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The American University in Cairo

School of Global Affairs and Public Policy

OBJECTIFICATION OF WOMEN IN THE NEW SHAA'BY SONG

**A Thesis Submitted to the Department of
Journalism and Mass Communication**

In partial fulfillment of the requirements for
Master's Degree in Journalism and Mass Communication

Submitted by:

Noorhan Gamal Abu Bakr

Under the supervision of

Dr. Hussein Amin

Spring 2017

OBJECTIFICATION OF WOMEN IN THE NEW SHAA'BY SONG

“Music is spiritual. The music business is not.”

—Van Morrison

OBJECTIFICATION OF WOMEN IN THE NEW SHAA'BY SONG

Abstract

The Music industry has been a prominent cultural and a communication method throughout the past two decades, with a lot of genres emerging every day. In Egypt, the cradle of civilization has always been innovative with its musical ideas, which helped in the birth of a music genre, Techno-Shaa'by –also known as *Mahraganat* - which is a mix between old Folk/Shaa'by music and modern instruments, such as rapping and auto-tuning. However, not all creative ideas are positive. Most of the lyrical content of Techno-Shaa'by Music is about women, women sexualization and objectification. Therefore, this study aimed to understand how the lyrical content affects youth on and how the music is branched within the genre. The study suggested two hypotheses, one was; the more youth listen to this genre of music, the more they tend to objectify women, and two; there is a difference between males and females in perceiving objectification in this genre. Hence, the study conducted a survey on 150 university students and a content analysis on 25 tracks. Nonetheless, the hypothesis was rejected due to the correlation tested which resulted in ($r= .043$) and ($P= .608$), meaning that the correlation between both variables is statistically insignificant, as well as rejecting the second hypothesis as there was no difference between males and females in perceiving objectification in Techno Shaa'by songs. On the other hand, the content analysis showed that over 80% of the *Mahraganat* music under the “women” theme talk about women and their sexuality.

Keywords: *Mahraganat*, music effects, objectification of women, women sexualization

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Dedication

My mum whom without her emotional support, love and empathy, I wouldn't be here. I'm the woman I am today because of you.

To my dad, who supported my decision in pursuing academic degree and pushed me forward. Thank you for holding my back.

My grandmother, for being the most supportive, passionate grandma anyone can ask for.

My Brothers, my monkeys. You make my world a lot brighter.

To my husband who willingly bore to stay away for 4 months and encouraged to me work hard.

Who always told me I'm strong, and how I'll manage. Thank you for the times I cried and nagged and you heard. My life is easier when I'm with you.

And finally, this thesis is dedicated to the memory of my beautiful friend Nina.

Although she pushed me out of my comfort zone to pursue my degree, and encouraged me through my weakness, she was unable to see my graduation.

This is for you.

Acknowledgments

Where should I start? It's been a wild roller coaster and I can't believe I actually did it. I'm finally here after 3 years of major ups and downs, disappointments, laughs and tears. First I want to thank God for giving me the wisdom, the strength, and the opportunity to have worked on my degree and fulfilling my journalism passion.

I'd like to start with thanking Dr. Hussein Amin, my supervisor, who supported me from the first day I joined the program and believing in my ideas and encouraging me, as well as being a fatherly figure in this department. It has been a privilege being your student and working with you. This thesis wouldn't have seen the light if it wasn't for you and your consistent confidence in me.

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To my family from the youngest cousin to the eldest uncle and everyone in between. I can't ask God anything more. I have more dads, more moms and tens of siblings. You're the full house that occupies my full heart.

My Rock Era family, I've been M.I.A for a while and all what you did is wish me the best. You guys taught me a lot, and I hope I did, too.

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Dubai people! You're the relief, the fun, the gossiping, all the little enjoyable things in life. It's you.

Potterheads 9¾! You're the cold water in the summer. The randomness at 3 after midnight, you bring so much joy to my heart. I'm so honored to have you all in my life.

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Glossary

The researcher uses two terminologies throughout the study that is relatively new, therefore it is important to give them a definition so it would be easily identified later on.

Shaa'by: Is the literal meaning of traditional music. It's the music of a specific culture that has deep roots in a specific community and a timeframe, it's also known as the music of the people that everyone is acquainted with, without knowing the exact composer.

Techno Shaa'by: Which also goes by the name of **Marhaganat**, (Which literally translated into *Festival*) is a mix between techno music and auto tuning, with some singing and rapping about various topics that interests the younger generation in Cairo, Egypt.

Chapter One: Introduction

If we look at all the cultures and societies known to us and look at all the historical social orders of the past to the extent that we could be acquainted with, we can conclude with a high level of assurance that music has constantly assumed an imperative part of the human culture. Without a doubt, it is not known precisely how or when music initially entered human life. Looking for such an answer will partially depend both on where we adhere to a meaningful boundary amongst music and self-satisfied snorts or yells — the qualification between what is music and what is noise is even now not generally settled upon — and soon thereafter in the human transformative schema, we pinpoint what we will call people. This may all sound like a trick set up to maintain a strategic distance from an exact answer, however, these limits are on the double both self-assertive and imperative (Garfias, 2004).

Music is a vital component of regular day to day existence. Individuals invest hours tuning into it and billions of dollars getting it. However, in spite of the inescapability of music, standard social-identity brain science has barely given any thoughtfulness regarding this general social marvel. Why is music critical to individuals? What part does music play in regular daily existence? A study conducted by Rentfrow (2012) helped in answering a few of those questions, his study showed that music can affect cognition, feeling, and behavior. It additionally shows that adolescents utilize music to serve different capacities, from feeling direction to self-expression to social holding. Research in this emerging field uncovers how social identity brain can illuminate our comprehension of music, and in doing as such it highlights this present reality significance of standard hypothesis and research.

Due to the high impact of music in the life of an individual, it is capable of breaking limits to unite individuals from various backgrounds and cultural heritages. Doubtlessly, there are a lot

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to say in regards to music making it a standout amongst the most vital necessity of the life of an individual. Actually, music can best be depicted as a great constraint that is equipped for holding individuals together and organizing worldwide fraternity, cherish and also peace (Rachiotis, 2014).

Music on Radio and Television

Broadcasting – meaning both radio and TV – and music have been firmly related from the very beginning. Specifically, music is considered to be the pillar of radio programming, where a focal concentrate falls on music itself as well as on reports about music and music events. This is one motivation behind why a great number of people get the main part of their music utilization from the radio. However, by nature music is, far less essential on TV. Be that as it may, here, as well, very separated from communicates of shows, musical dramas, representations of performers and unique components, music has a wide exhibit of capacities, extending from foundation backup to mark tunes. To put it plainly, communicating, and particularly radio is a chief medium for the correspondence of music in any developed culture (Sherer & Schneider, 2011).

From the beginning, radio broadcasting was seen as a method for imparting society, as well as a social vehicle in its own particular. Public-Service, or Open administration broadcasting specifically bears a unique duty toward an individual's social life. In meeting this part of the programming mission, an essential part is played by purported 'social radios'. A few unique sorts of public-service social radios could be distinguished. One is comprised of classical stations that focus completely on classical music. Another is blended music-and-talk programs with a highlight on music, where the music share ranges from 54% to 65% with different purposes of focus with the traditional collection. The last gathering incorporates talk and information programs with a

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huge extent of social reports and with classical music among their musical offerings (Klingler & Muller, 2010).

In prior circumstances, social radios to a great extent had blended projects which were addressed to variable target groups and presented an extensive variety of talk and music programs from each period and style. However, since the late 1980s, they have been liable to consistent changes on which shifting ideas have been conveyed to shoulder. The ideas extended from the improvement of stations commanded by established music to the making of half and half projects that component top notch titles from different styles of music, for example, pop, chanson, world music or jazz, which incorporate a bigger rate of talk and information services. One noteworthy explanation behind this advancement was to consider the way that social radios, as well, are progressively being utilized as a foundation medium. The grumbling is at times heard that few telecasters focus on the more well-known regions or "hits" of established music (Muller, 2007).

Shaa'by Music

What is Folk Music?

It is the music of the people that is broadly constructed, with antique roots and anonymous composers that have been transmitted orally (Cohen, 2006). William Thomas described them as “the traditions, customs, and superstitions of the uncultured classes,” (1970, 1846).

There are tens of methods in which you distinguish people and cultures; languages, clothes, food, daily habits, and of course; music. Although people come from different countries, religions, and even social and economic classes, they have one thing in common, which is listening to music, be it from Classical Music, all the way to the extremist genres of Heavy Metal and everything in

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between. As Confucius once said, “Music produces a kind of pleasure which human nature cannot do without.” (p. 292).

Music has always been a prominent method to send messages – which could be perceived as - either positive or negative, but it is established that listening to music is one of the most leisure activities (Sedlmeier et al., 2013). Another thing that differentiates cultures is their folk music. The simple definition of folk music is “popular music [...] with antique roots and anonymous composers.” (Cohen, 2006). In the 20th century, folk music took on a much wider meaning and started developing and evolving according to geographic and culture boundaries, such as country music in the U.S.A. and Blues from the African-American culture (Cohen, 2006). And of course, folk in Egypt took its own direction and evolved to the known traditional Arabic music we’ve been hearing for the past 50 years: “Shaa’by”

Like any other place in the world, Egypt had its own distinctive music; a method of entertainment and reality escapism. It could be seen in old Pharaoh paintings on the walls where they were drawn playing with musical instruments (Erman, 1894). Egyptian Music grew and escalated through hundreds of years until the 1950s and 1960s when the legend Umm Kulthum was at her peak (Sharp, 2009). Although there are various music genres in Egypt ranging from classical to modern pop, this research focuses on a specific genre of music that has been growing drastically through the past 10 years in Egypt (Maher, 2012); which is Techno-Shaa’by or *Mahraganat* – which literally translates into festival.

As defined in an interview, Marhaganat music is a mix between techno music that is made through computer and digital music applications, which also includes some vocals that are usually auto-tuned, and traditional folk music with its oriental beats and common usage of local words and

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lyrics that is associated with local Egyptian verses and proverbs, as well as combining rap between the verses (ElGammal, 2012).

Objectifying Women in Music

Fredrickson and Roberts identified objectification as the act that separates a woman's body and body parts from her functionality or personality (1997). Objectification includes, but is not limited to; sexual remarks, unwanted flirting, unwanted gestures and light harassments at workplace or the university (Swim et al., 2001).

The image of women in media, especially music videos, usually sexualizes them. In 2007, a study showed that women in music videos are portrayed as “exclusively as a decorative sexual object.” (APA, 2007). Two of the biggest examples are Rap and Hip-Hop music where tens of studies were conducted to study the effects of exposure to this music on youth.

In 2013, a study showed that Rap and Hip-Hop music has a frame of five themes, based on a secondary research after Spence (2003) who conducted a content analysis. The five themes are: First, sexual exploitation and disrespect towards women, Ostentatious display of Wealth, Glamorization of tobacco, alcohol, illegal substances and weapons, Territory establishment and finally Inclusion of derogatory and racially charged terminology.

According to Macmillan Publishers' Dictionary, harassment is defined as “any annoying or unpleasant behavior towards someone that takes place regularly, for example threats, offensive remarks, or physical attacks.” A notable type of harassment is “Sexual harassment”, it is any any undesirable sexual hostile or undermining conduct that is brought out through any sexual physical or verbal act (Saguy 2003).

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Throughout the past 10 years, sexual harassments in Egypt have been rising, since the first mass sexual harassment incident in Downtown Cairo in 2006, in *Eid El Fetr*, and again 2 years after in Mohandseen another mass sexual harassment occurred (Abdelhadi, 2008) since then, sexual harassments have been occurring in Egyptian Holidays as well as verbal abuse on daily basis. “62% of Egyptian men admitted that they sexually harassed women; and more than 80% Egyptian women reported that they were harassed, according to study that was conducted in 2008 by the Egyptian Center for Women's Rights (ECWR 2008).

The majority of Techno Shaa'by music is about women, or sexualizing and objectifying women. Such as the song “Haty Bosa ya bet” [*Give me a Kiss Girl*], or “Ghamazat” [*Dimples*], and more music videos that always contain scenes of women in tight clothes and belly dancing. After reviewing the majority of Techno Shaa'by music, both lyrical content and music videos, the propose of this study is to explore the uses and gratifications of Techno Shaa'by music, taking in scope the lyrical content and music videos of objectifying women and their image and how it affects adolescents.

Problem Statement

Music is an important part of adolescents' life, it is a way to communicate and express emotions. It is heard in the car, while studying, in the background while cooking (Agbo-Quaye, 2010). However, the effects are not always positive. This huge invasion reached a lot of people from different educational and social levels. One can easily identify this genre of music, as it is most heard in public transportation of lower middle classes to proletarian as seen in movies and the Internet. Looking now to the current music we will find now that musicians try to either "Arabize/ Egyptianize" it or translate it to create new Arabic/Egyptian music, and that escalates to deformed and mutated music (ElGendy, 1977).

Sexual harassment in Egypt happens now on daily basis, with the rise of movies and music that promotes sexual objectification of women, (Ashraf, 2015) one needs to ask whether there is a correlation. Influenced by a recent report by the White House Council in 2014, which grabbed attention to sexual assaults occurring on university campuses, showed that media that "sexually objectify women" may encourage sexual assault as well as affecting men's attitudes supporting objectification against women, this study aims to understand in which direction this genre is booming, and how Techno Shaa'by music affects young adults, especially with the objectifying lyrics and music videos, as well as analyzing the various contexts affecting the development of this music, such as the lyrical theme and content of the music videos.

