مثل هذه المسلسلات	14.3%	8
<i>answered question</i>		56
<i>skipped question</i>		0



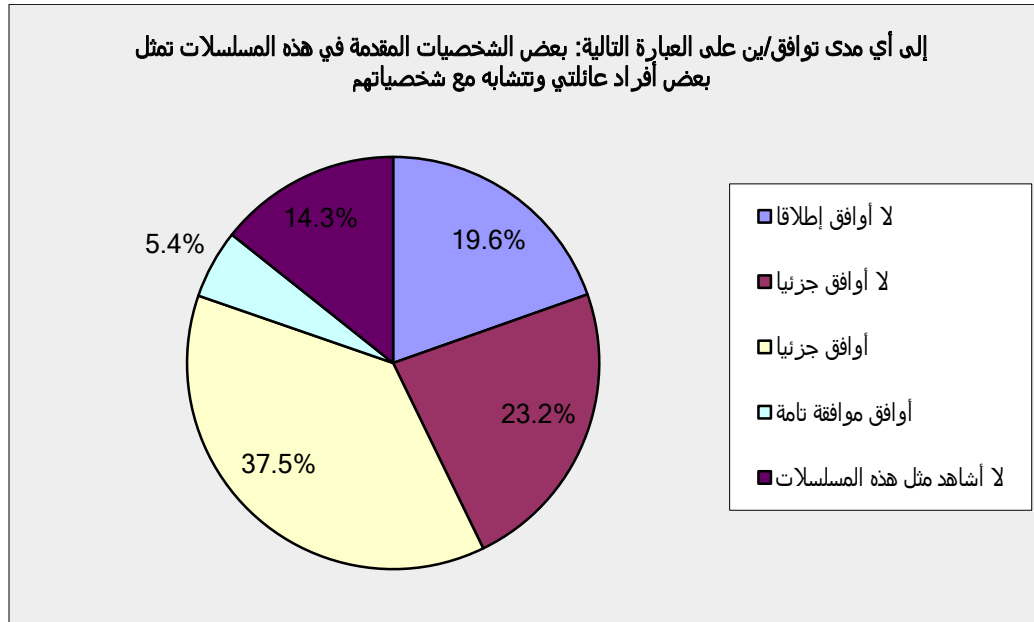
22. اشرح/ي سبب إجابتك على السؤال رقم 21 أعلاه

Answer Options: Open Ended	Response Count
	56
<i>answered question</i>	56
<i>skipped question</i>	0

Response Text	Number
عندي اصدقاء من الخليج واعتقد أن شخصياتهم كانت تتبع الأمثلة الموجودة في المسلسلات الي حد ما، مثل أي ثقافة حيث وسائل الاعلام تمثل دوراً مهماً في العادات الثقافية	1
نلاحظ أن الأصحاب أينما كانوا يتخذون نفس الصفات فمنهم الطيب والطماع والخائن والمغرور وغيرها من الصفات لذلك لا بد من وجود تشابه في بعض الشخصيات.	2
لا تعليق	3
احيانا تتشابه	4
أحيانا يكون هناك تشابه في طريقة الكلام. والتعبير او الضحكه تذكرني بأحد اصحابي	5
لا تعليق	6
بسبب تاثرهم بهذه الشخصيات	7
لنفس السبب الذي ذكرته مسبقا	8
هي لاتمثل اطلاقا ولكن قد تشابه بعض الخصال او الجوانب في طباع من هم حولي ولكن بنسبة ضئيلة	9
تشابههم ف بعض الأوقات	10
لا أعرف	11
نفس تصرفات واسلوب بعض أصدقائي	12
.....	13
لنفس السبب الذي ذكر اعلاه	14
٤٤٤٤	15
لأن هناك الكثير من الشخصيات في المسلسل الواحد،ولا بد من بعض الشخصيات أن تحمل بعض من صفات الأصدقاء	16
I don't watch them. Therefore, I am unable to comment on the content really. If you are asking, why I Don't watch these shows, it is because Arab television doesn't interest me much.	17
لا توجد اجابة	18
من حيث تشابه الأفكار وخصائص الشخصية حتى الألفاظ أحيانا	19
كل شخصيه تختلف عن الاخرى	20
لا أشاهد المسلسلات الخليجية	21
most of my friends are khaleeji so this shows a part of their lives.	22
لان هذه المسلسلات درامية جدا	23
في عندي اصدقاء سخييين وسطحيين	24

25	قد تتشابه بعض الشخصيات مع بعض الناس
26	أحيانا الشخصيات تعكس واقع شخصيات المجتمع وربما بالصدفة تجد شخصية تشبه شخصيتك أو شخصية أصدقائك في بعض الجوانب فقط
27	لا
28	أصدقائي أحيانا متشابهين في شخصيات المسلسل
29	أحيانا
30	كما قلت في السابق، انا عربية و لست خليجه و بما انني اعيش في بيئه نوعاً ما مختلفه فاعتقد ان طبيعة اصدقائي تختلف
31	أصدقائي عادة مثقفون ومتدينون ولا يعانون من مشاكل اجتماعية كالتي تظهر في المسلسلات الخليجية
32	ذات الإجابة أعلاه أعتقد.. ولكن في النهاية هؤلاء الشخصيات موجودين في حياتنا سواء في الخليج بالعوجة إلى توصيف الواقع أو في أي مكان آخر
33	أصدقائي غير خليجيين
34	ممكن ان اجد اوجه الشبه مع اناس التقيتهم
35	I dont watch these kind of tv shows
36	لأنها تمثل شريحة من المجتمع
37	لا توافق بصراحة. فأغلب الشخصيات تكون درامية وبعيده عن الواقع.
38	بعض الشخصيات في هذه المسلسلات تفعل أشياء مثل ما يفعل بعض أصدقائي
39	شاهدته من قبل.
40	مرة ثانية اجابتي الحقيقية هي "لا أعرف"
41	أحيانا
42	..
43	نفس إجابة السؤال رقم 20
44	أوافق لأن بعض الشخصيات تستطيع أن استنتج منها شخصياتها كالشخص المضحك أو الشخص الفضولي، وهذا ينعكس على أصدقائي، فمنهم الفضولي و منهم المضحك
45	غير حقيقية
46	نمط الحياة الخليجية يجبر الناس على التشابه في بعض الأحيان، لخذنا لا استغرب وجود شخصيات مماثلة لي أو لأحد أصدقائي..
47	بسبب تنوع الشخصيات في المسلسلات مما يرفع نسبة مطابقة الشخصيات في الواقع
48	دديدي
49	n/a
50	لاني اعيش في مجتمع محافظ ولا اجد من شخصيات المسلسلات اثر في الوسط الذي اعيش فيه
51	قد تتشابه لكن في النادر جدا
52	شخصيا أرى أن المسلسلات الخليجية تبالغ جدا في تمثيل الواقع..حتى وإن كانت القصة مستوحاة من الواقع فغالبا ما يكون هناك مبالغة في تصوير الشخصية في قالب (شخص شرير جدا) أو (شخص مثالي جدا)!!
53	لأنها تمثل شخصيات من الواقع وان كان يشوب ذلك بعض المفارقات والمبالغات أحيانا.
54	اختلاف كبير
55	معظم القصص مستوحاة من البيئة المحيطة للكاتب
56	لأن وايد أصدقائي بيتشيز

23. إلى أي مدى توافق/ين على العبارة التالية: بعض الشخصيات المقدمة في هذه المسلسلات تمثل بعض أفراد عائلتي وتتشابه مع شخصياتهم		
Answer Options	Response Percent	Response Count
لا أوافق إطلاقا	19.6%	11
لا أوافق جزئيا	23.2%	13
أوافق جزئيا	37.5%	21
أوافق موافقة تامة	5.4%	3
لا أشاهد مثل هذه المسلسلات	14.3%	8
<i>answered question</i>		56
<i>skipped question</i>		0



24. اشرح/ي سبب إجابتك على السؤال رقم 23 أعلاه	
Answer Options: Open Ended	Response Count
	45
<i>answered question</i>	45
<i>skipped question</i>	11

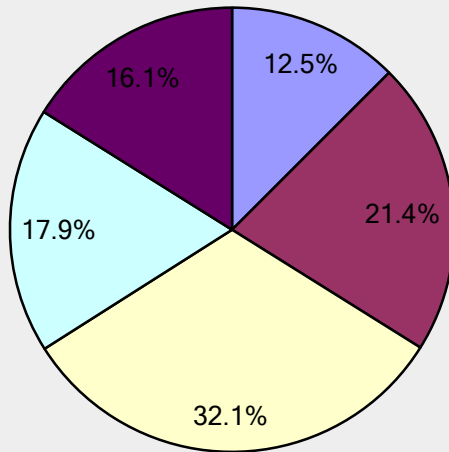
Response Text	Number
بعض الشخصيات المقدمة الرجال تتشابه جيل الأجداد وأفراد عائلتي المتقدمين في العمر، لكن لا أعتقد أن هناك مقارنة بين الشخصيات المقدمة في المسلسلات وافراد عائلتي من الجيل الصغير	1
ممكن أن تكون هناك شخصيات متشابهة قليلا في الدول العربية ولكن في الدول الخليجية تختلف حسب عاداتها وتقاليدها. مثلا تتشابه بعض الشخصيات وتختلف باختلاف التقاليد والعادات من دولة لأخرى.	2
لا تعليق	3
قد تجسد جسد من شخصيته كعائله محافظه ذات طابع خليجي فقط	4
لا تعليق	5
بسبب كثرة المتابعه	6
لا يوجد مثل لعائلتي بالنسبة لي..	7
تشبههم أحيانا	8
لا أعرف	9
.....	10
لنفس السبب الذي ذكر اعلاه	11
لا تعليق	12
أغلب المسلسلات الخليجية إن لم يكن كلها تتحدث عن العوائل وتجسدها في أكثر من قالب تمثيلي. لذلك لا بد من وجود بعض الشبه بين هذه العائلات و عوائلنا الحقيقية	13
لان من ناحية التربية ممكن	14
من حيث تشابه الأفكار وخصائص الشخصية حتى الألفاظ أحيانا	15
كل شخصيه تختلف عن الاخرى	16
Because my family was raised in an Arabic household so there's a few similarities sometimes	17
مادري. يمكن. ما أتابع	18
أحيانا الشخصيات تعكس واقع شخصيات المجتمع وربما بالصدفة تجد شخصية تشبه	19