Chapter Two: Background of Shaa'by Music

Music in the Arab World

One of the first and ancient components of Arabic music, was *ElMaqam*, in which Arabic melodies were drawn from. Maqamat (Single, Maqam) literally translates into a “rank or a place in a scale of quality or value.”. Therefore, the meaning of maqam Hassan, for example, is the high-quality place or position (Abddon, 2003). The melodic modes found in Arabic music long ago featured more tones than were available in the western melodic framework, including smaller intervals that are called microtones (Farmer, 1961).

Arabic music is described by an accentuation on melody and rhythm, instead of harmony. There are a few genres of Arabic music that are polyphonic, yet, Arabic music is considered homophonic.

Touma (1996) suggests that there are five components that describe Arabic music: First, is the *Arab Tone System*, which is a melodic tuning framework that depends on particular interim structures and was created by Al-Farabi in the tenth century. Second, *Rhythmic-temporal* structures that deliver a rich assortment of musical patterns, known as awzan or "weight", that are utilized to go with metered vocal and instrumentals, to highlight or give them shape. Third, a number of melodic instruments that are found all through the Arab world that speak to an institutionalized tone framework, are played with for the most part institutionalized execution strategies and show comparative subtle elements in development and plan. Fourth, specific social settings that create sub-classifications of Arabic music, or musical genres that can be extensively delegated urban (music of the city occupants), rustic (music of the nation tenants), or Bedouin (music of the abandon inhabitants). Fifth and finally, an Arab music mentality, which is in charge of the tasteful

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homogeneity of the tonal-spatial and rhythmic-temporal structures all through the Arab world whether made or extemporized, instrumental or vocal, mainstream or hallowed”.

The late 1970s witnessed the development of current Arab music creation. The private segment was at this point profoundly included in the field of music excitement. The requests set upon music as an asset for both amusement and money related achievement expanded (Dohny 1993). Under the spotlight of Arab media, the new melodic style known as shababi (youth) music picked up in a bid. Media makers, focusing on melodic examples that were getting to be plainly stylish around the world, dedicated a greater amount of their consideration regarding youth. The hurry to fulfill the request of the adolescent market for more liberal music urged TV slots to give more broadcast appointment to music programming (Frishkopf, 2010).

Music in Egypt

In the twentieth century, Egypt was the first in a progression of Arab nations to encounter a sudden rise of patriotism, as it ended up independent 2000 years of colonialism. Turkish music, which was popular amid the ruling of the Ottoman Empire in the region, was supplanted by national music. Cairo turned into a hype for melodic development. By the fall of the Empire, Egypt's musical traditions were at that point of flourishing, fixated on the city of Cairo. All in all, modern Egyptian music mixes its indigenous customs with Turkish, Arabic, and Western components (Lane & Thompson, 2012).

Female vocalists were one of the first few taking a secular direction. Egyptian legendary singer Umm Kulthum and Lebanese artist Fairuz were prominent cases of this. Both have been well known during that time that took after and both are considered legends of Arabic music. Over the Mediterranean, Moroccan vocalist Zohra Al Fassiya was the principal female singer to

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accomplish wide fame in North Africa, performing traditional Arab Andalusian people tunes and later recording various collections of her own (Maalouf, 2002).

By the end of World War I, a decent number of the Middle East's greatest musical stars have been Egyptian. Contemporary Egyptian music follows its beginnings to the inventive work of illuminating presences, for example, Abdu-l Hamuli, Almaz and Mahmud Osman, who were altogether belittled by the Ottoman Khedive Ismail, and who impacted the later work of the twentieth century's most vital Egyptian composers: Sayed Darwish, Umm Kulthum, Mohammed Abdel Wahab, Abdel Halim Hafez, and Zakariyya Ahmad. The majority of these stars, including Umm Kulthum and Najat Al Saghira, were a piece of the classical music in Egypt in its peak (Elsayed, 2000).

In Egypt, radio and TV have had a great role in dispersing music and singing to the general population. Local radio existed in Egypt since a royal declaration issued on May 10, 1926, which took into account the foundation of local radio stations in Cairo and Alexandria (Frishkopf, 2010). From 1935 to 1937, Egyptian Radio offered another open door for Syrians, Lebanese, and different Arabs to show their musical works, thoughts, and creations to a more extensive group of audiences. For instance, it presented the Syrian writer Yahya al-Libabidi and the monologist Yusuf Hosni to the general population (Shalaby, 1995).

By the time that Egyptian Radio was established, music in Egypt was influenced by two schools, the conservatives (*Muhafizun*) and the progressives (*Mujaddidun*). The conservatives—a group of amateurs and specialists who are very much familiar with the old musical convention (*Turath*), which they attempted to protect via cautious perception of its guidelines and techniques—were the pioneers of the Oriental Music Institute. The progressives, who additionally built up the customary system of Oriental music, were driven by such pioneers as Zakariya Ahmad,

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Muhammad al-Qasabgi, and Riyad al-Sunbati. These performers had used compositional strategies and procedures and effectively created tunes for the artists of their age, for example, Umm Kulthum, Fathiya Ahmad, Salih 'Abd al-Hayy, Nagat 'Ali, and Layla Murad. Mohamed Abdel Wahhab spoke to his very own particular school, from which later vocalists and arrangers, for example, Farid al-Atrash, Abdel Halim Hafez, and Mohamed Fawzy, took in an extraordinary arrangement (Fathy, 1984).

Definition and History of Shaa'by music

The English translation of “Shaa’by” is Oriental or Folk. However, the literal meaning for “Shaa’by” is the song that is related geographically to a specific place or related to a specific occasion as weddings, birthday, or even baby showers (Khattab, 2009). One of the most famous singers whose music was used in weddings was *Metqal Qanawy Metqal* (Qabil, 1999). It is called Shaa’by because people sing it; there is no specific owner - lyricist or composer - to these songs. It is also important to note that there is a huge difference between Shaa’by music and folk. Folk music or “Folklore” is when people’s wisdom and knowledge is shared in a musical form (Zaki, 1993). However, Mozart defined a folk song as the song that the public emended completely according to their era and owns it all together (Morsy, 1972). Yet, there is a similarity between the two music genres; both of them have no specific music owners, but widely known.

Shaa’by music started by being heritage “*Torath Shaa’by*” as a term used for all cultural values and traditions that are shared orally through generations, it also represents themes that are portrayed in folklore (ElHamoli, 1991). Music creation is a mix of many things, talent, learning, and practicing. (Abu Hattab, 1980).

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Researchers divided Shaa'by music into 2 parts: Folklore – previously mentioned - Traditional Songs with Shaa'by characteristics, which are songs commonly known by the public and very similar to Shaa'by music, but the composer or songwriter is known, like songs by *Sayed Darwish* and finally the common song, which is a song that is produced and suddenly booms, and is sung everywhere round the nation; however, after a while it loses its spark and forgotten within a period of time (Morsy, 1983). Shaa'by music serves as a savor of historical events and old traditions that are lent through generations, it reflects values and norms for each culture as well as working as a criticism to what “seems unusual” to this culture or what seems acceptable and what is not (ElSayed, 2000).

Shaa'by has special characteristics that differentiate it from other music genres: They are spread orally, they have fast beats, and they talk about special occasions or special events (ElSayed, 2000). The musicality does neither necessarily follow a special technique nor a poetry rhyming scheme (Salleh, 1993).

Sayed Darweesh and his musical contribution

Even though *Sayed Darweesh* only lived for 31 years, he had his own input in Shaa'by music by the beginning of the 1900s. Although the music that *Darweesh* was inspired from nearly had forgotten lyrics, he worked on them with his music to give a new meaning (AbdelGhanny, 1999). *Darweesh's* music revolved around national and society issues, as well as different society levels and defending their rights towards everything.

Sayed Darweesh created a new image for the Shaa'by singer; one of his first and most famous characters was a normal person from the public who sings within a dialogue. Moreover, the work of choral has nourished and they were used musically in songs more than the previous

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year's (AbdelGhanny 1999). He was hailed as the father of the New Egyptian music and the hero of the renaissance of Arab music.

Baleegh Hamdy and his musical contribution

During the 1960s musicians turned to Shaa'by music as it gained popularity in this era. Many Egyptian composers and songwriters were known to add something different to this genre such as *Zakrya Ahmed*, *Mahmoud ElSherief*, *AbdelHalin Newira* and *Baleegh Hamdy*. As previously mentioned, *Baleegh Hamdy* is one of the pioneers who defined Shaa'by music and produced a lot of popular songs in this field that was inspired by a distinguished form, which led to the emergence of new melodies with new content and originality (Ayad, 2003).

Baleegh Hamdy contributed a lot to the Egyptian Shaa'by music by his compositions. His mind was an exquisite artistic creation, and he based his music on emotions that lift up one's spirit. *Baleegh Hamdy* was born in Shobra, Cairo in 1931 to a father who was originally interested in music, who also initiated the love of music to his son. His mother was an artistic lover, especially poetry.

Baleegh Hamdy used Shaa'by tunes in an ingenious manner where he kept the original folklore tone, yet developed it with new 70s tones. One of his most famous collaborations was "Adawya" sang by *Mohammed Roshdy* and written by *AbdelRahman ElAbanody*. Researchers believed that he used the "Soul" of the song without tempering with it and added uniqueness.

Egyptian Women's contribution in Shaa'by music

Egyptian women contribute in political and cultural events since the beginning of time. With time, women showed success and excellence in different fields such as science, literature,

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even governmental. Within being active, they didn't neglect the artistic and musical side. Female musicians ranged from writing and composing music, to playing instruments and singing. In Egypt, many female singers succeeded and achieved great fame in singing especially folk or Shaa'by music. Female musicians invaded all sub-genres of Shaa'by music, such as social events, mawal, and even contemporary pop. Famous female shaa'by musicians in the 20th century were artists like *Sayeda Hassan*, *Rateeba Ahmed*, and *Aziza Helmy*. Musicians who were known for Religious Chanting, like *Nafisa Ahmed*, *Wafaa Morsy*, *Fayka*, and *Noura Mostafa*. Moreover, there were even famous singers for the farmers and events related to farms such as *Gamalat Shiha*, *Khadra Mohammed*, *Shafika*, and *Badryia ElSayed* (AbdelHalim, 2013).

Shaa'by Music around the World

As previously mentioned, Shaa'by's literal translation is folk music. Cohen mentioned it being beyond the nineteenth century (2006), as he also included blues, gospel tunes, singers and songwriters such as Donovan and Bob Dylan.

Cohen presented five characteristics for a song to be defined as a folk song; first of all, it has to be bounded by a particular culture or geographical boundaries. Second, the songs have no exact ownership. Third, the songs have been passed down generations through oral transmissions. Fourth, they usually are played by non-professional musicians in the family or social gatherings such as marriage, baby showers, and parties. Finally, the music compositions of these folks are usually simple, therefore it is easily shared and performed among society.

There are various styles of folk music, one form is the ballad, which "is essentially a story song written in a narrative style," (Cohen, 2006). Then from the ballads, come two different ballads: Traditional ballads and others coming from published broadsides. Traditional ballads

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almost have the same characteristics mentioned above, preserved through oral transmission and associated with a specific culture, while the latter had a short circulation among people.

Folk music in the United States developed to take different routes, they were significant in variations because of racial, ethnic, economic and geographic diversity (Cohen, 2006). By the nineteenth century, a diverse of the body of folk music was created due to strongly influenced by the Brits and African Musical Style, which resulted in creating the Blues (Abrahams, 1992).

Blues is not the only living genre that emerged from old, traditional folk music; people carried folk music and flew all over America where new genres were born. In the beginning of 1910s, John Lomax had begun exploring western cowboy music (Campbell, 2004). Southern collectors were searching for surviving English and Scottish ballads, where Lomax found uniquely western folk songs.

Egyptian Shaa'by in the 90s

In Egypt, as any other county, music can be separated into four categorized into four: 1) Folk music (*al-musiqa al-sha'biya*), 2) Religious music (*al-musiqa al-diniya*), 3) Art music (*al-musiqa al-'arabiya*), and 4) contemporary famous music (*sha'bi and shababi*). Notwithstanding the clear judiciousness of these qualifications, the four classifications tend to merge into multifaceted and converging destinations of class, convention, demonstrable skill, social strategy, and mass intercession. Besides, recognizing what constitutes "famous" brings up issues in the scholarly world, in mainstream culture, and inside the Egyptian music industry (ElBakry & AlMalky, 2004).

Although Middle East music researchers have concentrated essentially on folk music (*al-musiqa al-sha'biya*) and (*al-musiqa al-'arabiya*), many have talked about what Ali Jihad Racy

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(1981) terms the “classical-popular dualism” to highlight issues in regards to systematizing and arranging melodic sorts that are generally spread and expended as well as liquid and diverse (Danielson 1996; Davis 1996; Manuel 2007).

The beginnings of Techno-Shaa'by

In an interview by the Egyptian government-owned *Rose ElYoussef*, Mostafa Maher (2012) met three of the most well-known singers/bands in the Techno-Shaa'by field; *Sadat, Alaa Fifty and Amr Haha*, as well as *Oukka and Ortega*. *Fifty* said that he was the first one to sing Mahraganat 7 years ago – 2005 according to the interview – and he claimed he was not known at that time because whenever he uploaded a song on YouTube or music sharing websites- such as Tarab Mix - he never added his name. They defined Mahraganat as a “festival” because it has a lot of music and more than one performer sings the song.

Haha says that they think they reached Europe and the States faster because people abroad are more interested in music and new ideas, to the extent that when they met a German producer, they found out that he found one of his remix's' tracks on the producer's phone. Even the renowned *Hakeem* mentioned that he knew them from one of the festival's abroad. *Amr Haha* also claims that other Shaa'by musicians are attacking them as a result of competition, “We're getting well-known within a short time.” He said in the interview. *Sadat* mentioned that they were one of the first people who sang for the revolution of 25th, as well as touchy subjects, such as poverty and sexual harassments.

Other famous Techno-Shaa'by songs include *Shehta*, and *ElZaem*. In an audio interview on a radio channel, *ElZaem* stated that he highly believed that people are not well informed about this music genre, and when people aren't informed they tend to either back away or get curious. Moreover, *ElZaem* thought there is no negative influence from his music because its art, and art

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could be perceived in many ways. *“It depends on the listener; some people might misunderstand it and some would not. For instance, our hit song Msh harou7 [I won't come] people took it as a sexual meaning while the intention was something “innocent” and “fun”,*” ElZaeem.

On the other hand, music critics think it's a “low” way of singing and there is no value out of it. Tarek ElShenawy in an interview with *ElDestor* newspaper criticized the bizarre words and the out of tunes melody and backed it up with assumptions that youth curse and utter bad language in front of elderly without getting scolded (Hassan, 2014). Critics also assumed that Mahragant music is just a current trend that will end, nonetheless, it's a “terrible trend” with no relation to Shaa'by music or singing, as well as putting the general musical taste in danger due to not having any artistic value (Nabil, 2015).

The online newspaper *Kasra* wrote an article about Shaa'by music that existed in the early 90s before the revolution of Mahrganat, it presented artists like *Hamdy Batchan's ElAsatok* and the critically acclaimed track *Habbatal ElSagayar* “I'll stop smoking” by *Shaaban AbdelRehem* (ElShazli, 2014).

Chapter Three: Theoretical Framework

Uses and Gratifications Theory

Uses-and-Gratifications takes the perspective of understanding the audience, how they use a specific medium and why they use it. It is a psychological communication perspective, which shifts the focus of inquiry from a mechanistic perspective's interest in direct effects of media on receivers to assessing how people use the media "that is what purposes or functions the media serve for a body of active receivers" (Fisher, 1978, p. 159). Uses and Gratifications explains that a medium or a message is a source of influence within the context of other possible influences. Media audiences are variably active communicators, rather than passive recipients of messages (Laswell, 1948).

The theory studies the individual's needs and how they motivate specific communication behaviors, including choosing a certain medium and how it is used (Palmer C.L., 2011). The theory was developed by Blumler and Katz in 1974 and they used it to understand how the media users play an active role in choosing and using the media. Users take an active part in any communication process (Blumler & Katz, 1974). They outlined the principle objectives of uses-and-gratifications inquiry into three main objectives: First, is to explain how people use media to gratify their needs, second, to understand motives for media behavior and third, to identify functions or consequences that follow from needs, motives and behavior.

McQuail, Blumler and Brown (1972) identified four types of motivational uses of media: personal identity/individual psychology, diversion, personal relationship, and surveillance. In another study, Katz, Gruveitch and Haas (1973) proposed five needs that contain: Cognitive needs, affective needs, personal integrative needs, social integrative needs, and tension needs. These needs could be interpreted as needs of social uses of music (Herrera, 2016). They also listed two

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assumptions: First, how people can express their motives to communicate and second, how their judgments are shaped about the media and its content.

Putting it in a transparent level, people of all ages are after music listening due to the entertainment and pleasure it provides. For youth, listening to music is parallel to their life experiences (Roberts et al., 2003). Moreover, previous researches have shown that music can go over surpassing specific social boundaries, making it an even more powerful method of communication that works for certain gratifications in subcultural groups; in which shown that one of the most significant groups to study the power of music is youth (Lull, 1988).

Audience activity is the core concept in uses and gratification. It refers to the utility, intentionality, selectivity, and involvement of the audience with the media (Blumler, 1979). Ritualized and instrumental media orientations tell us about the amount and type of media use, and about one's media attitudes and expectations. Those orientations reflect the complexity of audience activity. On one hand, Ritualized use is using a medium more habitually to consume time. On the other hand, Instrumental use is seeking certain message content for informational reasons.

Tens of uses have already been named throughout previous studies, some of the most important uses are: Social and Cultural construction, where people can "create rapport with other individuals using music as a means of connection beyond moments in contact with music," (Riesman, 1950). Emotional Expression, where audience can express their feelings and/or their mental state that might lead to satisfactory. And finally subcultures and group identity; whereas listeners from a certain group can relate strongly with a specific genre or an artist, their outfits, lifestyle, and ways of expressions such as Rap music, Hip-Hop or Heavy Metal (Panzarella, 1980).

Another study identified a completely different set of factors in which the researcher,

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Herrera (2016) correlated them with 21 different music genres. 1) Sense of identity was highly correlated to alternative, indie, jazz, and new age music. 2) Behavior was related to dance, easy listening, hip hop/rap, new age, pop, and world music. 3) Interaction with others was related to easy listening and pop music. 4) Knowledge was related to alternative, dance, easy listening, hip hop/rap, pop, and rhythm and blues. 5) Needs was related to classical, electronic, pop, and world music. 6) Negative moods management was related to alternative, Asian pop, rhythm and blues, and world music while 7) positive moods management was related to alternative, electronic, indie, Asian pop, rhythm and blues, and world music.



Figure 1: Uses-and-gratifications model

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Usually musicians try to search for means to embed messages within their music to reach their target audience; whereas the audience interpret, use, and add meaning to these messages which strengthens the communication process (Herrera, 2016). Music is always reshaping the social and cultural context of the listeners, theoretical findings regarding audience analysis are of crucial importance to understand the impact of music as a means of communication.

Uses-and-Gratifications theory is one of the most evolving theories, due to the dynamic media and its everyday growing, and also due to the accelerated innovations in the media that has been influencing the methods of communication for years (Leung & Wei, 2000). When these innovations are made, they call for an introduction of a new form of media that could be accessed to different audiences, in which a new area of uses-and-gratifications could be studied.

Therefore, this theory would be vital for this study since the researcher is looking into a new genre of music that is booming and trending among adolescents. It will help identify the uses and gratifications sought and how young adults view this leisure activity.

Media Priming Framework

Priming is the study of understanding how short-term exposure to media affects viewers (Roskos-Ewoldsen & Roskos-Ewoldsen, 2009). Although all media effects are considered as the results of media priming, it should be known that with priming, the effect of priming effect is limited. When adolescents are exposed to any media stimulus, the stimulus “primes” ideas in the viewers’ minds that are related to what they have just seen. The core of priming theory is that whenever people hear, see or read any media stimuli, all ideas that shares similar definitions or meanings to that individual are activated for a short time afterwards (Higgins, Bargh, & Lombardi, 1985).

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For example, “a woman might see a sexually suggestive commercial for Axe men’s body spray while watching the local television newscast. Now, ideas about men’s bodies and male attractiveness move to the forefront of her mind” (Carpentier, Northup, & Parrott, 2014). Therefore, her impression reflects on previously primed ideas.

One of the newest and interesting areas of studying priming is “Media Priming and Stereotypes” that includes both genders and racial stereotypes. This area has expanded in the past few years with a focus on the impact of media primes on perceptions of both individuals (Oliver et al., 2007). One of the studies that involve perceptions of individuals in an interpersonal setting has used rock music video as a prime. Individuals have been exposed to rock music videos that portray stereotypical images of men and women resulted in more stereotypical images of men and women interacting in a second videotape (Hansen & Hansen, 1988).

Consistently, whenever the study of social judgements is applied, priming a theme or a concept makes it more likely that it will be used to judge other (Srull & Wyer, 1979). To put in uncomplicated words, priming works by triggering a concept that is resting in memory, which is based on the media’s powerful ability to surpass the activation threshold for this concept. If the primed media is forceful, the activation will escalate through closely related nodes, elevating all ideas, messages and thoughts related concept to the top of one’s mind, which, therefore, makes them the dominant thoughts in the brain that is likely to be used when stating an opinion or making a judgement (Domke, Shah, & Wackman, 1998).

An experiment conducted by Steinbeis and Koelsch (2010) investigated the role of affect communicated by different melodic elements in priming subsequent word handling at the semantic level. By methods for a full priming paradigm, it was demonstrated that both musically trained and

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untrained participants assessed passionate words harmonious to the influence communicated by a first harmony faster than words incoherent to the former chord.

Applying priming to the current study, exposure to Techno Shaa'by music that includes sexist and misogynistic lyrics may prime a schema of women as sexual objects or of lower standards, giving men the upper hand. This schema may include ideas that sexual objects grabs attention of the youth. Generally, the stimuli that the present study focuses on is sexually suggestive songs and whether it primes youth on collecting objectifying thoughts on women. Thus, any effect on objectifying-related measures might be the result of the schema activated by these music lyrics.

Chapter Four: Literature Review

Why do people listen to Music?

People seek music due to tens of reasons and motives like mentioned earlier, it's the number one method of entertainment and escapism. A study by Sloboda and O'Neill (2001) found out that people seek music that regulates their energy or emotional situation; such as enhancing, decreasing or maintaining their moods. It may also influence their mood, depending on the type of music (Krumhansl, 1997; Rentfrow & Gosling, 2003). While there are different reasons for people to deal with different emotions, people may seek a certain genre to obtain a more of a positive mood (Rea, MacDonald, Carnes, 2010), or something that reflects their current mood; sad, happy or frustrated.

These aren't the only motives, there are literally hundreds of reasons people explore music, such as relaxation or the complete opposite, to simulate excitement (Little & Zuckerman, 1986). Furthermore, other motives arise from psychological needs such as linking music to their daily activities such as cleaning or cooking (Sloboda & O'Neill, 2001, p.419). Another category of motives is socio-psychological needs; such as putting soft, romantic music in the background of a romantic dinner for two. Different ideas supported the ideas of mixing music with feelings; Frith (1996) explained: "We all hear the music we like as something special, as something that defies the mundane, takes us "out of ourselves," puts us somewhere else."

Some studies argued that different music genres could be tied to people's social standards, and it could be used to focus on social differences, as well as helping them strengthen one's affiliation with their social backgrounds (Bourdieu, 1982; Knobloch, Vorderer & Zillmann, 2000). For example, listening to Opera and Classical music is highly associated with people of higher

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society level (Schulze, 1992). There are particular categories in which assists in one's personal preference of music.

Another interesting idea that breaks out from social standards is social cohesion and the effectiveness of group action (Huron, 2001; Mithen, 2006). For example, war songs and national anthems that bring together families, or a whole community – such the idea of folk music. A non-evolutionary approach was reached by Arnett (1995), using the “uses-and-gratifications” approach. It focuses on the needs and concerns of the listeners and explaining why people select this specific medium to serve their needs. The potential needs Arnett came up with were: Entertainment, identity formation, sensation seeking and culture identification. While in 2009, Schäfer and Sedlmeier collected 17 different functions from previous literature researches and narrowed them down to: Management of mood and arousal, and self-related functions.

Therefore, most empirical studies show that however researchers branch out functions and gratifications of music listening, it always comes down to four basic dimensions: Social functions – *such as expressing one's own identity* – emotional functions, - *such as sadness or joy* – arousal-related function – *such as passing time* – and finally, self-related function – *such as escapism* (Schäfer, Sedlmeier Städtler & Huron, 2013).

In 1986, a study by Brown, Campbell, and Fischer found out that high school students spend on average 3 hours a day listening to music, and the amount of time spent listening to music increases by age (Roberts, Foehr, Rideout, & Brodie, 1999). During the 1990s, young students turned to music to help in changing their depressed mood and it is considered as an effective tool in counseling mood disorder (Kent, 2006).

Apart from having a great advantage from mood, music is also considered to be a

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significant form of communication (Kent, 2006). A study in 1990 found out that 80% of adults described experiencing a change in emotions towards music such as tears and laughter. Another study in 1997 by Cornell University studied the physiological responses of the participants listening to different pieces of music that are thought to send certain emotions; The experience when listening to music was mediated by the release of the brain's reward chemical, dopamine "as if they were eating chocolate or taking cocaine," (Krumhansl, 1997; Blood & Zatorre, 2001).

General Effects of Music in the Media

Music is integrated into every aspect of our lives, from listening to music on our iPods and music players, all the way to soundtracks in movies, at restaurants, in the supermarkets and more (DeNora, 2000). Therefore, people consume music with enormous amounts, being it willingly or through the media, which resulted in researchers studying the music subject and the music consumer (Schramm, 2006). Regarding general efficacy of music, people are more likely to be affected positively if they are aware of the music they are listening to.

One of the most important effects that music has is over work productivity and has a number of advantageous effects on tasks and deadlines as shown by a number of previous studies (Fox, 1971; Wokoun, 1969). A research has analyzed listening habits such as music type selection, duration of listening and switching between one genre to another revealed minimum correlation to outcomes such as moods, productivity and job satisfaction, however, their mood was relaxed in terms of using stereos, productivity and the work environment.

On the other hand, while working in a stressful environment, an experiment used pre-test post-test control on employees from the Federal Aviation Association, tested listening to music on 33 air traffic controllers (Lesiuk, 1992). The employees completed a test that examined their anxiety, stress, and extroversion/introversion measurements while listening to music. The results

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showed that the group listened to music had their stress levels drop significantly. However, individuals with high anxiety and introversion levels did not show any reduction in their anxiety levels.

Nevertheless, Lehmann (1997) elaborated that the more individuals listen to music, the more likely they will experience strong emotional responses, that he refers this high emotional sensitivity towards music as "Training-Mediation Hypothesis". Lehmann hypothesis' suggested that people with a high emotional response, are more affected by music.

Even more, it was proven in a previous study that individuals who experience better mood that is resulted from music-film, demonstrated better and more creative problem-solving skills than individuals who had a neutral mood (Isen et al., 1987). In further researches, an interesting phenomenon rose known as the 'Mozart Effect'. It is said that listening to Mozart "makes you smarter" (Rauscher et al., 1993). Therefore, Thompson et al. (2001) replicated the study, adding some variables of mood and arousal, based on some previous literature that showed that high or low levels of arousal or anxiety repressed their cognitive performance. Their findings, then, revealed that indeed the 'Mozart Effect' was efficient, as their participants performed highly on the spatial-reasoning task than those who listened to other pieces by different class composers. The participants also showed high results in their positive mood and arousal measures as well as enjoyment measures.