شخصيتك أو شخصية في عائلتك في بعض الجوانب فقط	
لا	20
البعض وليس الكل	21
احيانا	22
انا كنت اشعر في بعض المسلسلات التي كانت تمثل الطبقة المتوسطة او الفقيره في المجتمع الخليجي كان هناك بعض التشابه مع افراد عائلتي الكبيره (اي عائلتي التي تشمل أعمامي أخوالي...الخ)	23
أشعر أن أفراد عائلتي أفضل بكثير من شخصيات المسلسلات الخليجية	24
لا تعامل عائلتي أفرادها كما تعامل أي عائلة خليجية أفرادها مثلا ولكن الإنسان واحد كما ذكرت	25
عائله مختلفه	26
ممكن ان اجد اوجه الشبه مع اناس التقيتهم	27
I dont watch these kind of tv shows	28
لأنها تمثل شريحة من المجتمع	29
نفس الأجابة اعلاه.	30
مرة ثانية اجابتي الحقيقية هي "لا أعرف" وكذلك اجاباتي على الاسئلة المتبقية من الاستبيان	31
احيانا	32
..	33
نفس إجابة السؤال رقم 20	34
أكرر إجابتي، فبعض الشخصيات فالأسرة قد تشابه أفراد أسرتي فالتفاعل مع المواقف	35
لايوجد تعليق	36
كما سبق	37
ززرزرز	38
n/a	39
السبب نفسه	40
نعم يوجد بعض التشابه, في امور قليلة جداً	41
نفس ردي على سؤال ٢٣	42
لأنها تمثل شخصيات من الواقع وان كان يشوب ذلك بعض المفارقات والمبالغات احيانا.	43
اختلاف	44
نفس السبب	45

25. إلى أي مدى توافق/ين على العبارة التالية: الشخصيات الرجالية في هذه المسلسلات تتمتع بنفوذ على أفراد الأسرة أكثر من النفوذ الذي تتمتع به الشخصيات النسائية

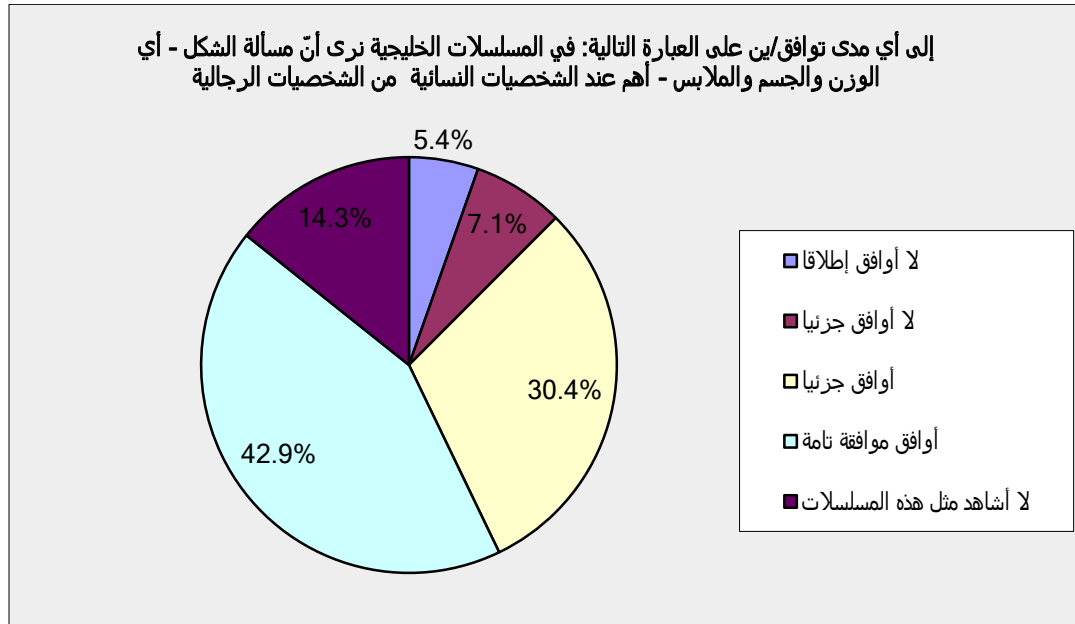
Answer Options	Response Percent	Response Count
لا أوافق إطلاقا	12.5%	7
لا أوافق جزئيا	21.4%	12
أوافق جزئيا	32.1%	18
أوافق موافقة تامة	17.9%	10
لا أشاهد مثل هذه المسلسلات	16.1%	9
<i>answered question</i>		56
<i>skipped question</i>		0

إلى أي مدى توافق/ين على العبارة التالية: الشخصيات الرجالية في هذه المسلسلات تتمتع بنفوذ على أفراد الأسرة أكثر من النفوذ الذي تتمتع به الشخصيات النسائية

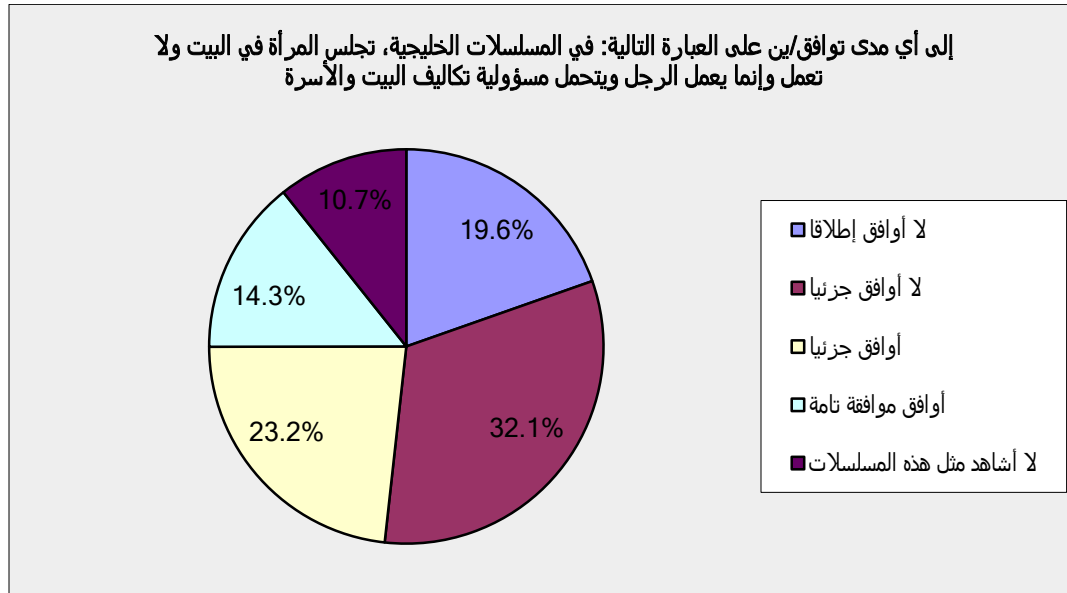


- لا أوافق إطلاقا
- لا أوافق جزئيا
- أوافق جزئيا
- أوافق موافقة تامة
- لا أشاهد مثل هذه المسلسلات

26. إلى أي مدى توافق/ين على العبارة التالية: في المسلسلات الخليجية نرى أن مسألة الشكل - أي الوزن والجسم والملابس - أهم عند الشخصيات النسائية من الشخصيات الرجالية		
Answer Options	Response Percent	Response Count
لا أوافق إطلاقا	5.4%	3
لا أوافق جزئيا	7.1%	4
أوافق جزئيا	30.4%	17
أوافق موافقة تامة	42.9%	24
لا أشاهد مثل هذه المسلسلات	14.3%	8
<i>answered question</i>		56
<i>skipped question</i>		0



27. إلى أي مدى توافق/ين على العبارة التالية: في المسلسلات الخليجية، تجلس المرأة في البيت ولا تعمل وإنما يعمل الرجل ويتحمل مسؤولية تكاليف البيت والأسرة		
Answer Options	Response Percent	Response Count
لا أوافق إطلاقاً	19.6%	11
لا أوافق جزئياً	32.1%	18
أوافق جزئياً	23.2%	13
أوافق موافقة تامة	14.3%	8
لا أشاهد مثل هذه المسلسلات	10.7%	6
<i>answered question</i>		56
<i>skipped question</i>		0



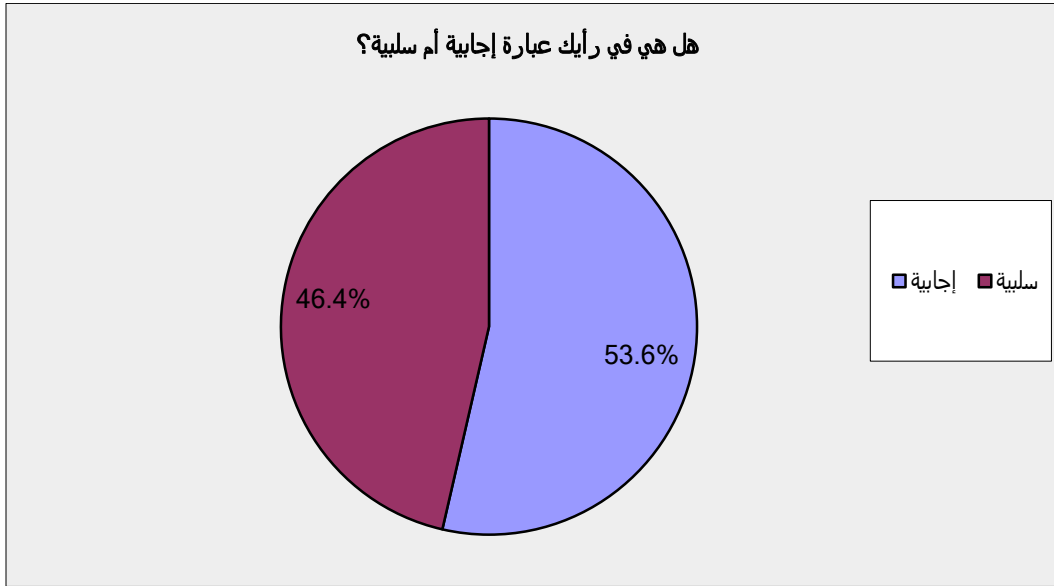
28. ماذا تفهم/ين عندما تسمع/ين عبارة "إمرأة معززة ومكرمة" في المسلسلات الخليجية؟	
Answer Options: Open Ended	Response Count
	56
<i>answered question</i>	56
<i>skipped question</i>	0

Response Text	Number
بصراحة لم اسمع هذه العبارة من قبل أو على الأقل لم ألاحظها لكن أتصور استخدام هذه العبارة قد يكون جهداً على نفوذ المرأة من خلال مناقشة كرامتها.	1
إمرأة معززة ومكرمة" تكون كأنها ملكة في بيتها لا يظلمها أحد ولا يتعرض لها أحد ولا يستطيع أحد ما إهانتها خارج المنزل وخصوصاً في العمل.	2
!	3
لا تعليق	4
أفهم انها عايشه بنعيم ومرتاحه لاهم ولا وجع راس في الي يدير باله عليها	5
تتحمل مسؤولية نفسها أو مع أهلها ولا تجعل أحد يذلها او يهينها. وتعيش مرتاحه	6
لا تعليق	7
فاضيه او لاتحتاج للعمل	8
العنصر الرجولي يحترمها ويقدر آرائها ويوفر لها العيشه الامنه..	9
بصراحه معززه توحى بربة منزل مقدم لها كل سبل الراحة والرفاهية المعنوية والمادية.	10
أما عند دمج الكلمتين فتوحى لي محترمة من قبل المحيطين بها فرأيها وشخصيتها.	11
انها لها قيمة ف المجتمع	12
لا أعرف	13
تعني امرأة ست بيت	14
يعني تهتم بالبيت فقط	15
بانها ربه بيت	16
المرأة معززة ومكرمة سواء كانت بالبيت أو بمجال العمل ..	17
أفهم أن تلك المرأة التي يقال لها هذه العبارة لا تعمل ولا يوجد لديها أي تواصل إجتماعي في إطار العلاقات العملية التي تكون بين الموظفين لان هذه العبارة تقال للمرأة إذا أرادت أن تعمل وهي لا تحتاج إليه	
متزوجة ،مدللة و لا تعمل	
The phrase also reflects the misogynistic way of how society woman's happiness. If she is provided for, then she perceives a	

	.should be happy	
18	ان المره اكرمها الله بتربية الابناء وتعيش في البيت كالأميره	
19	من حيث المكانة ودائما تقال عندما تجلس المرأة في البيت لا تعمل وهناك من يصرف عليها وتعامل بشكل ممتاز وكرامتها محفوظة	
20	ان جميع ما تحتاجه تجده	
21	أفهم أنها امرأة ذات مكانة وقادرة على فرض إحترام الآخرين لها بما في ذلك زوجها الذي يقدرها ويصون مكاناتها نظرا لذكائها وقدرتها على الحفاظ على هذه المكانة	
22	she is someone with a secured future and well respected	
23	Basically a woman that sits at home far away from the gaze of other men respected by the men in her family and lives off them because she doesn't need to work. Has a maid and a driver	
24	قاعدة في بيتها وماتسوي شي، وعندها غالاًقل خدامتين	
25	أمراه تجلس فالبيت تربي أطفالها وعندها الكثير من الخدم والامرال	
26	تجلس في بيتها لتؤدي واجبها العظيم في تربية الأبناء لبناء جيل المستقبل	
27	لا	
28	الشيئ الذي تريده يأتي لها بدون تعب	
29	اهلها واثقين منها ومب مخلين عليها قاصر	
30	برأيي هذه العبارة تشرع تسلط الرجل على المرأه و أن المرأه عباره عن شيء يقتنيه الرجل و يجب أن يعتني به و هي ليس من الضروري ان يكون لها كيانها الخاص لان هناك رجل يعززها و يكرمها	
31	أنها امرأة منزوجة وغنية ويحبها زوجها ويوفر لها متطلباتها ولا تعمل أو أنها بنت رجل غني	
32	أنها امرأة تحصل من معيلها على كل ما تريد وهي كالمملكة في قصرها ولكنها ليست المرأة المثالية الناجحة في عملها والمحقة لذاتها والسعيدة في علاقاتها سواء بوزجها أو اولادها	
33	غير موظفة و تعيش كأنها ملكه	
34	جاسبة بيتها وماعندها اي مساهمة لبناء المجتمع	
35	Women are more empowered and independent now, especially in UAE. I always believe that women should always be independent, in every stage of lives.	
36	قوامة الرجل على المرأة وهو خطاب يستخدمه الرجال	
37	اي أنها لا تحتاج لاحد في حياتها اليومية غير عائلتها.	
38	ان المرأة عليها الجلوس في المنزل دون عمل بينما الأب يتكلف بجميع تكاليف العائلة	
39	يعني ان المجتمع الخليجي والله الحمد يقدر المرأة حق التقدير.	
40	لا-اكيد في معنى لا افهمها	
41	ان المرأة لا تعمل وذلك بسبب كثرة مال زوجها أو أبيها	
42	A woman sitting at home doing nothing.	
43	ان لا حاجة لها في العمل فهي في بيتها معززه مكرمه اي ان كل ماتطلبه مجاب	
44	يعني امرأة لا تعمل و تجلس فالبيت، ولديها من الخدم الكثير	
45	لايوجد	
46	بيت وخدمة ومصروف وراحة زوجية..	

ذات شأن عند زوجها	47
اااا	48
لانهم يعظمونها اكثر من الازم	49
اي تحصل على جميع حقوقها !	50
يعني انها قد لا ترضى باهانة واهمال زوجها او خطيبها ,,	51
لا تعمل وزوجها ثري ويوفر لها كل ماتحتاج (وزيادة)..	52
ليست بحاجة لاحد للدفاع عنها والوصاية عليها.	53
أنها مكرمة في بيتها	54
أنها امرأة مصانة وتلقى لها كل طلباتها واحتياجاتها	55
إن المرأة لا تعمل خارج البيت وما عليها هموم غير اسرتها	56

29. هل هي في رأيك عبارة إيجابية أم سلبية؟		
Answer Options	Response Percent	Response Count
إيجابية	53.6%	30
سلبية	46.4%	26
<i>answered question</i>		56
<i>skipped question</i>		0



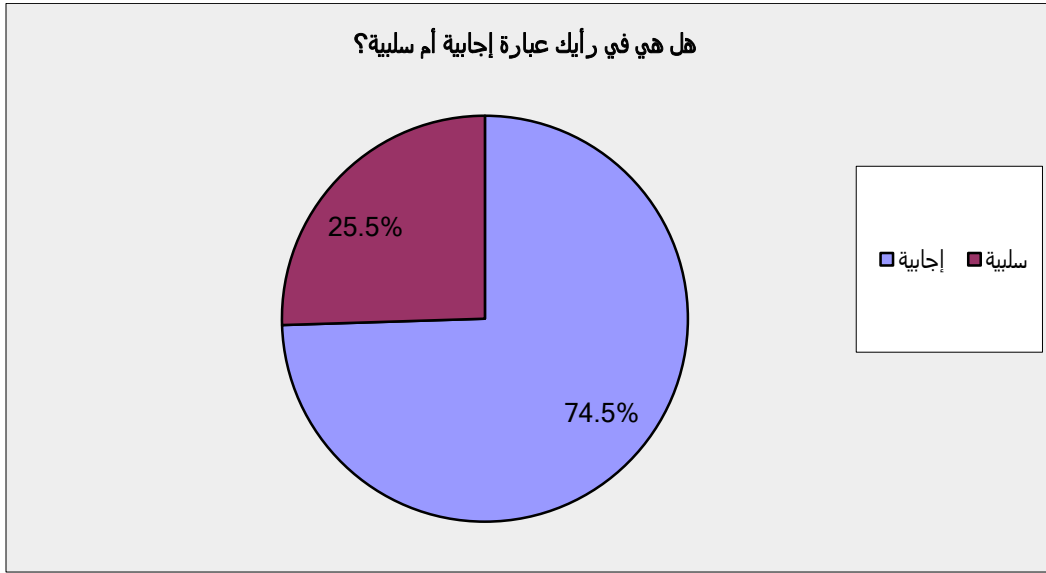
30. نسمع كثيراً في المسلسلات الخليجية عبارات مثل التالية: " هو ربال يخاف الله" لماذا تقال هذه العبارة؟	
Answer Options: Open Ended	Response Count
	56
<i>answered question</i>	56
<i>skipped question</i>	0

Response Text	Number
كي يعبر أن ذلك الرجل متدين وأنه مؤمن بالله أيماناً لا يتزعزع تعني هذه العبارة ان الرجل ليس بعضلاته وإنما بكبر عقله وأفعاله.	1
ولأن الرجل الذي يخاف ربه لا يظلم ولا يفترى على الناس وخصوصا النساء.	2
لا تعليق	3
الي يخاف ربه يكون الله معاه وفيه قلب وضمير	4
للأطمئنان والثقة في الشخص	5
لا تعليق	6
من شدة الحياء	7
لرفع الشك عن ذلك الرجل انه قام بشي خاطئ	8
أنه يخشى الله و مقرون برجولته وليس ذكورته	9
لتذكير بطاعه الله	10
لا أعرف	11
لا يَمَكِّن ان-يغلط ويجرح كرامة أهل بيته	12
.....	13
عندة ايمان قوي بالله	14
لا ادري	15
تقال هذه العبارة إذا أراد شخص ما أن يعرف طبيعة الرجل الذي بينهم علاقة سواء عملية أو شخصية	16
لتصف شخصاً ذو خلق عالي	17
عند الغضب	18
يعني يراعي حقوق الله ويخاف منه في كل شيء	19
عند التعبير عن رجل جيد الاخلاق	20
تقال عندما يقاس مدى التزام هذا الرجل بقيم العدل والانضباط. فرغم ان الفكرة هنا تستحضر "خوف الله" ولكنها مجازا للقيم values	
في الحضارة الغربية وبالتالي يجب أن تترجم هكذا: خوف الله = الالتزام بالقيم. أي قيم؟	21