Music in Therapy and Education

More music effects include music therapy and education. It has been proven that music has been associated with physical and emotional healing throughout ancient history (Trehan, 2004). It has been put in hospitals, and clinics, where it has shown that it prevents fatigue as well as affecting

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respiration rates positively, as well as blood pressure levels (Meyer, 1956). Nevertheless, the modern use of music therapy has gradually developed during the 1950s in the United States.

The connection between music and learning has been an interesting area for scholars for a long time. Some studies have demonstrated that music can upgrade cognitive capacities (Hall, 1952), and others have demonstrated that it can meddle with complex intellectual procedures yet not basic procedures (Fogelson, 1973). In 2004, analysts directed a review that displayed the impact of Mozart's music on learning. The impact showed that there might be an essential connection between specific sorts of music (e.g. classical) and learning (Jackson, 2004).

Concerning the education aspect, research showed that music has a vital input in intelligence and performing in school. A study showed that 34% of preschoolers had better puzzle solving skills in an experiment to know about the musical instruments, such as keyboards rather than the group who did not (Shaw, as cited in Wilson, 2000).

Choosing the genre of music while working on a specific task is crucial. For example, the music chosen while relaxing won't give the same effects if it was chosen for a workout routine, or vice versa. A study by Kent (2006) surveyed the difference in GPA between students who listen to music while studying and those who don't listen to music at all. Although the study found no considerable difference, it did find that students who listen to classic and soft music while studying scored higher in their GPA than students who listen to hip-hop and rap.

Not only does choosing a specific genre helps in one's daily tasks, but could also assist in shaping adolescents' behavior (Hendricks, et al., 1999). Those who listen to Rap and Hip-Hop are chosen to be more careless and have an irresponsible behavior, such as drug and alcohol use, reckless behavior and lower school grades, than those who prefer other types. Also, adolescents

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who listen more to Heavy Metal music are more likely to be depressed, have suicidal thoughts and have family and trust issues.

Music in Politics

The association amongst music and legislative issues, especially political expression in music, has been seen in many societies. In spite of the fact that music impacts political developments and rituals, it is not clear how or to what degree general groups of audiences identify with music on a political level. Music can express insurgent or protest topics, including hostile to war tunes, however, master foundation thoughts are additionally spoken to, for instance, in national anthems, patriotic melodies, and political crusades. A significant number of these sorts of melodies could be portrayed as topical tunes (Keefe & Pedelty, 2010).

Songs can be utilized to depict a particular political message. Yet, there might be obstructions to the transmission of such messages; even clearly political melodies are frequently formed by and reference their contemporary political setting, making a comprehension of the history and occasions that propelled the music important with a specific end goal to completely understand the message. The way of that message can likewise be uncertain in light of the fact that the name "political music" can be connected either to tunes that just watch political subjects, tunes which offer a factional feeling, or melodies which go further and advocate for particular political activity. Consequently, a refinement has been made, for instance, between the utilization of music as an instrument for bringing issues to light, and music as support (Oscar, Yolande, Jean Marie & Romanique, 2012).

Music and politics go together since ancient history. With vivid tones, throbbing rhythms and important verses have been an impetus or soundtrack for developments of progress. The Greeks were among the first individuals to genuinely understand the potential energy of music.

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Known for making majority rules system and the republic, Greek scholarly people additionally saw how music could help move a general public to oppose their administration. (Gavish, 2009).

Folk music always had a solid association with political issues globally. Hungary, for example, explored different avenues regarding a type of liberal Communism in the late Cold War era, which was reflected in quite a bit of their people music (Bohlman, 2002). During the late twentieth-century society music was pivotal in Hungary, Romania, Czechoslovakia and Yugoslavia as it enabled ethnicities to express their national character in a period of political vulnerability and mayhem (p.65).

One of the most remarkable organizations that blend music with politics is: Rock the Vote, which is an American non-benefit, non-partisan organization, established in Los Angeles in 1990 by Jeff Ayeroff for political advocacy. Rock the Vote attempts to draw in youth in the political procedure by consolidating the excitement group and youth culture into its activities (Rock the Vote) Rock the Vote's expressed mission is to “build the political clout and engagement of young people in order to achieve progressive change in our country.”

Music in Society

Music is a very compelling medium and in some social orders, there have been trials to control its utilization. It is intense at the level of the social group since it encourages correspondence which goes amazing, empowers implications to be shared, and advances the improvement and upkeep of individual, gathering, social and national personalities. It is capable at the individual level since it can incite different reactions – physiological, development, the state of mind, passionate, subjective and behavioral. A couple of other boosts have consequences for

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such an extensive variety of human capacities. The mind's different handling of music can make it hard to anticipate the specific impacts of any bit of music on any person (Music Magic, 2008).

The power of music to act therapeutically has for some time been recognized. Treatment can include tuning into or effectively making music. Progressively it might include both. Music can be successful in conjunction with different intercessions in advancing unwinding, mitigating nervousness and agony in pharmaceutical and dentistry, and advancing prosperity through the generation of specific endorphins. Its restorative uses have been investigated widely with specific gatherings of patients, the elderly, those with cerebrum harm, and those with tireless torment. It has additionally been utilized to advance proper conduct in defenseless gatherings and improve the personal satisfaction of the individuals who would not benefit from outside intervention restoratively (Francis, 2008).

Sexualizing Women in the Music Industry

Investigations of media content have found out that sexual messages and women sexualization are found more in the music industry rather than film or television (Roberts, Henriksen, & Foehr, 2009). In music videos, women, whether background dancers or music performers or singers, tend to be highly sexualized, which affects both young men and women (Hawk, 2014). Lyrics of popular songs from 2009 often contain explicit sexual messages and degradation (Wallis, 2011). When further studies were conducted on more genres, especially Rap music, a content analysis by Conrad, Dixon, and Zhang (2009) showed that woman are almost always portrayed in a sexualized rather than men, as well as finding heavy emphasis on materialism and misogyny. Their study documented excessive usage of sexual exploitation, objectification, and degradation of women. For example, almost all of the lyrics were describing women's bodies and

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their clothing and putting them in submissive positions, in comparing to male singers (Conrad et al., 2009).

In a research review that studied music videos for over two decades, music videos sexually objectify women regularly, by displaying them in provocative clothes and portraying women as prostitutes, nightclub performers and servants (Andsager & Roe, 2003).

Another study investigated different types of sexual objectification in music videos of Hip-Hop, Rap and Country music, the study found out of that 91.6% of the sample selected of the music videos had at least one of the following: Close-up shots of body parts, self-touching of sexual body parts and sexualized dancing (Aubrey & Frisbey, 2011). Therefore, it's not only about male talking about a woman's body or having background dancers, but also female performers engage in objectification to their own bodies.

Such much music videos and lyrics usually negatively influences young girls into believing to have a certain body image to please their male peers, on the other hand, young men will look at women in a sexualized manner. The American Psychological Association (APA) has a few definitions of how sexualization occurs, one of them is:

“A person is sexually objectified- that is, made into a thing for others' sexual use, rather than seen as a person with the capacity for independent action and decision making and/or sexuality is inappropriately imposed upon a person. All four conditions need not be present; anyone is an indication that sexualization is present” (APA, 2007).

Other studies of Rap and Hip-Hop music did not only investigate women sexualization, but also misogynistic lyrical messages, which goes under the terminology “Objectification”. Misogyny could be defined as “hatred or disdain of women” (Adams & Fuller, 2006) and “an ideology that reduces women to objects for men's ownership, use, or abuse” (P.939). These lyrics

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contain different subcategories from misogyny some of them are; sexual objectification, degradation of women, women being portrayed as sex objects, and promoting sexual violence (Russo & Pirlott, 2006).

It is often said that men are as sexualized as women in the music industry, but a study by Vorderer and Zillman showed otherwise (2014). Their study showed men as “Adventurous, aggressive and dominant, while females were shown as affectionate, fearful and nurturing.” In another research, data showed that 37% of women in music videos wore revealing clothes on the contrary of 4.2% of men (APA, 2007). These studies clearly indicate how women are shown in the mainstream media.

Although the majority of previous literature and content analysis has resulted in finding that women are almost portrayed as sex objects, these studies focused on “the effects of exposure to broadly defined sexual themes in music,” (Aubrey, Hopper & Mbure, 2011), they don't shed highlights on sexual objectification, and on sexually permissive attitudes (Hansen & Krygowski, 1994).

In an experimental study by Aubrey, Hopper, and Mbure (2011), they tested how sexually objectifying music videos affects men's sexual beliefs. The results of the study showed that exposure to “sexually objectifying music videos primed male college students' adversarial sexual beliefs, acceptance of interpersonal violence, and, at a level of marginal significance, disbelief in the legitimacy of sexual harassment.” The results were a conclusion of a previously primed stereotype of women seen as sexual objects.

A high correlation has been found between sexual media exposure, and sexual attitudes, behaviors, and beliefs (Lackley & Moberg, 1998; Peter & Valkenburg, 2007). The more

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adolescents are exposed to sexual themes in media, and perceiving women as sexual objects, the higher they are influenced in their sexual attitudes towards women (Ward & Friedman, 2006). Petere and Valkenburg (2007) showed how media's sexual explicitness goes side by side with the approach of seeing women as sex objects; from non-explicit fashion magazines, all the way to explicit music videos.

In other studies, it does not only stop at having "Sexual attitudes" or "Sexual beliefs"; in some ways, sexual assault is a result of many factors, one of those factors suggested that men's exposure to media that sexually objectify women is a prominent reason (Jensen, 2007; Rothman et al., 2012). The more men are exposed to sexualized media, the more they think of women's existence for their sexual gratifications (Wright & Tokunaga, 2015) which even strengthens their attitudes supportive of violence (ASV).

Studying the other side of objectification of women is how women see themselves from the media regarding their bodies. Dohnt and Tiggemann suggest that young girls incorporate media messages regarding their bodies by the age of 7 (2006). Sexually objectified media influences the psychology of young girls and how they experience their bodies. Additionally, sexually objectifying media is shown to be linked with women's body dissatisfaction, glorifying the thin ideal and promoting eating disorder attitudes and beliefs (Grabe, Ward & Hyde, 2008).

Chapter Five: Methodology

Research Hypothesis

Due to the lack of previous study on Techno Shaa'by music effects, this study focuses on two variables which are listening to this genre of music and how it affects the image of women.

RH1: Young adults tend to objectify women the more they listen to this genre of music.

RH2: There is a difference between males and females in objectification in this genre of music.

RQ1: How women are portrayed in Techno Shaa'by music?

RQ2: How lyrical content progress through the years in regards of sexual lyrics?

These hypotheses were influenced by a number of items; First, lack of studies on the effects of Maharganat music. While there are hundreds of studies on how popular Egyptian music affected adolescents, both men and women, there are almost no studies on Maharganat music and its sudden boom. On the other hand, there are a decent amount of studies that studied Rap music and its effect on women, and youth's perception of women (Sandra, 2013; Wright & Tokunaga, 2015).

Moreover, this genre of music is filled with sexualized messages towards women – which is further explained in the findings, it also aims to understand whether there's a correlation between the rising sexual harassments and the language used in this genre.

Operational Definitions

Exposure to music:

This is the first variable in this study which is measured by the number of hours' adolescents spend listening to this genre of music.

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Objectification of women:

The second variable is objectifying women, which will be measured by a Likert Scale set of statements that is adapted from Liza Zolot's Measure of Men's Objectification (2003) which had reliability of 0.89. They were 60 statements but were cut down to 45 to match the Egyptian culture and criteria. The scale is designed from 1 (Strongly Disagree) till 5 (Strongly Agree) and one added item, (Don't know) or (None Applicable).

Methods

Since there is minimum literature review found on Maharganat music in Egypt, the study aims to define the lyrical themes of Techno Shaa'by, as well as investigating its effect on young adults regarding sexual exploitation and disrespect against women (Zichermann, 2013) and the gratifications sought from listening to this genre. Therefore, this study will adapt a triangulation method; both qualitative and quantitative methods which will be content analysis and survey.

Content Analysis

Content Analysis was chosen for the study because it will best define the lyrical content of the chosen Techno Shaa'by songs. As Walizer and Wienier (1978) defined it as any systematic procedure devised to examine the content of recorded information. It helps in describing communication content, and comparing media content to the "Real World".

The side of content analysis will concentrate on the lyrical content of Techno Shaa'by music, 25 tracks non-random sample picked from different World Wide music platforms, such as YouTube and SoundCloud, and Egyptian music platforms such as Trpmix, and Matb3aa; which

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are exclusively made for uploading Maharganat music only. The songs were chosen according to the numbers of views and listening that are displayed online publicly.

The researcher will only focus on lyrical content rather than music videos in this study due to a few reasons: 1) The number of Techno Shaa'by music videos are small, comparing to the actual tracks. 2) Most of the music videos has the same template of a belly dancer and a singer, being a part of a movie.

Survey

Since topic of the current study is relatively new, and the effects of new genres are always upon testing, survey would be applicable to this study considering the effects of this new music genre is still unknown. Therefore, a survey would help in knowing the effects, and the demographics of who listens to this genre.

The survey will be used to understand both variables which is listening to music and women's objectification. Listening to music will be measured using ratio of the hours consumed listening to Techno Shaa'by, to understand how young adults are exposed to this genre. On the other hand, a set of statements adapted from Measure of Men's Objectification (Zolot, 2003) will be used to measure objectification of women, which will be interval.

The survey also includes demographic questions at the end of the survey which included gender, age, university affiliation and socio-economic status – which will be found in Appendix 1.