قيم العدل والحق والقسط خاصة	
وربما بشكل ثانوي قيم الرحمة والإيثار. لكن قيم العدل العدل والانضباط هي ما يوحى به ثقافيا استخدام هذه العبارة	
to insinuate someone who will think of god before doing something. it means respect others	22
Basically it's said in order to justify a mans actions or to show him a decent man. He's a god fearing so obviously he won't do something haram or illegal	23
انه عنده ضمير	24
لتعزيز مبدأ الدين	25
تعزيزا للمبادئ الموجودة في المجتمع مثل الخوف من الله الذي يدفعه للعيش بإيجابية في المجتمع	26
لا	27
رجال يخاف الله و لا يفعل الأشياء المحرمة	28
رجل ما يظلم	29
رجل متدين و على خلق عالي	30
تقال عادة للشخص الذي لا يظلم الناس أو أنه شخص متدين وملتزم بتعاليم دينه	31
ربما للإشارة أنه يصون الحقوق ويؤدي الأمانات والواجبات	32
عبارة سخيقة مالها معنى	33
لتبرير التجاوزات التي قد يقدم عليها اي رجل	34
to perhaps indicate hes not a sinner	35
للتأكيد على مبدأ العدل في الأمور ومراعات أحكام الله	36
الخوف من الله معيار مهم للاخلاق في الثقافة المحلية. فالمتدين، اي الشخص الذي يخاف ربه، هو شخص بعيد عن امور اخلاقية كثيرة كالفساد المادي واللغو والشرب الخ. وهذه العبارة تعني في نظري الرجل الوسطي وليس المتشدد	37
هي عبارة عن كلمة تبين تناقض مجتمعاتنا في ظن ان الرجل يستطيع ان يفعل مايشاء فهم أدري بما يفعل و العكس للمرأة لانها جاهلة و لا تعلم مصطلحاتها	38
تعني أن الرجل سوي.	39
تصف العبارة رجل طيب ما يسوي شي حرام	40
مطوع	41
Religious man	42
تقال لصفة شخص طيب خلوق وماعنده خرابيط	43
يعني انه رجل تقي و ملتزم	44
لانه في الحقيقة لا يخاف الله. والا ماكان مثل من الاساس	45
عشان تعكس اخلاق الرجال وانه هو دين	46
تعبير عن رجل لا يظلم عائلته وبالأخص زوجته	47
	48
لانهم يعظمون من دور الرجل من جميع النواحي	49
تقال من وجهة نظرهم للرجل المحافظ .. وفي وجهة نظري انها خاطئة ودخيلة على المجتمع فالكل يخاف الله ... والاصح ان يقال انه رجل ملتزم او محافظ	50
عندما يذهب لخطبة فتاة ويسألوا عنه ، فتلك تكون الإجابة	51

رجل مستقيم دينياً..حتى وإن كان ظاهرياً فقط!!	52
أنه متدين.	53
لأننا أصبح في مجتمع يخاف العيب أكثر من الحرام	54
للتعريف عن شخص بانه يصلي ويصوم ويعرف حدود دينه	55
لأن الخوف من الله شيء زين	56

31. هل هي في رأيك عبارة إيجابية أم سلبية؟		
Answer Options	Response Percent	Response Count
إيجابية	74.5%	41
سلبية	25.5%	14
<i>answered question</i>		55
<i>skipped question</i>		1



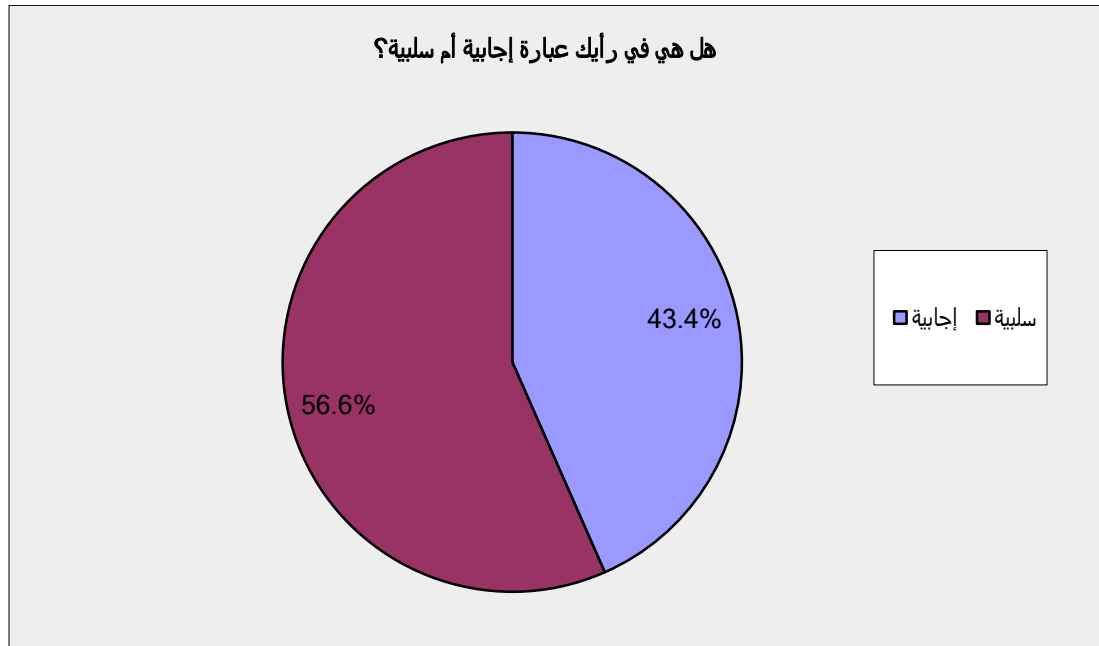
32. نسمع كثيرا في المسلسلات الخليجية عبارات مثل التالية: إلهي ما يخاف الله يخاف عليه" لماذا تقال هذه العبارة؟	
Answer Options: Open Ended	Response Count
	56
answered question	56
skipped question	0

Response Text	Number
كي يناشد للحس الديني الذي لا يمكن أن يكون من غيره أهل المؤمنين	1
لأن الانسان يؤمن بأنه مراقب ويحذر من أفعاله وهذا هو المسلم عندما يؤمن بأن الله يراقبه أفعاله. مثل المراهق المدخن	
عندما يراقبه أهله يتصرف بأفضل ما يكون وأما إذا غابت عنه الانظار فعل كل ما يحلو له.	2
لا تعليق	3
لان الي ما يخاف الله يسوي بلاوي	4
يعني اللي ما يخاف من الله الله مراح يكون فيه ضمير ويسوي اي شيء	5
لا تعليق	6
لانه لغير ملم بالواقع	7
لتوضيح العلاقة وكذلك اهمية تقوى اللّهِ...وث	8
أكد لانه سهل المضي فيما حرم الله مثلا المخدرات ورفقاء السوء	9
للأفراد الطائشين	10
لا أعرف	11
لا يهمله أحد ودائما يخلق المشاكل	12
يعني فيه شيء من القسوه والظلم والجبروت ويسوي كل شيء بدون ما تنزل دمه ن عينه	13
لا يستحق الكاذب الحتلام	14
بسبب ضعف الايمان بالله يمكن ان يودي بصاحبه الى الهلاك	15
تقال إذا كان هناك شخص سيء ولا يعمل حساب أن الله يرى ما يفعله وسوف يحاسبه على ما فعله سواء في الدنيا أو الآخرة	16
Society looks at people who are religious and who fear God as people with high morals. The sense of being watched i.e. watched by God, creates a consciousness in a human being that forces	17

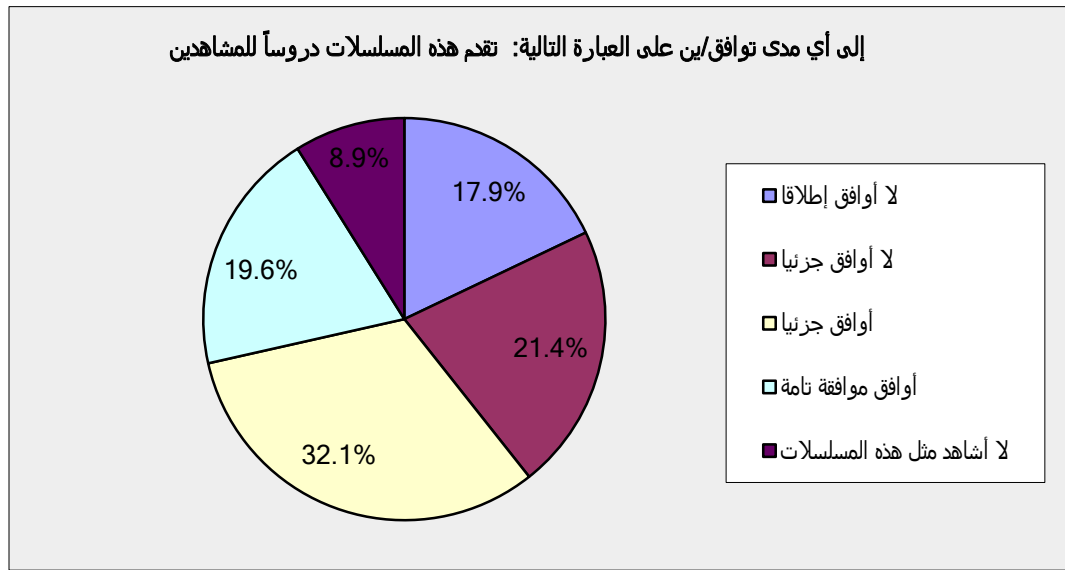
them to abide by religious laws even when alone. Those who abide by those laws subconsciously do it because of their fear of a higher power "God," who "controls" their after life destiny, "hell" or "heaven."	
تقال عند فقد الأعصاب وعدم السيطرة على النفس	18
الذي لا يراعي حقوق الله سيعمل أعمالا سيئة أو سيتصرف تصرفات غير مقبولة عقلا ولا ديناً	19
للتعبير عن الشخص المتهور أو غير جيد الاخلاق	20
بمعنى أن الانسان الذ لا يخاف الله والتي ترجمتها الذي بلا قيم كما شرحت سلفاً، يعنى أنه يُخاف عليه لأنه "سيقع في شر أعماله" كما يقال	
بمعنى انه من بلا قيم، نخشى مما سيلحقه من تبعات لأن تصرفاته التي تخلو من قيم العدل ستلحقه حتى يقع مع أناس آخرين لا يرحمونه أو يعدلون معه، ولكن هذا يكون جزاءه في النهاية وبالأتلى المعنى الثقافى هنا أنه إذا عشت بلا قيم فعيشتك تقلقتنا عليك لأن جزاءك أت آت لا محالة	21
to say that someone is hrmful	22
The most important thing in khaleeji and Arabic culture based on religious principles is for a person to be god fearing, because that will stop your conscious from doing anything wrong. If you so not fear god then you have no morals and principles and ate capable of doing anything.	23
مادري	24
اول مره اسمعها	25
إنعدام الأخلاق تؤدي بالشخص للانحراف أو للتصرف بأساليب خارجة عن تقاليد المجتمع أو حدود الدين	26
لا	27
لم أسمعها من قبل	28
مادري	29
اي ان الذي لا يخاف من الله و عذاب الآخره شخص سيء و من المؤكد انه سينال عقابه في يوم من الايام	30
تقال للشخص غير المتدين وللمستهتر الذي لا يراعي القيم أو للشخص الظالم	31
للإشارة أن الوازع الديني والأخلاقي يبقى أجدر من أي رادع آخر كونه هناك أشخاص يمكن أن يؤدي بهم النفوذ إلى تجاوز الوازع القانوني	32
ما ادري	33
لازم تكون يخاف منه وليس عليه	34
We pity those who sin.	35
تعني الظلم والأسى	36
لم اسمع بهذه العبارة. فالمسلسلات لكني افهمها. فعندم الخوف من الله اي انه لا يفرق بين الحلال والحرام. وكالعاده تطلق. هذه العبارة على من يكون لديه انفلات اما في اللهو او السهر والشرب الخ. فالدين ببالنسبة لي ولقائل المقولة واعض يمنع الانسان من هذه الشرور.	37
ان الشخص الذي تكون أفعاله تحت تأثير الدين موثوق به عكس الشخص الذي تكون	38

أفعاله من نفسه وليس من الدين	
لم اسمع بها من قبل.	39
؟	40
لم اسمعها	41
..	42
ما عرف لم أسمعها في مسلسل من قبل	43
يعني أن الشخص قد تطاول على الله فانه قد يفهم أي شيء	44
قلة ديين	45
ينخاف منه أظن مب عليه، لأنه ببسوي اي شي بدون ما يفكر بالنتيجة الدنيوية او الأخروية..	46
لان الدين يحث الانسان على الاستقامة والاعتدال في جميع الامور	47
	48
لانها الحقيقه	49
لا اعرفها	50
،لم اسمعها كثيراً في المسلسلات ولا اتوافق معها	
ينخاف منه وليس عليه	51
ما عمري سمعتها..بس أتوقع يقصدون إن اللي ما يراقب الله في عمله ممكن يقع في شر أعماله	52
لا اعلم.	53
الذي لا يخاف من ربه سيضيع	54
لبيان ان الشخص غير ملتزم دينياً أحياناً	55
نفس السبب ما اعلاه	56

33. هل هي في رأيك عبارة إيجابية أم سلبية؟		
Answer Options	Response Percent	Response Count
إيجابية	43.4%	23
سلبية	56.6%	30
<i>answered question</i>		53
<i>skipped question</i>		3



34. إلى أي مدى توافق/ين على العبارة التالية: تقدم هذه المسلسلات دروساً للمشاهدين		
Answer Options	Response Percent	Response Count
لا أوافق إطلاقاً	17.9%	10
لا أوافق جزئياً	21.4%	12
أوافق جزئياً	32.1%	18
أوافق موافقة تامة	19.6%	11
لا أشاهد مثل هذه المسلسلات	8.9%	5
<i>answered question</i>		56
<i>skipped question</i>		0



35. إذا كنت تعتقد/ين أن هذه المسلسلات تقدم دروساً، فما هو في رأيك نوع هذه الدروس؟	
Answer Options: Open Ended	Response Count
	56
<i>answered question</i>	56
<i>skipped question</i>	0

Response Text	Number
الدروس الموجودة في المسلسلات الخليجية تضم أوجه الذهن الثقافي وموجهات عامة لكيفية تتفاعل مع افراد هذه الثقافة إذا كنت تريد ان تفعل هذا بشكل ناجح تغيير السلوكيات من الاسوء إلى الاحسن	1
وأيضاً معرفة نهاية كل من يعمل عملاً مرغوباً أو غير مرغوباً فيه. تغيير الاخلاقيات السينة مع جميع الناس وخصوصاً مع الأهل والأصدقاء.	2
لا تعليق	3
جيده ونتمنى المزيد من ابداع	4
طرق التعامل مع مختلف الشخصيات والتعامل مع الأبناء وحل المشاكل الزوجية	5
لا تعليق	6
تضيق وقت الشباب	7
البعد عن عمل علاقات مع الجنس الاخر لانه مايجي منها خير...البعد عن اصحاب السوء	8
ليست بمعنى الدروس لانها قليل منها ماتحوي دروس تربوية للأجيال والمجتمع	9
دروس ع الحياه	10
لا أعرف	11
توفر العظة والعبرة وتعلم الدروس	12
ليس لدي اي استفاده	13
عن الحياة الاجتماعيه	14
لا تقدم شي بل تسيء الى المجتمع الخليجي كافة	15
دروس اجتماعية, دروس دينية, دروس ثقافية, دروس سلوكية...الخ	16
I don't watch them. Therefore, I am unable to comment on the content really.	17
نعم بعض المسلسلات هي بالأساس قصص من الواقع	18
بعض الدروس إيجابية وبعضها سلبية في جميع المجالات وخاصة الاجتماعية	19
دروس في الحياه والتعامل مع المواقف	20
دروسا عن أنماط الحياة المختلفة وبالتالي يستطيع المشاهد أن يستنبط ماذا يجب فعله في مواقف مشابهة. الدراما تثقل خبرات الإنسان لأنها تمكنه من تصور البدائل والاختيارات وما يترتب عليها من تصرفات وردود فعل للأخري فتفيد المرء في حياته دون الحاجة للتجربة	21

والخطأ المستمرين. فالذكي هو الذي يتعلم من خبراته و الحكيم هو من يتعلم من أخطا وحسن تصرف الآخرين	
أما الغيبى هو من لا يتعلم من هذا أو ذاك ولذلك الحكمة أن تشاهد تصرفات شخصيات درامية وتقول لا ما كنت لأفعل هذا في مثل هذا الموقف بناء على تبعاته، أو تقول نعم هذا هو التصرف الصحيح فتستفيد وتتعلم دروسا فى الحياة	
be good, do good, respect others. it basically teaches youth how to live a good life. it also boldly talks about the issues in thee society and allows people to think of them	22
How to treat/ not treat your wife	
How to deal with homosexuals in an Arabic society	
Religious facts	
Etc	23
انه الخليجين سطحيين وفاضيين وماديين ويتصنعون وايد	24
لا تقدم دروسا بل تعكس ذوق شريحه من المجتمع	25
أحيانا تقدم قصصا واقعية ولكن في معظمهما لا تعكس الواقع بشكل صحيح ومنطقي	26
لا	27
قضايا المجتمع الخليجي و اولها قيادة المراة	28
مافي دروس اغلب المسلسلات مالها نهاية مقتعه	29
ولو ان هذه المسلسلات لا تقدم الصورة الكامله و الحقيقية للمجتمع الخليجي ولكن برأي هناك البعض من المسلسلات التي تعكس الواقع مثل "المسلسل الكوميدي السعودي طاش ما طاش بجميع أجزائه" الذي تعلمت منه اشياء كثير مثل: - اللهجة السعودية - العادات و التقاليد - شكل العائلة السعودية	
- نوع الفساد و طبيعة المشاكل التي يعاني منها المجتمع السعودي	30
أظن أنه لا توجد دروس مهمة جدا في هذه المسلسلات	31
أبرزها دروسا اجتماعية وكفي ربما إضانتها على بعض المشاكل بغرض إصلاحها.. كما نصفي نيتنا!	32
انه الحريم شغلهم الشغل أنهم يصرخو و يتشكو ... و همهم المكياج و عمليات التجميل ... كلهم نكد بنكد	33
قد تجد فيها بعض العبر لكنني اشاهد المسلسلات للترفيه فقط	34
I dont think they do.	35
لا تعليق	36
لا تقدم	37

لا تقدم دروس	38
المسلسلات تسلط الضوء على الجوانب السلبية من المجتمع ولكنها لا تعالج لذلك فاتها لا تقدم دروس للمشاهد.	39
اعتقد انها لا تحاول ان تقدم دروسا لنا	40
احيانا	41
..	42
لاتقدم دروساً فهي في الغالب مسلسلات هابطة	43
أن لا نشاهد هذه المسلسلات	44
لاتقدم	45
ممكن يكون المسلسل تجربة ناس حقيقيين.. لازم نعتبر منها.. في بعض الأحيان	46
عاقبة التصرفات	47
اتنم	48
المسلسلات لاتعكس الحقيقة يعني ان الدروس ليس له اهمية.	
و لكن مسلسل ساهر الليل في رايب مهم لانه يحكي عن الغزو العرقي في الكويت و فيه الكثير من المراجع التاريخيه، ولكن يجب علينا ان نحذر من صحة المعلومات المقدم في المسلسل.	49
للاسف حالياً معظم المسلسلات لاتتوافق مع الواقع ولكن في بعض الاحيان ونادر جداً قد تجد فيها مايفيد من تحذير الاهل تجنب اولادهم وبناتهم اصدقاء السوء .. وابرار اضرار المرءة السلبية وانها لايد ان تعتمد على نفسها	50
طرح و داد الكواري بالعادة فيها دروس وفائدة و عبر ايضاً، منها عدم الظلم والتواضع والرفقة بالضعفاء	51
في الأغلب يكون فيه رسالة غير واضحة.. عادة تتعلق بمشاكل إجتماعية يختص فيها كل بلد عن غيره، مثل مشكلة تعاطي المخدرات أو مشكلة العمالة السانبة في السعودية أو مشكلة البدون في الكويت.. لكن مثل ماذكرت من قبل، سوء التقديم يجعل المشاهد غير واثق من الفكرة اللي يطرحها المسلسل	52
سينة وجيدة.	53
الدروس الاجتماعية	54
الأخلاق والأدب، ووجوب سماع كلام الكبر سنا	55
اجتماعية واخلاقية	56

Appendix C

Interview with Mohammad Al-Sudairi³⁴

GCC regional media expert and executive from Saudi Arabia.

1) Would you briefly state in which capacity you've been working with the media in the Gulf? What has your job or what have your jobs entailed, working in radio, working in television?

My jobs basically, up till date, have involved a lot of work with media such as different media outlets, whether it's press, TV, radio, outdoor, online, or social media for the most part. And a lot of BTL - below the line – advertising: direct marketing, direct messaging. You know, very subtle placements, sponsorships and so forth.

2) In your jobs that you had more specifically, what is the overlying goal of every position you've had? Is it to publicize a product? Is it to sell something? Is it to raise awareness? What kind of goals have you had in your various media jobs?