Sampling

For Content Analysis

The sample chosen from the Maharganat music is 25 tracks, taken from the 2011 till 2017. The tracks were found and selected from a Soundcloud playlist called “Collection Shaa’by 2016 – 18+”, and two Youtube channels “ElMahragan” and “Shaa’byat”. The tracks collected were starting the year 2011. They were (2) tracks from 2011, (4) tracks from 2012, (4) tracks from 2013, (4) tracks from 2014, (3) tracks from 2015, (5) tracks from 2016 and (4) tracks from 2017. The most well-known singers of Mahrganat music were *Sadat, Fifty, Oka and Ortega*, and *Shehta*, including others.

Survey

The desired sample for the survey is university students; from freshmen, all the way to graduate students, which are defined by “Young Adults”. There is no standard definition to what young adult is. Different organizations set different age range therefore it has been problematic to follow on specific definition. However, one definition that matches our criteria is by the UN Habitat (Youth Fund) where they defined the age range of youth from 15 to 32. However, for the purpose of this study, the researcher will only focus on university students.

The reason this age range was chosen was due to a recent study that collected data from U.S. Spotify users – which is an application that allows users to listen to music directly from a cloud, rather than downloading it (Pullen, 2015) – that if you’re 33 or older, you’ll not be discovering new music again (Lamere, 2014). Lamere showed that on average, people’s music tastes evolve through the 20s, before “hitting” maturity in the mid 30’s; where they are most likely to experience to listen and to discover new music, in which case, this age range will be more appropriate to this study.

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Moreover, the survey was distributed by hand and collected from 200 students, both males and females, from public, private, and international universities in Cairo, Egypt, which was collected back anonymously. Those three sectors were chosen as they cover the major universities available in Cairo, therefore it would help in being a representative sample.

The participants were university students, 55% males and 45% females, 200 were distributed but 150 were the actual ones due to faulty surveys and excluding people from the unwanted age criteria. 55% of the sample were from public universities while 21% were from International, 15% were from private and 9% selected "Others...".

Consequently, the sample is a non-probability purposive sample. This type of sample is favorable for this study for two main reasons: First, the purposive sample will help in selecting the right respondents, and eliminating audiences who do not meet the age criteria and who don't listen to this genre of music. Second, acquiring a full list of audiences who listen to Arabic music in all Egypt is nearly impossible. Thus, probability sample will be difficult to be applied. To assure that only the right respondents participate in this study, filter questions in the opening to the questionnaire are added

Measures

The researcher, which is also the coder, rated 25 songs from the Techno Shaa'by genre from different music sharing platforms, such as Youtube, Soundcloud, Trpmix and Matb3aa. Coding was divided into six categories, 3 of them were adapted – *and later on modified to fit this study and the Egyptian Culture* - from Brandt (2013), which are A) Sexual behavior, which includes: referencing to a sexual act, talking about sex, implying intercourse or explaining intercourse. B) Sexual language: Plans or desires about sex, talking about woman's bodies, using obscene language to describe a woman's body, and C) Demeaning Messages: Objectification of

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women, men in power over women, sexual violence, and woman defining themselves based on sex. This technique was also modified from an earlier study by Collins, Martino, Elliot, and Miu (2011).

Since the categories might overlap which are A) Sexual Behavior and B) Sexual Language, Collins et al. defined sex as “Any depiction of sexual activity, sexually suggestive behavior, or talk about sexuality or sexual activity.” Therefore, after conducting a pilot study of 5 random tracks of Techno Shaa’by, the researcher modified the previous codes into new ones to avoid double-coding and overlapping. Hence, A) Sexual Behavior will include: Sense of potential of sexual intimacy, referencing to light sexual acts, such as touching or kissing, physical flirting, actions intended to arouse the viewer, and implying and/or explaining intercourse. Whereas B) Sexual Language will include: Plans or desires for sex, talking about women’s bodies or body parts, first hand-discussion of sexual interests, describing revealing clothes.

Other categories were added by the researcher, which are gender of the artist, length of the song, and year of production. Length of the song will be divided into 3 sub-categories, short medium and long. According to a report made by StatCrunch (2012) a short song is less than 3 minutes, while a medium song is between 3 to 4.5 minutes, and a long song is longer than 5 minutes.

Intercoder Reliability

Intercoder reliability was measured using the help of two research assistants. Reliabilities were computed based on the coding of the 25 chosen tracks (that are included in the appendix). Krippendorff’s α was used to assess reliability. Coefficients ranged from .68 to 1.0 with an average of .83 ($SD = .13$). Thus, interceding reliability for the music categories was reliable and sufficient.

Chapter Six: Results

The study aimed to understand the effects that the Mahraganat music have on youth from the Objectification of women aspect as well as understanding the lyrical content from the same direction and see how both are related.

Results of the survey:

After data collection on a sample size 150, it found interesting data regarding the number of hours consumed listening to this genre, as well as the exposure and the correlation found between them and objectification of women scale. From the 150 participants, a filtering (Yes/No) question was used and resulted 82.7% said yes to listening to Mahraganat music.

Table 1: Descriptive Statistics for the number of hours consumed

	N	Mean	Std. Deviation
How many hours do you listen to Mahragant per week?	149	1.89	2.019

More than 69% of the participants listen to 1 to 2 hours only per week to Mahraganat music

The following question “*How do you listen to Mahragant music?*”. It had a set 4 choices, which shows that Mahragant music is most listened to in weddings, giving 60.7%.

Table 2: Frequencies and percentages of how adolescents are exposed to this genre

		Frequency	Percentage
Valid	While driving	32	21.3%
	Weddings and Parties	91	60.7%
	While cleaning or Cooking	18	12.0%

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	Other	9	6.0%
	Total	150	100.0%

The following statements are a 45-item objectification scale, adapted from Liza Zolot (2003), that were modified from a 60-item scale. The overall $M = 3$ and $SD = 0.57$ for all 45 statements. The reliability of the current scale was tested and result in 0.88, therefore making it a reliable scale to use.

Descriptive Statistics for Objectification Scale:

Table 3: Factor 1: Natural and Entertaining Behavior

	N	Mean	Std. Deviation
A woman should be flattered when I look at her.	150	2.65	1.465
I have made up nicknames for a female based on her appearance.	150	2.51	1.427
Women secretly want you to notice their looks, even when they are strangers.	150	3.23	1.530
I think women are flattered when I make it obvious that I'm checking them out.	150	2.77	1.732
I think watching females is entertaining.	150	2.53	1.566
I often do not know the women I look at and comment on.	150	2.76	1.459
It is more important to me that a woman be comfortable with her body than how her body actually looks.	150	4.25	1.177
If a woman doesn't hear a comment made about her, no harm is done.	150	3.18	1.419

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During the day, i think about how women look many times.	150	2.59	1.559
I think women usually have no idea that I am evaluating them.	150	2.93	1.527
I frequently give women a rating based on attractiveness.	150	2.61	1.515
Commenting on a woman's physical features is only natural.	150	2.38	1.324
I'm most likely to make comments about women's looks when I'm in a social setting with a male friend I know well.	150	2.97	1.497
I respect all women.	150	4.37	1.212
Commenting on a woman's physical features is all in fun.	150	2.15	1.430
Cat calling is a fun way to compliment a female stranger.	150	1.84	1.199
I rarely compare how one woman looks to another.	150	3.23	1.401
I believe that all men comment on women's bodies.	150	3.70	1.394
I feel guilty if a woman catches me checking her out.	150	3.99	1.402
I don't say comments about a woman with the intention of her hearing.	150	3.93	1.450
I don't tend to comment on a woman's body if I think that she might see me later.	150	3.27	1.642

Table 4: Factor 2: Insulting Unattractive Women

	N	Mean	Std. Deviation
I treat attractive women differently than I treat unattractive women.	150	2.49	1.505

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Women with extremely unattractive bodies are talked about most frequently.	150	2.64	1.512
I have made comments to friends about women who I find unattractive.	150	2.79	1.453
I have made jokes about ugly women.	150	2.35	1.456

Table 5: Factor 3: Display of Disempathy and Crudeness

	N	Mean	Std. Deviation
I'm not concerned by how a woman might react if I stare at her.	150	2.18	1.419
My friends often make crude comments about women loud enough for others to hear.	150	2.88	1.510
Some women just cannot seem to take a joke.	150	3.57	1.477
It doesn't bother me when other men make crude comments about women.	150	1.91	1.215

Table 6: Factor 4: Distinction between face and body

	N	Mean	Std. Deviation
A woman's physical performance and health is more important to me than how she looks.	150	3.47	1.273
I like when a thin woman wears tight clothing.	150	2.70	1.422

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I look at woman's face when I say hello to her.	150	4.33	1.096
Comments about a woman's attractiveness usually involves a woman's face first, then her body.	150	3.47	1.505
I like it when a large woman wears tight clothing	149	2.46	1.642
I often comment on a woman's looks based on her clothing and how it fits her	150	3.01	1.426
Women with outstandingly attractive bodies are talked about most frequently.	150	3.71	1.374

Table 7: Factor 5: Peer Pressure

	N	Mean	Std. Deviation
Other's sexualized comments of a woman never factor into my opinion	150	3.69	1.510
When in a group of male friends, commenting on a woman's physical features makes me feel closer to my friends.	150	2.45	1.513
I have made comments to friends about women who I find attractive.	150	3.39	1.432
I have a right to discuss my opinions on another person's physical characteristics.	150	2.20	1.331
I would never make comments to peers about a woman I find unattractive.	150	3.55	1.450

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I would be less likely to comment on the body of a woman I know well.	150	3.63	1.556
It bothers me when someone comments on a woman's body if I know her.	150	4.15	1.308
I'm more likely to comment on women in a large social setting where I don't know anyone but my friends.	150	2.21	1.476

The previous tables when correlated over all with the independent variable, which the number of hours, showed ($r = .043$) and ($P = .608$), meaning that the correlation between both variables is positive, however statistically insignificant.

Table 8: Correlation between Hours and Objectification Scale.

Hours	Pearson Correlation	<i>r</i>	.043
	Sig. (2-tailed)		.608
Objectification	N	149	148
	Pearson Correlation	.043	1
	Sig. (2-tailed)	.608	
	N	148	149

Moving on to the final set of questions which are the demographic questions: Gender, age, university and family income per month.

When the “gender” variable was correlated with “Objectification”, the result ($P = .007$) using a t-test, the result shows a statistically significant correlation.

The age variable has ($M = 23$) and ($SD = 4.432$).

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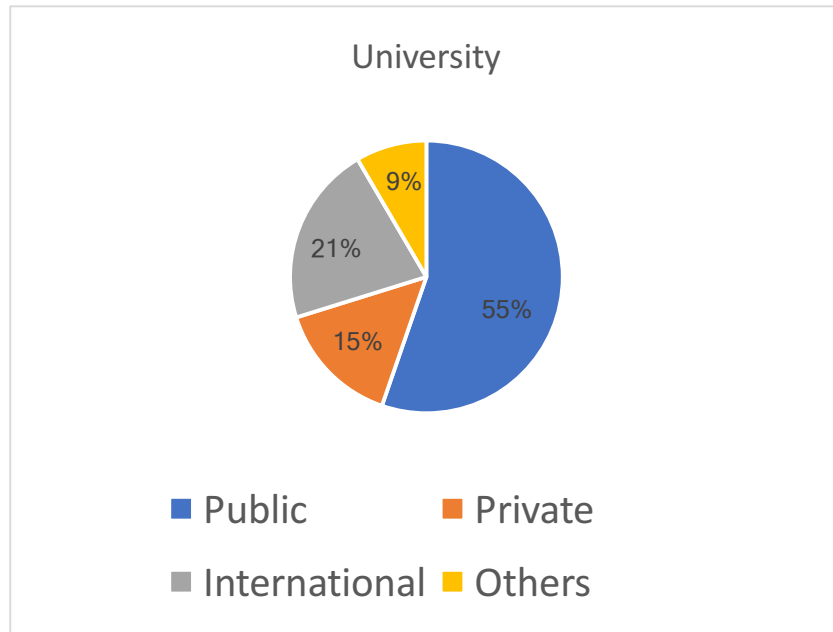


Figure 2: Percentages of responses in each university

When the university outcome was tested with Anova against the Objectification scale, the significance was ($p=0.23$) making it statistically insignificant.⁹

Table 9: Anova test between University and Objectification statements.

	df	Mean Square	F	Sig.
Between Groups	3	2121.662	3.284	.023
Within Groups	145	646.075		
Total	148			

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Finally, the income variable; which had the following percentages:

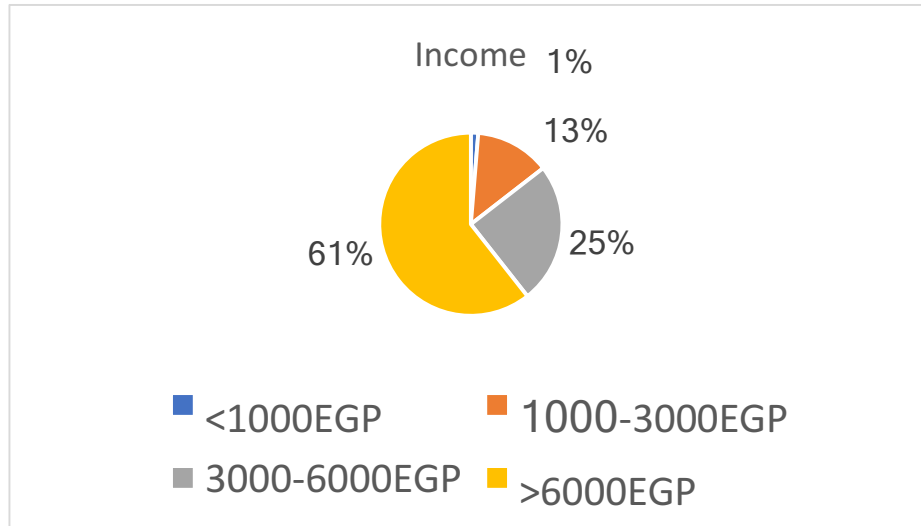


Figure 3: Percentages of Family income per month

However, when tested with objectification using Anova test, it resulted in ($p=0.308$). Therefore, it is statistically insignificant.