In all of my previous jobs, a lot of my work has basically entailed raising awareness for the brand, for the product or foreign organization specifically. Whether it was like on, sports or academia or, you know, within the automobile industry, it's always been mostly

³⁴ Mr. Al-Sudairi is a media expert and executive who has been working in the industry in the region for many years. He was born and raised in Saudi Arabia and pursued university education and graduate studies in the west. He speaks French, Arabic, English and Urdu. He has overseen both private and government funded media projects in multiple GCC states. These projects have been widely distributed throughout the whole of the Arab world. Since this research could be interpreted as a critique of the media industry and societies of the Gulf to which Mr. Al-Sudairi belongs, he has asked that his name be changed to protect his identity.

raising awareness and bringing in the right PR for the product, service or for the brand itself. Making sure that the product/brand is always on top of the minds of the consumer or of the target audience. The recall rate is high, you know? There is a very good establishment and relationship between the consumer and the target audience and the brand specifically where you know the brand plays a very key role in the hearts and minds of the consumer and the audience. So that's always been a key factor in all the media roles and this is always done using the right kind of media outlet or mediums such as the right newspaper, the right size of advertising, the duration of it, the radio spot - the right radio spot at the right time, the right outdoor billboards placement or 'gigantos' - whatever might be its place at the right position where you have the highest foot traffic of consumers. And that also goes for social media - using the right social media and online digital platforms to sort of reach out to the audience in the most effective way whether it's the timing of the advertisement or the timing of the post or the length of the post. Whether it's just text. Even the content makes a very big difference whether there is a photo or audio or video attached to it, each one is very important. The right content is extremely important, the right language that you're speaking; the language of the brand and the language is easily understood and interpreted by the audience to which are catering specifically.

3) More specifically about television, to what extent do you feel that advertising has a direct relationship with television and television programming in the GCC?

Now in terms of television programming, advertising on television in the GCC is extremely crucial. I can give an example of Ramadan being the highest spending time of the year. People fight for months in order to get the right spot on TV for their money. They need the right balance of programming, and in the 24 hours of the day, they need the right timing. Sponsorships are extremely high. It depends on you, you know? Are you doing it from a marketing aspect or are you doing it for your brand, for your product or

service or are you doing it as a CSR³⁵ initiative - which is what a lot of companies actually do right now.

There has been a lot of their budget during Ramadan spent just because you know it translates back to you, you know? The goodness of an organization sort of being out there for deciding, etc., and at the same time, communicating a very strong and effective message where you know I'm not only here to sell cars or not only here to sell data connections or phone connections or not only here to sell, you know, I don't know, like whatever products I'm here to sell, there's something to the society which will be for the embetterment of society. So yes, it definitely plays a very key role even through the whole year period.

Even throughout the year, TV advertising in the Gulf is extremely crucial and more so than any other medium specifically because of the amount of television that is watched here and specifically because every single home has numerous TVs. On average you have about three TVs per household in the Gulf and that's a stable figure. All programs are targeted to all three age groups and audiences. And you have, you know, like so many groups like you have MBC which has 12 different channels and so just one group or one medium like MBC can get you covered on 12 different genres or 12 different channels so it is extremely crucial; more so than radio and outdoor advertising and press which are kind of dying out at present because the whole digital evolution and all. So yes it's very key is very important a lot of TV advertising is usually done around 30 seconds to 45 seconds where we have 10 second bumpers as well where you can talk about the program being sponsored by so-and-so and we usually call this TV bumpers those are also very important.

³⁵ CSR = Corporate Social Responsibility

4) Does advertising content reflect television content? I.e., do they share themes, values, or shall we say assumptions and beliefs of the society?

Content is extremely important, you know? The right message used at the right place at the right time is something which is all part of a formula and you cannot get any of one of them wrong or the entire campaign and the entire investment is a disaster. Keep in mind that, you know, press advertising, radio advertising etc., are a lot more flexible in terms of content whereas when you're communicating on TV advertising the choice of content is more sensitive because you're reaching a much broader audience and you know it needs to be very careful. The words have to be very carefully selected; and the right accents the right (dialects), you know? The right message as well: what does your product or brand stand for; and also more so you know the channel that you can be advertising on. You know you cannot have a really serious TV commercial on MBC 2 for example which is for children. It won't really make sense so you have to choose very wisely your programming and your advertising where it's going to be played - in other soap operas and the different TV shows, or is it, again, going to be like news or something like that. And radio advertising can have a lot more humor it can be a lot lighter, press as well you have more flexibility than press outdoors.

5) You had mentioned that you were preparing a Ramadan campaign for TV. For the product that you currently represent. To what extent are religious themes important in advertising particularly during Ramadan in the GCC countries? Also to that end, to what extent are religious themes important for television content in the GCC, particularly during the month of Ramadan? For example are the *musalsalaat* programs influenced by religious themes? Are other programs influenced by religious themes during Ramadan in the GCC?

Ramadan advertising in the GCC during this month is obviously very sensitive. It's also a very big opportunity for businesses to market and to showcase and to, you know, to present what they stand for and to present exactly what their... what their corporate businesses stand for specifically in terms of the different vision and the mission of an organization: whether or not it's only limited to making profits as there's a lot more beyond that as well: of course, religion.

6) Why do the media and your industry rely on religion for advertising during the month of Ramadan? What is the significance of it?

I don't necessarily agree that the industry relies on religion and religious advertising during the month of Ramadan because there isn't much with it during the month at all. In fact the reason why there is a very big push towards advertising in this month specifically is because it's the one time during the year when everyone gathers every single day for 30 days of the year. Families come together for the entire month, everyone is glued to their television, it's all about coming together and the coming together of families the coming together of society and open dialogue, and open societies and (the thing) to do is to discuss the problems during that month.

7) Do you believe that religion and the use of religious themes in television serves to remind people of their faith and the importance of Islam in GCC societies?

Now in terms of the themes of the different programming during Ramadan and stuff and with the musalsalaat etc. I wouldn't say there is a focus on religion as much at all. In fact, there is a percentage; there obviously is but, it's not a very high. I wouldn't say religion plays a very deep role or to say it's the main content in any of those sorts of programming media. For a number of different reasons, I mean the month yes it is a very

religious month etc., it is a very religious month, but at the same time like I mentioned earlier, there is a very big push towards family, society, values, the goodness of people, and not only that but, you know, talking about the problems of society and how to change society.

So basically the month and a lot of the programs which I see is focusing on.... it shows a lot of problems in society as well but it's always - at the same time - the message is: "How can you change that?" "Let's move towards making a better society for the betterment of our people." And that's kind of the message which is always present in both advertising and programming both during this month specifically. And of course there is a religious aspect but then you have the religious shows; they cater to that specifically. Or, you know? There is not too much of a push on religion I don't see because each one to their own, everyone has to have practiced their own separately and can't really be enforced on anyone, (or) be like strong in the media on TV or outdoors etc.

8) Do you believe that it helps you sell products?

No comment

9) In your line of work, to what extent do you have to remain cognizant of social mores and values when creating media imagery? For example, have you ever produced media content or advertising content that portrays women driving? And if so, where was it?

Advertising is incredibly important you cannot be showing any form of skin during this month. In advertising anywhere it must be very sensitive. It (skin) needs to be covered. However, there is a big shift towards modernization. It's also very big shift towards openness; for societies to be shown publicly as well. That is evident and in a lot of TV ad

campaigns that we see nowadays running on TV. And you know so the religious aspect is very important in Ramadan and TV commercials and radio commercials etc. But at the same time there is a very joyous feel to it which is the highlight so there is a shift from only religion to a more family, society, positivity, joyous sort of context.

Saudi is very strict I can't currently speak on behalf of other countries at this point but in Saudi, you cannot have any women on any public outdoor advertising. In the past it was allowed for women to be shown on advertising however it's no longer the case. For many years the faces of all individuals had to be blurred out or pixelated including men, women and children. That has now changed: men and children are now okay however, women - as of the last month - are no longer being allowed to be shown publicly anywhere in any public displays of advertising or promotions.

10) To what extent do you see involvement or control of the media industry in the GCC countries from the governments? Meaning, how much do governments control the media in the GCC countries?

No comment

11) Based on your knowledge and experience, the people who call the shots in the GCC media industries, are they more likely to be men or women? And are they more likely to be foreigners?

But... those at the top of the food chain within the industry are mostly... look, there's a lot of key decision-making which is done by locals in every perspective country, of course, even with us any advertisement that's done is always shared with the local team of senior executives because we want them to give the okay, the green light... and we want them to

give us the green light for insight. Is this culturally okay? This is religiously okay and okay to be present in public, etc. Once we get their go ahead you know we can proceed. However, and a lot of other cases you also have a lot of ex-pats in these key positions as well but then ultimately, in the final decision-making process, I would always say that there has to be an there should be and there is a local presence. Because at least you can tell the local you know 'I'm an ex-pat I didn't know' but in the end the local is there and they can bear the responsibility for approving the media messages.

12) What do you see as the future for media, television and advertising in the GCC countries?

The future of advertising in the GCC is going to be very strong in digital. The average Saudi person in Saudi specifically watches 50 Youtube videos a day! Youtube has become a major advertising platform for videos and in Saudi where everybody watches Youtube on their phone, at home, in the office etc. So it's become a platform with this being a major shift to it. So yes, I would see a really large push toward social media and online advertising at the same time word-of-mouth is always good to be there.

I would say it's like 71% of decision-making is taken through word-of-mouth. And that could be leads from outdoors, social media, press, radio but ultimately the final decision-making component - the largest component - would certainly be in this part of the world word-of-mouth. Again there's a shift away from press there is now less press advertising as before. But again newspapers still play a large role in society and their still very culturally and socially present. Radio has become slightly less because you know people have more options to listen to in their cars, you know, whether they want their own music or CDs or digital radio or online videos etc. An outdoor advertising is always good to be there and bigger and better because you know more and more creative solutions are

coming up more and more creative places are opening up so obviously those will always be there.

13) What are the current challenges that need to be overcome to improve the media industries in the GCC countries? In part, simply to improve the way things are done, the way it works, and perhaps in another part, what needs to be done to meet a better future for media in the Gulf?

Moving forward, one of the biggest changes that needs to come into place is creativity. Sometimes we see very limited creativity and it's specifically in various countries. The UAE is always an even market but within Saudi and within other Gulf markets you know there is a major demand for creative solutions which is very key and very vital as we move forward. So yes, I definitely think there is a big shift towards that or at least there should be. Also you know one of the biggest challenges is the effectiveness of advertising because there is a very strong word-of-mouth where people depend more on other people's experiences and other people's decisions. There is less trust sometimes actually we see in advertising. I'd rather buy something that my friend told me about as opposed to me reading about something in the newspaper for 30% off where I'm not even sure if that's a worthwhile investment or even if it's like services or whatever that may meet my needs whatever the case might be.

14) That was my final question for this interview. Do you have final thoughts, analyses, perspectives or anecdotes that you would like to share about working for so long in the GCC media field?