Table 10: Correlation between University and Income

University	Pearson Correlation	1	-1.21
	Sig. (2-tailed)		.139
Income	N	150	150
	Pearson Correlation	-1.21	1
	Sig. (2-tailed)	.139	
	N	150	150

On another surprising level, the demographics of income and university had interesting results, with ($r = -1.21$) and ($P = .139$) there is a strong correlation but in a negative direction.

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Results of the content analysis:

The researcher worked on analysis 25 tracks from the Mahraganat music, and as previously mentioned 3 categories were chosen to be coded from, Sexual language, sexual behavior and demeaning messages.

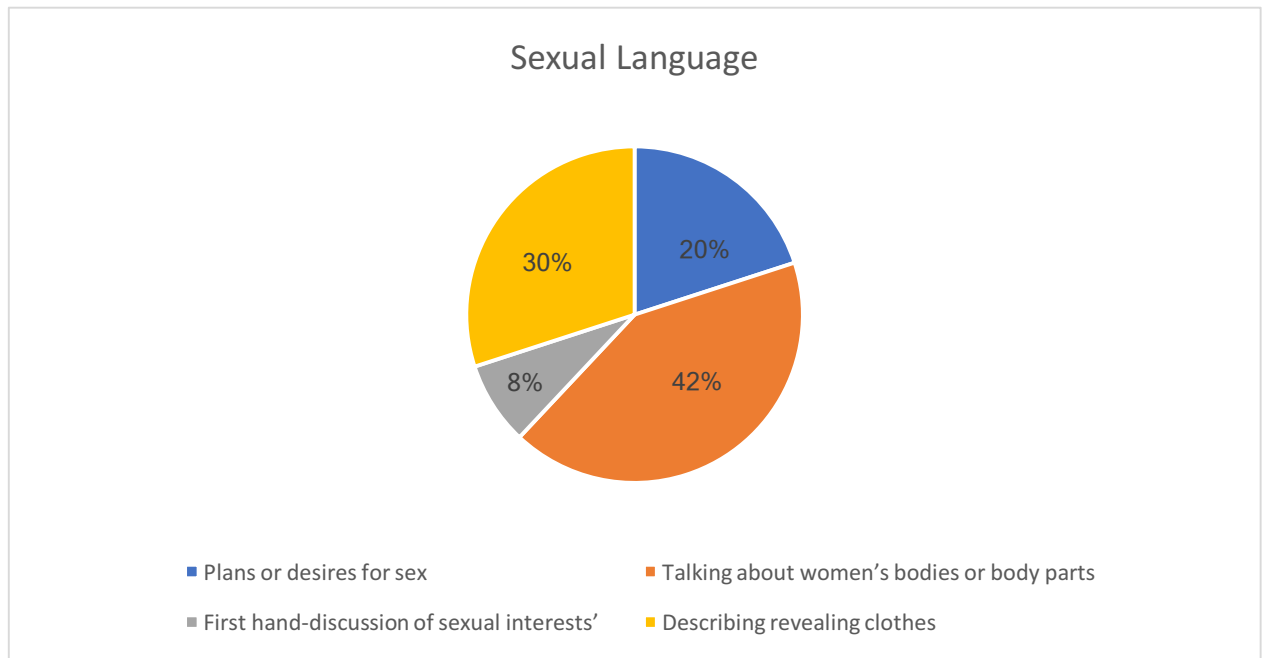


Figure 4: The cumulative percentage of Sexual language in all songs

The above figure shows that 42% of sexual language in all 25 songs, talked about women's bodies or body parts, coming next 30% talking about revealing clothes.

Due to the different names and catcalling used in the songs, and after the preliminary examination of the songs, the researcher decided to add "Catcalling" which, resulted 27% of all tracks, making it the highest in all 6 subcategories.

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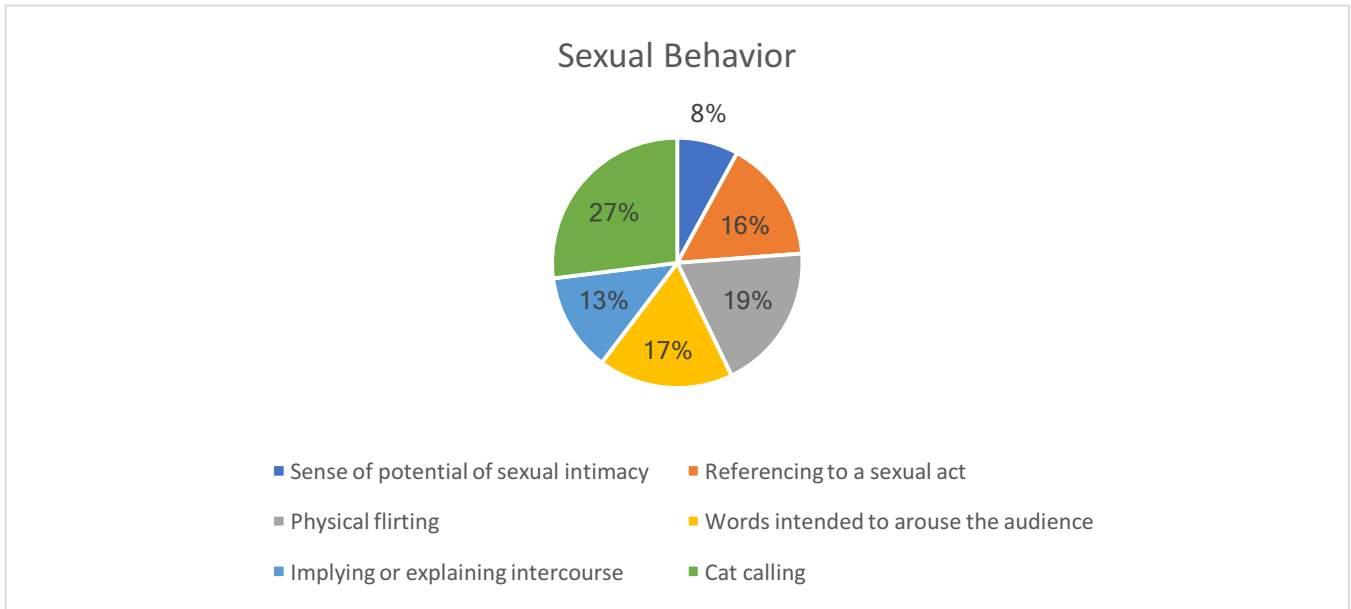


Figure 5: The cumulative percentage of Sexual Behavior in all songs

An interesting finding that emerged throughout the preliminary examination which was the language used in low talking about women, therefore the researcher found it was more applicable to add a subcategory on its own; which counted 30% of the category.

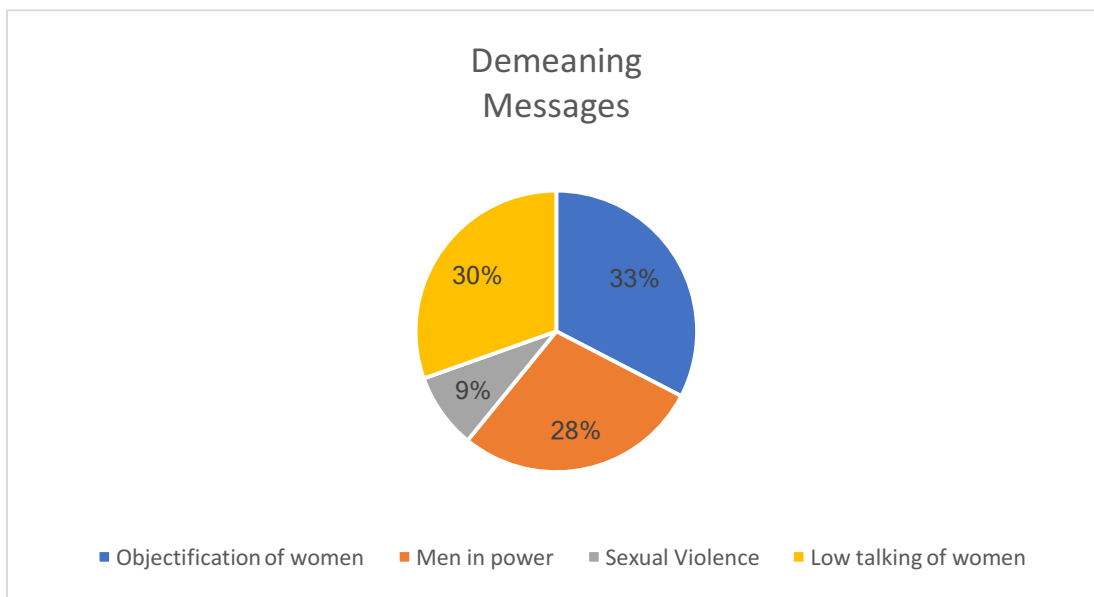


Figure 6: The cumulative percentage of Demeaning Messages in all songs

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The highest subcategory was Objectification of women which counted 33% of the whole subcategory – whereas 60% of the songs contained demeaning messages of women objectification.

Of course, the gender of the artist is another crucial variable taken into consideration. It comes as no surprise that over 76% of the songs are sung by male performers. While 12% are women, and another 12% of the songs are sung by both genders.

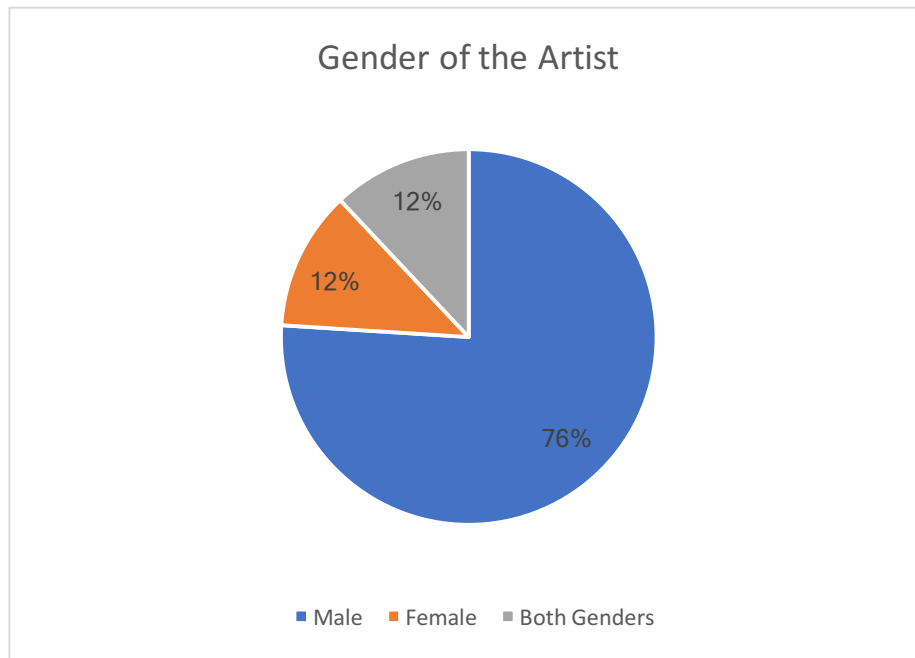


Figure 7: Gender of Mahragant Artists

Chapter Seven: Discussion

The study attempted to study the effects of Mahraganat from an Objectification direction, and understanding the difference between males and females in comprehending objectification regarding Mahrganat, as well as analyzing a handful of Mahraganat tracks and whether they have a significant relationship. After conducting a survey to test whether the number of hours consumed in listening to Mahraganat affects their sexual views on women; the results found out that ($r = .043$) and ($P = .608$), meaning that the correlation between both variables is statistically insignificant, therefore, rejecting the hypothesis. Moreover, rejecting the second hypothesis of differentiation between males and females, hence both genders perceived it the same way. However, with the rejected hypothesis, it's crucial to understand why it was rejected, and that might be for a few reasons:

The sample was not representative. The participants after excluding faulty surveys were 150 university students. The researcher could not be present in all Cairo universities to have a count of all university students. Moreover, although the survey was anonymous, respondents were likely to give socially desired answers and not be completely honest in their answers.

Yet, it is necessary to notice how youth are exposed to this genre, 60.7% of the respondents listen to in parties and weddings, while 21.3% while driving or during transportation and 12% use it in the background while cooking or cleaning. Hence, the music is used for the beat and social settings for dancing, which indicates that adolescents do not pay attention to the actual lyrics.

Nevertheless, there are some statements that are worthy to consider a second look at, such as; *"I'm not concerned by how a woman might react if I stare at her"* which has $M = 2.18$, (which is close to Disagree) and *"I feel guilty if a woman catches me checking her out"* which gave $M = 3.99$ (Close to Agree). This might lean towards the participants being relatively young, being

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university students. The statement *“I like it when a large woman wears tight clothes”* which resulted in (M=2.46), this might go back to religious or cultural reasons, as well as the statement *“It bothers me when someone comments on a woman’s body if I know her”* which resulted a higher mean (M=4.15), which might be interpreted as social reasons.

On the other hand, the researcher chose 25 tracks from a non-random sample, since Mahraganat music usually revolves around five different themes; which are: Women and their sexuality, money and materialism, politics and society, drugs and substance, and finally friendship and betrayal (Mokhtar, 2016). In this study, the first theme was used which is applicable for this study, which is women, sexuality and objectification. The most significant characterization in Mahraganat music is their auto-tuning where it made it extremely problematic to hear the exact lyrics from the first attempt.