No comment

Appendix D

Essential Program Metadata

Program Title	Dhill Al-Yasmiin
Author	Wedad Al-Kuwary
Director	Ahmad Al-Maqla
Production Company	Basha Technical Production Company
Aired on Channel	MBC 1
Year	2008
Production Origins	Qatari / Bahraini

Program Title	Umm Al-Banaat
Author	Hiba Meshari Hamada
Director	Arif Al-Tawil
Production Company	Tulip Technical Production and Distribution
Aired on Channel	Kuwait TV, Abu Dhabi 1, Hekayat Keman
Year	2009
Production Origins	Kuwaiti

Program Title	FurSa Thaniyya
Author	Wedad Al-Kuwari
Director	Ali Al-Ali
Production Company	Tulip Technical Production and Distribution
Aired on Channel	Al-Rai, MBC 1, Kuwait TV, Al-Wataniya
Year	2011
Production Origins	Kuwaiti / Qatari / Bahraini

Program Title	Banaat Al-Thaaniwiyya
Author	Mohammed Al-Nishmy
Director	Sa'id Al-Huwary
Production Company	Dubai TV
Aired on Channel	Dubai TV
Year	2011
Production Origins	Emirati / Kuwaiti

Program Title	Kinnat Al-Shaam wa Al-Kinaayen Al-Shaammiyya
Author	Hiba Meshari Hamada
Director	Jomaan Saleh Al-Rewai'y
Production Company	MBC Group
Aired on Channel	MBC 1
Year	2012
Production Origins	Saudi / Emirati / Kuwaiti

Appendix E

Female Character Statistical Data

SHOW	<i>Kinnat Al-Shaam wa Kinaayen Al- Shaamiyya</i>	#	Total female characters listed in credits	%
	# that are employed	2	13	15.38462
	# that drive	2		15.38462
	# that live with fathers or guardian figure until marriage or that live in extended patriarchal family structure even in old age	13		100
	# that are married or get married	13		100
	# that marry within the extended family	13		100

SHOW	<i>Banaat Al-Thaaniwiyya</i>	#	Total female characters listed in credits	%
	# that are employed	5	14	35.714
	# that drive	2		14.286
	# that live with fathers or guardian figure until marriage or that live in extended patriarchal family structure even in old age	14		100
	# that are married or get married	10		100
	# that marry within the extended family	1		7.1429

SHOW	<i>FurSa Thaaniya</i>	#	Total female characters listed in credits	%
	# that are employed	2	11	18.1818182
	# that drive	0		0
	# that live with fathers or guardian figure until marriage or that live in extended patriarchal family structure even in old age	11		100
	# that are married or get married	11		100
	# that marry within the extended family	9		81.8181818

SHOW	<i>Dhill Al-Yasmiin</i>	#	Total female characters listed in credits	%
	# that are employed	1	7	14.28571
	# that drive	0		0
	# that live with fathers or guardian figure until marriage or that live in extended patriarchal family structure even in old age	7		100
	# that are or get married	6		85.71429
	# that marry within the extended family	4		57.14286

SHOW	<i>Umm Al-Banaat</i>	#	Total female characters listed in credits	%
	# that are employed	2	18	11.111111
	# that drive	4		22.222222
	# that live with fathers or guardian figure until marriage or that live in extended patriarchal family structure even in old age	18		100
	# that are married or get married	18		100
	# that marry within the extended family	9		50

Bibliography

- Al-Kazi, Lubna Ahmed. 2008. "Gulf Societies: Coexistence of Tradition and Modernity." In *Popular Culture and Political Identity in the Arab Gulf States*, 1st ed., 171–79. London, England: Saqi Books.
- Al-Malki, Amal, David Kaufer, and Suguru Ishizaki. 2012. *Arab Women in Arab News : Old Stereotypes and New Media*. London: Bloomsbury Academic.
- Al-Malki, Amal, and Talk to Al-Jazeera. 2012. "Why Arab Women Still 'Have No Voice.'" <http://www.aljazeera.com/programmes/talktojazeera/2012/04/201242111373249723.html>
- Al-Munajjid, Shaykh MuHammad SaaliH. 2014. "71338: Ruling on Appointing a Woman as a Judge". Islam Question and Answer. <http://islamqa.info/en/71338>.
- Al-Sharekh, Alanoud, Robert Springborg, et al. 2012. *Popular Culture and Political Identity in the Arab Gulf States*. London: Saqi.
- Ball-Rokeach, Sandra. 1984. *The Great American Values Test: Influencing Behavior and belief through Television*. New York : London: Free Press ; Collier Macmillan.
- BBC. 2011a. "Arab Media 'Epicentre' Moves to Gulf, Qatar Meeting Hears." *BBC Monitoring Media*, April 11. <http://search.proquest.com.ezproxy.lib.utexas.edu/docview/861225858>.
- BBC. 2011b. "Gulf States Agree Common Approach to Media Development." *BBC Monitoring International Reports*, October 12. Academic OneFile.
- Beeman, William O. 2009. "Gulf Society: An Anthropological View of the Khalijis - Their Evolution and Way of Life." In *The Persian Gulf in History*, 1st ed., 147–59. Hampshire, England: Palgrave Macmillian.
- Bissler, Denise L., and Joan L. Conners. 2012a. *The Harms of Crime Media : Essays on the Perpetuation of Racism, Sexism and Class Stereotypes. Essay #1. Constructing and Reconstructing Female Sexual Assault Victims Within the Media Venessa Farcia*. Jefferson: McFarland.
- . 2012b. *The Harms of Crime Media : Essays on the Perpetuation of Racism, Sexism and Class Stereotypes. Essay #5 Inequalities in CSI: Crime Scene Investigation: Stereotypes in the CSI Investigators*. Jefferson: McFarland.

- . 2012c. *The Harms of Crime Media : Essays on the Perpetuation of Racism, Sexism and Class Stereotypes. Introduction: Media, Crime, Hegemony* by Gary W. Potter & Victor E. Kappeler. Jefferson: McFarland.
- Butsch, Richard. 2003. "A Half Century of Class and Gender in American TV Domestic Sitcoms." *Cercles* 8: 16–34.
- Cafiero, Giorgio, and Daniel Wagner. 2014. "The UAE's Preservation of the Status Quo." *Huffington Post*. http://www.huffingtonpost.com/giorgio-cafiero/the-uaes-preservation-of-_b_5316114.html.
- Craig, Steve, ed. 1992. *Men, Masculinity, and the Media*. Men and Masculinity Research, vol. 1. Newbury Park, California: Sage.
- Davies, John. 1996. *Educating Students in a Media-Saturated Culture*. Lancaster, Pa: Technomic Pub. Co.
- Deccan Herald. 2014. "'Women Should Not Be Appointed Judges.'" *Deccan Herald*. <http://www.deccanherald.com/content/87155/women-should-not-appointed-judges.html>.
- Dill, Karen E. 2009. *How Fantasy Becomes Reality*. 1st ed. New York, NY: Oxford University Press, USA.
- Embassy, Saudi Arabia. 2014. "Umrah Visas". Royal Embassy of Saudi Arabia in Washington DC. http://www.saudiembassy.net/print/services/umrah_visas.aspx.
- Cole, Ellen et al. *Featuring Females: Feminist Analyses of Media*. 2005. 1st ed. Psychology of Women Book Series. Washington, DC: American Psychological Association.
- Festinger, Leon. 1957. *A Theory of Cognitive Dissonance*. Evanston, Ill: Row, Peterson.
- Fisher, Max. 2013. "Saudi Arabia's Oppression of Women Goes Way beyond Its Ban on Driving." *The Washington Post*, October 28. <http://www.washingtonpost.com/blogs/worldviews/wp/2013/10/28/saudi-arabias-oppression-of-women-goes-way-beyond-its-ban-on-driving/>.
- Fitts, Mako. 2009. "Media and Gender Stereotypes." In *Encyclopedia of Gender and Society*, edited by Jodi O'Brien, 2:540–43. Thousand Oaks, CA: Sage Publications Inc.
- Galician, Mary-Lou, and Debra L. Merskin. 2007. *Critical Thinking About Sex, Love, and Romance in the Mass Media : Media Literacy Applications*. 1st ed. Hoboken: Routledge.

- Gamson, William A., David Croteau, William Hoynes, and Theodore Sasson. 1992. "Media Images and the Social Construction of Reality." *Annual Review of Sociology* 18 (January): 373–93.
- Green, Melanie. 2007. "Linking Self and Others through Narrative." *Psychological Inquiry* 18 (2): 100–102.
- Gurevitch, Michael, and Tony Bennet, eds. 1982. *Culture, Society, and the Media*. New York: Methuen.
- Hall, Stuart. 1997. "The Rediscovery of 'ideology': Return of the Repressed in Media Studies." In *Approaches to Media*, 1st ed., 354–64. London, England: St. Martin's Press.
- Halpern, Manfred. 1963. *The Politics of Social Change in the Middle East and North Africa*. Princeton, N.J: Princeton University Press.
- Hammond, Andrew. 2005. *Pop Culture Arab World! : Media, Arts, and Lifestyle*. Popular Culture in the Contemporary World. ABC-CLIO.
- Hamzawy, Amr. 2008. "Debates on Political Reform in the Gulf: The Dynamics of Liberalizing Public Spaces." In *Popular Culture and Political Identity in the Arab Gulf States*, 1st ed., 154–70. Saqi Books.
- Hegde, Radha S. 2011. *Circuits of Visibility : Gender and Transnational Media Cultures*. 1st ed. New York: NYU Press.
- Holtzman, Linda. 2000. *Media Messages: What Film, Television, and Popular Music teach Us about Race, Class, Gender, and Sexual Orientation*. Armonk, N.Y: M.E. Sharpe.
- Howard, Sue. 1998. *Wired Up : Young People and the Electronic Media*. Hoboken: Routledge.
- Human Rights Watch. 2012. *World Report 2012: Qatar*. Qatar. <http://www.hrw.org/world-report-2012/world-report-2012-qatar>.
- Huntington, Samuel P. 2006. *Political Order in Changing Societies*. Yale University Press.
- Jones, Rachel Bailey. 2011. *Postcolonial Representations of Women*. Dordrecht: Springer.
- Kazan, Fayad E. 1993. *Mass Media, Modernity, and Development Arab States of the Gulf*. 1st ed. Westport, Connecticut London: Praeger.