The researcher followed 6 categories in the coding system, which are, the production year, the length of the song, sexual language, sexual behavior, demeaning messages and the gender of the artist. Three of the categories were adapted from an earlier study by Collins, Martino, Elliot, and Miu (2011); which are: Sexual Language, sexual behavior and demeaning messages. After the preliminary examination of the songs, the researcher added two subcategories; one in Sexual Behavior and the other in Demeaning messages.

Sexual language had 4 subcategories; which are: Plans or desires for sex, talking about women’s bodies or body parts, first hand-discussion of sexual interests, describing revealing clothes. Sexual Behavior’s subcategories were modified by the researcher; they were originally five subcategories and one was added. The subcategories were: Sense of potential of sexual intimacy, referencing to light sexual acts, physical flirting, actions intended to arouse the viewer – *which was modified into “Words” instead of “Actions” since the study only focuses on lyrical*

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content not the visual content - implying and/or explaining intercourse, and the final sixth added one is: Catcalling.

The final subcategory is Demeaning messages which started with 3 subcategories, and one added subcategory by the researcher. They are: Objectification of women, men in power, sexual violence and the added one is: Low talking of women.

As shown in Figure (4), 42% of the sexual language in the 25 songs consisted of talking about women's bodies and body parts. All the tracks chosen had at least one or more subcategory from the previous 3 categories. For example, 84% of the songs had description of women's bodies or body parts while 52% of the songs described their clothes. Such as: "Your skirt is short" [*ElJeeba Osyara*].

Track no. (5) "Give me a piece" [*Hatty Atta*] was heavy with a huge number of sexualized messages, starting with the title, including light flirting, all the way to implying sexual desires and gesturing about their bodies and sexual acts, such as "Shake your bottom" [*Hezeeha*], "Are you coming with me or going home" [*Gaya walla mrawaha*], "You're so good" [*Gamda awy*] and tens of cat calling "Mozza", "Mehlbya", "Outta" [*Egyptian names for Catcalling*]; which escalates to the second point which is Catcalling in the Sexual Behavior category.

Catcalling took 27% of the total of Sexual Behavior, making it the largest subcategory and the most repeated in all tracks. Next comes "Words intended to arouse the audience" which took 17%.

The third category which demeaning messages had an interesting outcome. Track no. (8), "Oh you" [*Ah Mennak*], glamorizes women submission and degradation, putting male characters

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above them to “freely do whatever they please”, which – surprisingly – was performed by a female singer.

What furthermore helped in adding this subcategory was a specific track, no (11) “Women” [*ElNeswan*]. The track had many low usage of words about women such as; “Shallow”, “Only wants money”, “Pretends to be respectful but she’s actually a nightlady” and how the male singer can’t stand being with “all” women who act like this.

Track no. (25) “This boy is mine” [*ElWad Da Btaay*], while a lot of studies are defining what is appropriate art of children, this track is sang by two young girls ages 7 and 11. As much as there aren’t a lot of sexualize language said in this specific track, the fact that two girls are objectifying themselves and fighting over a boy is alarming and was very significant to be added to this study; how objectification in Mahrganat songs is started since a young age. However, it was reported thousands of times that it was taken off Youtube.

It is essential to notice the relation between the categories from the content analysis and the factors from the Objectification Scale. The four main factors are: Natural and Entertaining Behavior, Insulting Unattractive Women, Display of Disempathy, Crudeness and Distinction between Face and Body and Peer Pressure.

Upon further analysis, there were some statements in the tracks that were below the demeaning messages that matches both the second and the forth factor. For example, using words like “Does she think herself pretty?” [*Heya fakra nafsaha mozza?*], “Cover her face but look at her body” [*Ghatty weshaha bas bos gesmaha*] among others.

In the first factor, natural and entertainment behavior goes side by side with a number of subcategories, such as catcalling, describing women’s clothes, talking about women’s bodies and

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physical flirting. Such as the statement *“I believe that all women men comment on women's bodies”* which resulted in (M=3.7).

To summarize, the content analysis also explains the two suggested research questions; which are how women are portrayed in Techno Shaa'by music, in which the majority of the songs discuss women bodies, talking low about them, sexual intimacy and physical flirting, completely focusing on sexualizing, objectifying and demeaning them, disregarding their personality or human function. The second research question was how the lyrical content progressed through the years; Looking through the lyrical content from 2011 until 2017, the number of coding of “Demeaning Messages” was in continuous increasing, especially low talking of women.

Chapter Eight: Conclusion

The aim of this study was to test how Mahraganat music affects youth in term of objectification of women and gender differences. The proposed hypothesis was that the more adolescents listen to this genre of music, the more they tend to objectify women, as well as finding a difference between gender regarding objectification. A survey was distributed on 200 university students to collect the data - *only 150 responses were collected due to faulty surveys* - to measure these effects which resulted in rejection of both hypothesis. There was no correlation between the hours consumed in listening to this genre of music and objectification of women. Also, no difference between males and females, both perceived it the same way, going back to hypothesis One.

However, the rejection was a result of a few variables, such as the sample; since they were only 200 participants, the sample was not big enough to be representative of the whole population who listen to Mahraganat music. Moreover, respondents tend to give socially desirable answers and not be completely honest while answering.

On the other hand, the findings of the content analysis which was 25 tracks, showed that over 80% of Mahraganat songs under the theme of Women contained sexual and demeaning messages towards the women, such as describing body parts, sexual gestures, women's submission and more factors.

Although the lyrical content shows heavy sexual and objectification messages, the survey shows that there is no correlation between listening to Mahraganat music and their sexual views.

Limitations

This study had a number of limitations that constrained the researcher from giving the maximum results. The sample used a non-probability, purposive sample of university students, with 410 survey participants from different universities in Cairo, therefore, these findings cannot be generalized to the general population of all university undergraduate students in Cairo that would reach tens of thousands of students. Survey results would have been accurate if every undergraduate student had an opportunity to participate in this survey, which would have taken a long time. This gives the second limitation which is time constraints; although there the researcher had time over three months to conduct the actual research, there was less than a week for data collection due to paperwork and approval forms.

Also, the male respondents were slightly more than the female respondents, it would have been more accurate if the sample were males. Moreover, the study only focused on the lyrical theme on Mahraganat music, ruling out the music videos which highlights more on the objectification of women issue.

Future Studies

Due to the number of limitations mentioned, the researcher recommends a number of things to in consideration for future studies. Since the study had a decent number of female responding, it is recommended to replicate a study towards only male respondents. Also, expanding age range to include all audience who listen to Mahraganat that also includes teenagers.

Another significant variable that might be open for debate is socio-economic status. Does it affect how Mahraganat music affect social class in objectifying women? Or are they all the same when looking at women?

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Considering that the music genre of Mahrganat is relatively new, other effects would be vital for studying, such as glamorizing tobacco and alcohol, promoting reckless behavior and identity development and culture identity, which would be appropriate if the study was towards teenagers who listen to this genre and dress as the stars of Mahrganat.

Since this study is only about the lyrical themes of Mahrganat, excluding music videos, a study on the videos would help understand the image the artists put women, as background dancers wearing tight clothes, or dancing seductively and singers gesturing around the dancers. A variable could be added which is gender in this study, such as researching body image, self-surveillance and rape myth acceptance towards female viewers and listeners.

Along with the music videos, a stand-alone study should be conducted on ElSobky movies, with their heavy sexualizing and objectifying women these movies have, as well as glamorizing harassment, catcalling, and sexual violence.

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APPENDICES

Appendix A: Consent Form in English

Appendix B: Survey Questionnaire in English

Appendix C: Consent Form in Arabic

Appendix D: Survey Questionnaire in Arabic

Appendix E: Coding Book

Appendix F: Coding Sheet

Appendix G: IRB Approval

Appendix H: CAPMAS Approval

Appendix A: Consent Form in English



Documentation of Informed Consent for Participation in Research Study

Project Title: Objectifying Women in the New Shaaby Song

Principal Investigator: Noorhan Gamal AbouBakr

nour_gamal@aucegypt.edu

You are being asked to participate in a research study. The purpose of the research is to know how *Mahragant music affects youth* and the findings may be *published, presented, or both*. The expected duration of your participation is *5 minutes*.

The procedures of the research will be as follows *4 pages' survey*.

There *will not be* certain risks or discomforts associated with this research.

There *will not be* benefits to you from this research.

The information you provide for purposes of this research *is anonymous*.

Questions about the research, or research questions should be directed to Noorhan Gamal, nour_gamal@aucegypt.edu

Participation in this study is voluntary. Refusal to participate will involve no penalty or loss of benefits to which you are otherwise entitled. You may discontinue participation at any time without penalty or the loss of benefits to which you are otherwise entitled.

Signature

Printed Name

Date

OBJECTIFICATION OF WOMEN IN THE NEW SHAA'BY SONG

Appendix B: Survey Questionnaire in English

My name is Nourhan Gamal and I'm doing my Master's Degree in Mass Communication at the American University in Cairo about the objectification of women in the Modern Techno Shaa'by song, also known as "Mahraganat". The findings may be published or presented in future academic journals.

Your participation in this survey is fully voluntarily and the information you provide is and shall remain anonymous. Refusal to participate will involve no penalty or loss of benefits to which you are otherwise entitled. You may discontinue participation at any time without penalty or the loss of benefits to which you are otherwise entitled. Thank you for your kind participation.

Even if you are not a big fan, and you just heard a few in a wedding or while in a taxi, please answer this as well.

Considering how valuable your time is, the entire questionnaire won't take more than 7 minutes all in all.

If you have any remarks about the study or the survey, kindly send me an email on nour_gamal@aucegypt.edu

1. Do you listen to Mahraganat (Techno-Shaaby) music?

- A. Yes
- B. No (Please go to demographic questions)

2. How many hours do you spend listening to Mahraganat (Techno Shaaby) music per week?

Number of hours: _____

3. How do you listen to Techno Shaa'by?

- A. While driving
- B. In Parties/Weddings
- C. In the Background while cleaning, or cooking.
- D. While Studying
- E. On their TV Channels.
- F. Other: _____

OBJECTIFICATION OF WOMEN IN THE NEW SHAA'BY SONG

4. Please read the following statements and mark how much you agree according to

the following values:

1 = Strongly disagree

2 = Disagree

3 = Neutral

4 = Agree

5 = Strongly Agree 6 = Don't know

Statement	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	Don't know
A woman should be flattered when I look at her.						
I'm not concerned by how a woman might react if I stare at her.						
I have made up nicknames for a female based on her appearance.						
Women secretly want you to notice their looks, even when they are strangers.						
A woman's physical performance and health is more important to me than how she looks.						
I like when a thin woman wears tight clothing.						
I think women are flattered when I make it obvious that I'm checking them out.						
I think watching females is entertaining.						
I often do not know the women I look at and comment on.						
It is more important to me that a woman be comfortable with her body than how her body actually looks.						
If a woman doesn't hear a comment made about her, no harm is done.						
I treat attractive women differently than I treat unattractive women.						

OBJECTIFICATION OF WOMEN IN THE NEW SHAA'BY SONG

During the day, I think about how women look many times.						
I think women usually have no idea that I am evaluating them.						
I frequently give women a rating based on attractiveness.						
Women with extremely unattractive bodies are talked about most frequently.						
Commenting on a woman's physical features is only natural.						
I'm most likely to make comments about women's looks when I'm in a social setting with a male friend I know well.						
I respect all women.						
Commenting on a woman's physical features is all in fun.						
My friends often make crude comments about women loud enough for others to hear.						
I look at woman's face when I say hello to her.						
Cat calling is a fun way to compliment a female stranger.						
Other's sexualized comments of a woman never factor into my opinion						
I rarely compare how one woman looks to another.						
Some women just cannot seem to take a joke.						
Comments about a woman's attractiveness usually involves a woman's face first, then her body.						

OBJECTIFICATION OF WOMEN IN THE NEW SHAA'BY SONG

It doesn't bother me when other men make crude comments about women.						
I believe that all men comment on women's bodies.						
When in a group of male friends, commenting on a woman's physical features makes me feel closer to my friends.						
I have made comments to friends about women who I find attractive.						
I have a right to discuss my opinions on another person's physical characteristics.						
I feel guilty if a woman catches me checking her out.						
I don't say comments about a woman with the intention of her hearing.						
I don't tend to comment on a woman's body if I think that she might see me later.						
I like it when a large woman wears tight clothing						
I have made comments to friends about women who I find unattractive.						
I would never make comments to peers about a woman I find unattractive.						
I often comment on a woman's looks based on her clothing and how it fits her						
I would be less likely to comment on the body of a woman I know well.						
Women with outstandingly attractive bodies are talked about most frequently.						
It bothers me when someone comments on a woman's body if I know her.						

OBJECTIFICATION OF WOMEN IN THE NEW SHAA'BY SONG

I have made jokes about ugly women.						
I'm more likely to comment on women in a large social setting where I don't know anyone but my friends.						
Men do women a favor by telling them why they don't find them attractive.						

Demographic Questions:

5. Gender:

- A. Female
- B. Male

6. Age:

7. Which university do you go to?

- A. Public University (Cairo, Ain Shams, Helwan...)
- B. Private University (MSA, MIU, MTL...)
- C. International University (AUC, BUE, GUC, FUE)
- D. Other.....

8. Family Income per month:

- A. Less than 1000 EGP
- B. From 1000 to less than 3000 EGP
- C. From 3000 to less than 6000 EGP
- D. More than 6000 EGP.