- Kerr, Simeon. 2011. "UAE Revokes Citizenship of Seven Islamists." *Financial Times*, December 21. <http://www.ft.com/cms/s/0/1b8b4e84-2bf0-11e1-b194-00144feabdc0.html#axzz37nMNATCv>.
- Lawson, Fred H., and Hasan M. Al-Naboodah. 2008. "Heritage and Cultural Nationalism in the United Arab Emirates." In *Popular Culture and Political Identity in the Arab Gulf States*, 1st ed., 15–30. London, England: Saqi Books.
- Lester, Paul, and Susan Ross. 2003. *Images That Injure : Pictorial Stereotypes in the Media*. 2nd ed. Santa Barbara: Praeger.
- Marx, Karl, and Frederick Engels. 1970. *The German Ideology*. London: Lawrence and Wishart.
- Mora, Necla. 2014. "Reproduction of Patriarchal Hegemony in Media Texts." *ATAERKİL HEGEMONYANIN MEDYA METİNLERİNDE YENİDEN ÜRETİLMESİ*. 13 (48): 131–47.
- Nicholson, Jeremy. 2014. "Unrealistic Relationship Expectations: Learning from Don Jon." Accessed July 26. <http://www.psychologytoday.com/blog/the-attraction-doctor/201309/unrealistic-relationship-expectations-learning-don-jon>.
- O'Keeffe, Haley. 2013. "Blogger Facing Death Sentence in Saudi Arabia for Denouncing Islam." *Mail Online*. <http://www.dailymail.co.uk/news/article-2529514/Blogger-facing-death-sentence-Saudi-Arabia-denouncing-Islam-website-TV.html>.
- Perse, Elizabeth M. 2001. *Media Effects and Society*. 1st ed. Mahwah, NJ: Lawrence Erlbaum Associates, Inc.
- Peters, James. 2005. *The Arab World Handbook, Arabian Peninsula and Iraq Edition*. 2nd ed. The Arab World Handbook Series. London, England: Stacey International.
- Potter, W. James. 2013. *Media Literacy*. 6th ed. Thousand Oaks, California: SAGE Publications.
- Reuters. 2012. "UAE Detains 6 Islamists Stripped of Citizenship: Lawyer." *Chicago Tribune*. http://articles.chicagotribune.com/2012-04-09/news/sns-rt-us-emirates-activistsbre8380hr-20120409_1_citizenship-uae-islamist.
- Sa'dāwī, Nawāl. 1972. *Al-Mar'ah Wa-Al-Jins*. al-Qāhirah: al-Nāshirūn al-'Arab.
- . 1999. *Taw'am Al-Sultah Wa-Al-Jins*. al-Qāhirah: Dār al-Mustaqbal al-'Arabī.

- Sakr, Naomi. 2004. *Women and Media in the Middle East : Power through Self-Expression*. London: I.B. Tauris.
- Sharabi, Hisham. 1975. *Muqaddimāt Li-Dirāsāt Al-Mujtama‘ Al-‘Arabī*. al-Ṭab‘ah 1. Bayrūt: al-Dār al-Muttaḥidah.
- . 1988. *Neo-Patriarchy*. 1st ed. New York, NY: Oxford University Press.
- . 1992. *Al-Nizām Al-Abawī Wa-Ishkālīyat Takhalluf Al-Mujtama‘ Al-‘Arabī*. al-Ṭab‘ah 1. Bayrūt: Markaz Dirāsāt al-Waḥdah al-‘Arabīyah.
- Shrum, L. J. J. 2012. *The Psychology of Entertainment Media : Blurring the Lines Between Entertainment and Persuasion*. 2nd ed. Hoboken: Routledge Academic.
- Signorielli, Nancy, and Corporation for Public Broadcasting. 1985. *Role Portrayal and Stereotyping on Television: An Annotated Bibliography of Studies Relating to Women, Minorities, Aging, Sexual Behavior, Health, and Handicaps*. Bibliographies and Indexes in Sociology, no. 5. Westport, Conn: Greenwood Press.
- Stanley, Alessandra. 2012. “Ramadan TV Gently Pushes Saudi Boundaries.” *The New York Times*, August 19, sec. Arts / Television.
<http://www.nytimes.com/2012/08/20/arts/television/ramadan-tv-gently-pushes-saudi-boundaries.html>.
- Team, Doha News. 2014a. “[Http://dohanews.co/the-King-Khalid-Foundation-a-Charitable/](http://dohanews.co/the-King-Khalid-Foundation-a-Charitable/).” *Doha News*. Accessed August 12. <http://dohanews.co/the-king-khalid-foundation-a-charitable/>.
- . 2014b. “Qatar Rights Group: Violence against Women at Home, in the Workplace, Continues to Rise.” *Doha News*. Accessed August 12. <http://dohanews.co/qatar-rights-group-violence-against-women-at-home-in/>.
- Torstrick, Rebecca L., and Elizabeth Faier. 2009. *Culture and Customs of the Arab Gulf States*. 1st ed. Culture and Customs of the Middle East. Westport, Conn: Greenwood Press.
- United Nations Development Programme, and Arab Fund for Economic and Social Development. 2006. *The Arab Human Development Report 2005: Towards the Rise of Women in the Arab World*. New York: United Nations Development Programme, Regional Bureau for Arab States.

إسماعيل, زينب. 2004. "خلال ندوة «صورة المرأة في الدراما» فنانون يدعون «الأعلى للمرأة» إلى نتاج دراما بحرينية خالية من العنف" *أخبار الخليج-akhbar*.
http://www.akhbar-alkhaleej.com/12663/article_touch/61269.html.

الخطاف, إيمان. 2007. "العنف تجاه المرأة في الدراما.. ظاهرة «رمضانية» تقلق المختصين" *الشرق الأوسط*.
<http://classic.aawsat.com/details.asp?article=437942&issueno=10524#.U-cbjmO4NYR>.

الكواري, وداد. 2008. "ظل الياسمين (مسلسل" *ويكيبيديا، الموسوعة الحرة* .
[http://ar.wikipedia.org/w/index.php?title=%D8%B8%D9%84_%D8%A7%D9%84%D9%8A%D8%A7%D8%B3%D9%85%D9%8A%D9%86_\(%D9%85%D8%B3%D9%84%D8%B3%D9%84\)&oldid=9474086](http://ar.wikipedia.org/w/index.php?title=%D8%B8%D9%84_%D8%A7%D9%84%D9%8A%D8%A7%D8%B3%D9%85%D9%8A%D9%86_(%D9%85%D8%B3%D9%84%D8%B3%D9%84)&oldid=9474086).

_____ . 2011 فرصة ثانية (مسلسل" *ويكيبيديا، الموسوعة الحرة* .
[http://ar.wikipedia.org/w/index.php?title=%D9%81%D8%B1%D8%B5%D8%A9_%D8%AB%D8%A7%D9%86%D9%8A%D8%A9_\(%D9%85%D8%B3%D9%84%D8%B3%D9%84\)&oldid=8043340](http://ar.wikipedia.org/w/index.php?title=%D9%81%D8%B1%D8%B5%D8%A9_%D8%AB%D8%A7%D9%86%D9%8A%D8%A9_(%D9%85%D8%B3%D9%84%D8%B3%D9%84)&oldid=8043340).

النشمي, محمد. 2011. "بنات الثانوية (مسلسل" *ويكيبيديا، الموسوعة الحرة* .
[http://ar.wikipedia.org/w/index.php?title=%D8%A8%D9%86%D8%A7%D8%AA_%D8%A7%D9%84%D8%AB%D8%A7%D9%86%D9%88%D9%8A%D8%A9_\(%D9%85%D8%B3%D9%84%D8%B3%D9%84\)&oldid=8910802](http://ar.wikipedia.org/w/index.php?title=%D8%A8%D9%86%D8%A7%D8%AA_%D8%A7%D9%84%D8%AB%D8%A7%D9%86%D9%88%D9%8A%D8%A9_(%D9%85%D8%B3%D9%84%D8%B3%D9%84)&oldid=8910802).

حمادة, هبة مشاري. 2009. "أم البنات (مسلسل" *ويكيبيديا، الموسوعة الحرة* .
[http://ar.wikipedia.org/w/index.php?title=%D8%A3%D9%85_%D8%A7%D9%84%D8%A8%D9%86%D8%A7%D8%AA_\(%D9%85%D8%B3%D9%84%D8%B3%D9%84\)&oldid=9262470](http://ar.wikipedia.org/w/index.php?title=%D8%A3%D9%85_%D8%A7%D9%84%D8%A8%D9%86%D8%A7%D8%AA_(%D9%85%D8%B3%D9%84%D8%B3%D9%84)&oldid=9262470).

_____ . 2012 كنة الشام وكناين الشامية (مسلسل" *ويكيبيديا، الموسوعة الحرة* .
[http://ar.wikipedia.org/w/index.php?title=%D9%83%D9%86%D8%A9_%D8%A7%D9%84%D8%B4%D8%A7%D9%85_%D9%88%D9%83%D9%86%D8%A7%D9%8A%D9%86_%D8%A7%D9%84%D8%B4%D8%A7%D9%85%D9%8A%D8%A9_\(%D9%85%D8%B3%D9%84%D8%B3%D9%84\)&oldid=9533692](http://ar.wikipedia.org/w/index.php?title=%D9%83%D9%86%D8%A9_%D8%A7%D9%84%D8%B4%D8%A7%D9%85_%D9%88%D9%83%D9%86%D8%A7%D9%8A%D9%86_%D8%A7%D9%84%D8%B4%D8%A7%D9%85%D9%8A%D8%A9_(%D9%85%D8%B3%D9%84%D8%B3%D9%84)&oldid=9533692).

لقاء شجون المهاجري(شوجي) بتاريخ 2014/1/9 في برنامج تو الليل - كامل . 2014. *HD*.
http://www.youtube.com/watch?v=2ZNaRwUeVGU&feature=youtube_gdata_player.

لقاء مع الكاتبة وداد الكواري - برنامج لك . 2012.
http://www.youtube.com/watch?v=qIBvP1VVz3A&feature=youtube_gdata_player.

Vita

Michael Allen Mendoza is from California. He has studied Arabic, French and music for much of his life. He is a classical pianist, DJ and producer of electronic music and his academic and professional interests include pedagogy, dialectology, translation, social sciences and curriculum development, especially in the area of dialects. He teaches Arabic at the University of Texas at Austin. This research has been reviewed and revised a multitude of times with multiple pairs of expert eyes assisting the author. However, no human is infallible. Therefore, he kindly requests of his readers that if any inconsistencies or inaccuracies are found, they be brought to his attention for future development of the text. A complete curriculum vitae is available upon request.

Contact information: mish3al@utexas.edu

This thesis was typed by the author.