Appendix C: Consent Form in Arabic

الجامعة الأمريكية بالقاهرة



استمارة موافقة مسبقة للمشاركة في دراسة بحثية

عنوان البحث : النظرة الجسدية للمرأة في الاغنية الشعبية

الباحث الرئيسي: نورهان جمال عبد المنعم أبوبكر
طالبة ماجستير

البريد الإلكتروني: nour_gamal@aucegypt.edu
الهاتف: 869 7522 0122

انت مدعو للمشاركة في دراسة بحثية عن تأثير التكنو شعبي (اغاني المهرجانات) علي صورة المرأه

هدف الدراسة هو معرفة مدي تأثير اغاني المهرجانات على الشباب

نتائج البحث ستنشر في دوريه متخصصه أو مؤتمر علمي أو ربما كليهما.

المدة المتوقعة للمشاركة في هذا البحث خمس دقائق

اجراءات الدراسة تشتمل على توزيع استفتاء

المخاطر المتوقعة من المشاركة في هذه الدراسة: لا يوجد

الاستفادة المتوقعة من المشاركة في البحث: لا يوجد

السرية واحترام الخصوصية: المعلومات التي ستدلى بها في هذا البحث سوف تكون هويتك غير محددة

أي أسئلة متعلقة بهذه الدراسة أو حقوق المشاركين فيها أو عند حدوث أى اصابات ناتجة عن هذه المشاركة يجب ان توجه الى (نورهان جمال , 01227522869).

ان المشاركة في هذه الدراسة ماهي الا عمل تطوعي, حيث أن الامتناع عن المشاركة لا يتضمن أى عقوبات أو فقدان أى مزايا تحق لك. ويمكنك أيضا التوقف عن المشاركة في أى وقت من دون عقوبة أو فقدان لهذه المزايا.

الامضاء:

التاريخ :

Appendix D: Survey Questionnaire in Arabic

اسمي نورهان جمال، وأنا طالبة ماجستير في الإعلام في الجامعة الأمريكية بالقاهرة حول موضوع الرسالة هو المرأة في أغنية التكنو شعبي الحديثة، والمعروفة أيضا باسم "مهرجانات". و من الاحتمال نشر النتائج أو عرضها في المجلات الأكاديمية المستقبلية. مشاركتك في هذا الاستطلاع طوعية تماما والمعلومات التي تقدمها ستبقى مجهولة الهوية. ولا يترتب على رفض المشاركة على أي عقوبة أو خسارة. يجوز لك التوقف عن المشاركة في أي وقت دون عقوبة. أشكركم على مشاركتكم الكريمة. حتى لو لم تكن تسمع أغاني المهرجانات كثيراً، و سمعت فقط عدد قليل في حفل زفاف أو أثناء تواجدك في تاكسي، يرجى الإجابة. و لتفهمنا لوقتكم الثمين، فإن الاستبيان بأكمله لا يستغرق أكثر من 7 دقائق في كل شيء.

إذا كان لديك أي ملاحظات حول الدراسة أو الاستطلاع، يرجى ارسال لي رسالة بالبريد الالكتروني

nour_gamal@aucegypt.edu

1. هل تستمع إلى اغاني مهرجانات (التكنو شعبي) ؟

A. نعم

B. لا (انتقل الي اسئله البيانات الشخصية ثم سلم الستمارة للباحث)

2. كام ساعة تستمع إلى موسيقى المهرجانات (التكنو شعبي) في الاسبوع؟

عدد الساعات: _____

3. كيف تستمع إلى موسيقى المهرجانات (التكنو شعبي)؟

A. أثناء القيادة

B. في الحفلات / الافراح

C. أثناء التنظيف أو الطبخ

D. أثناء المذاكرة

E. من خلال قنواتهم

F. أخرى: _____

4. رجاء قراءة العبارات الآتية وعلّم بناء علي موافقتك للقيم التالية:

١. أعترض بشدة ٢. أعترض ٣. غير محدد أو محايد
٤. موافق ٥. موافق جدا ٦. لا أعرف (غير مطابق)

الجملة	أعترض بشدة	أعترض	غير محدد/ محايد	موافق	موافق جدا	لا أعرف
يجب أن تشعر المرأة بالإطراء حينما أنظر إليها.						
لست مهتم بما سوف يكون رد فعل المرأة حينما احقق بها.						

OBJECTIFICATION OF WOMEN IN THE NEW SHAA'BY SONG

					أستخدم أسماء دلح للإناث بناء علي مظهرها.
					ترغب النساء بأن ينظر عليهم في الخفاء.
					تهمني لياقة المرأة البدنية أكثر من جمالها.
					يعجبني عندما أري امرأة نحيفة ترتدي ملابس ضيقة.
					أعتقد أن النساء يشعرون بالإطراء حين انظر اليهن نظرة جريئة.
					أعتقد أن النظر إلي جسد النساء ممتع جدا.
					في الغالب لا أعرف النساء اللاتي أنظر وأعلق على مظهرهن.
					من المهم لي أن تشعر المرأة بالثقة بمظهرها أكثر مما يبدو عليه.
					إذا لم تسمع المرأة تعليقا على مظهرها، فلا بأس بذلك.
					أعامل النساء الجذابات بشكل مختلف عن النساء الغير جذابات.
					خلال اليوم، افكر في مظهر المرأة عدة مرات.
					أعتقد النساء عادة لا يعلمن بأنني أقيم مظهرهن.
					عادة أقوم بتقييم المرأة على أساس جذابيتها.
					يتم التحدث أكثر عن السيدات الغير جذابات.
					يعتبر التعليق علي جسد المرأة أمر طبيعي.
					عادة ما أعلق على جسد المرأة مع صديق مقرب في جلسة اجتماعية.
					أحترم جميع النساء.
					من الممتع التعليق على تفاصيل جسد المرأة.
					عادة ما يقوم أصدقائي بإلقاء تعليقات فظة على النساء والتي يمكن ان يسمعهما الآخرون.
					أنظر لوجه المرأة حينما ألقى التحية عليها.
					الصفير هي وسيلة ممتعة لمجاملة امرأة لا أعرفها.
					أراء الآخرين الجنسية عن المرأة، لا تكون معيار في تقييمي لها.
					نادرا ما أقارن مظهر امرأة بأخري.
					بعض النساء لا تتقبلن المزاح والفكاهة أبدا.
					التعليقات حول جاذبية المرأة عادة ما تشمل وجهها، ثم جسدها بعد ذلك.
					لا يضايقني تماما حينما يقوم رجال آخرون بقول تعليقات فظة عن النساء.
					أؤمن بأن جميع الرجال يتحدثون عن جسد المرأة.
					أثناء تواجدي مع أصدقاء من الذكور، التحدث عن تفاصيل جسد المرأة يشعرني بالقرب أكثر إليهم.
					لقد قمت بالتحدث عن النساء الجذابات مع الأصدقاء.
					لدى الحق في مناقشة أرائي حول التفاصيل الجسدية للآخرين
					أشعر بالذنب إذا رأنتي سيدة أتفحصها.

OBJECTIFICATION OF WOMEN IN THE NEW SHAA'BY SONG

					لا أقم بالتعليق على جسد امرأة بقصد سماعها.
					لا أقم بالتعليق على جسد امرأة، إن أعتقدت أنني سأراها مرة أخرى.
					يعجبني حينما أرى، امرأة سمينة ترتدي ملابس ضيقة.
					لقد قمت بتعليقات عن نساء غير جذابات مع الأصدقاء.
					لن أقوم بالتعليق أمام النساء عن امرأة غير جذابة.
					دائماً، ما أعلق حول ما ترتديه المرأة وإذا كان مناسب لها أم لا.
					تقل تعليقاتي حول جسد امرأة إن كنت أعرفها جيداً.
					النساء شديدة الجاذبية عادة ما تكن محور الحديث.
					يزعجني حينما أسمع أحدهم يتحدث عن جسد امرأة أعرفها.
					القيت بالعديد من الدعابات حول النساء الغير فانتات.
					أعلق عن النساء أثناء تواجدي مع اصدقائي في تجمعات كبيرة للتعرف على النساء بسهولة.
					الرجال يخدمون النساء بإخبارهن أنهن غير فانتات.

البيانات الشخصية:

5. النوع:

A. ذكر

B. أنثى

6. العمر:

7. إلى أي جامعة تنتمي:

A. جامعة حكومية (جامعة القاهرة, عين شمس, حلوان...)

B. جامعة خاصة (MSA, MIU, MTI...)

C. جامعة اجنبية (AUC, BUE, GUC.....)

D. أخرى.....

8. الداخل الأسرة شهريا:

A. اقل من ألف جنيه

B. من ألف إلى اقل من 3000

C. من 3000 إلى اقل من 6000

D. أكثر من 6000

Appendix E: Coding Book

Length:

1. Short (*less than 3*)
2. Medium (*from 3 to 5 min*)
3. Long (*longer than 5*)

Sexual Language:

1. Plans or desires for sex *explicit*
2. Talking about women's bodies or body parts
3. First hand-discussion of sexual interests'
4. Describing revealing clothes.

Sexual Behavior:

1. Sense of potential of sexual intimacy
2. Referencing to a sexual act
3. Physical flirting
4. Words intended to arouse the audience
5. Implying or explaining intercourse
6. Cat calling

Demeaning Messages:

1. Objectification of women
2. Men in power
3. Sexual Violence
4. *Low talking of women?*

Gender

1. Male
2. Female

OBJECTIFICATION OF WOMEN IN THE NEW SHAA'BY SONG

Appendix F: Coding Sheet

Song No.	Name	Length	Year	Sexual Language	Demeaning Messages	Sexual Behavior	Gender of the Artist
1.	Haty Bosa ya Bet						
2.	Souq ElBanat						
3.	Da 3eno Menni						
4.	7at Edo Yah						
5.	Hatty Atta						
6.	Msh Harouh						
7.	3al 3aggala						
8.	Ah Mennak						
9.	Batlt El3at						
10.	Banat Medla3a						
11.	ElNeswan						
12.	Dal3 banat						
13.	Nanna						
14.	Haygnyeny						
15.	Sanneya						
16.	Bonbonaya						

OBJECTIFICATION OF WOMEN IN THE NEW SHAA'BY SONG

17.	Elmoda						
18.	Dalla3 Takatek						
19.	ElBanat Maganeen						
20.	Mamy						
21.	Elshar3 Hallel 4						
22.	ElMozza						
23.	ElKhatya						
24.	Ya Banat helween						
25.	ElWad da Bta3y						

Appendix G: IRB Approval

CASE #2016-2017-131



To: Noorhan Gamal AbouBakr
Cc: Nesrine Azmy
From: Atta Gebril, Chair of the IRB
Date: May 3, 2017
Re: Approval of study

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

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

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

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

Thank you and good luck.

A handwritten signature in black ink that reads 'Atta Gebril'.

Dr. Atta Gebril
IRB chair, The American University in Cairo
2046 HUSS Building
T: 02-26151919
Email: agebril@aucegypt.edu



Institutional Review Board
The American University in Cairo
AUC Avenue, P.O. Box 74
New Cairo 11835, Egypt.
tel 20.2.2615.1000
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Appendix G: CAPMASS Approval

جمهورية مصر العربية



الجهاز المركزي للتعبئة العامة والإحصاء

قرار رئيس الجهاز المركزي للتعبئة العامة والإحصاء

بالتفويض

رقم (٧٠٠) لسنة ٢٠١٧

في شأن قيام الباحثة / نورهان جمال عبد المنعم ابو بكر - المسجلة لدرجة الماجستير
قسم الصحافة / كلية الاعلام / الجامعة الأمريكية بالقاهرة - بإجراء دراسة ميدانية بعنوان : (النظرة الجسدية
للمرأة في الأغنية الشعبية) .

رئيس الجهاز

- بعد الإطلاع على القرار الجمهوري رقم (٢٩١٥) لسنة ١٩٦٤ بشأن إنشاء الجهاز المركزي
للتعبئة العامة والإحصاء .
- وعلى قرار رئيس الجهاز رقم (٢٣١) لسنة ١٩٦٨ في شأن إجراء الإحصاءات والتعدادات
والاستفتاءات والاستقصاءات .
- وعلى قرار رئيس الجهاز رقم (١٣١٤) لسنة ٢٠٠٧ بشأن التفويض في بعض الاختصاصات .
- وعلى كتاب / الجامعة الأمريكية بالقاهرة - الوارد للجهاز في ٢٠١٧/٤/٩ .

قـرـر

- مادة ١: تقوم الباحثة / نورهان جمال عبد المنعم ابو بكر - المسجلة لدرجة الماجستير - قسم الصحافة
كلية الاعلام / الجامعة الأمريكية بالقاهرة - بإجراء الدراسة الميدانية المشار اليها عالية .
- مادة ٢: تجرى الدراسة علي عينة حجمها (٤٠٠) أربعمانه مفرده من طلاب وطالبات الجامعات كالتالي:
٢٠٠ مفردة بجامعة (القاهرة - عين شمس - حلوان)
- ٢٠٠ مفردة بجامعة الحديثة للتكنولوجيا والمعلومات (GUC - FUE - MSA - MIU - MTI) -
(AUC - BUE) .
- مادة ٣: تجمع البيانات اللازمة لهذه الدراسة بموجب الاستمارة المعدة لذلك وعدد صفحاتها أربع صفحات
والمعتمدة كل منها بخاتم الجهاز المركزي للتعبئة العامة والإحصاء (تطبق باللغة العربية والانجليزية)
- مادة ٤: يراعى موافقة مفردات العينة - وسرية البيانات الفردية طبقا لقانون الجهاز رقم (٣٥) لسنة ١٩٦٠
والمعدل بالقانون رقم (٢٨) لسنة ١٩٨٢ وعدم استخدام البيانات التي يتم جمعها لأغراض أخرى غير
أغراض هذه الدراسة .
- مادة ٥: تقوم الجامعات المستهدفة - وتحت اشراف السادة أمناء عموم تلك الجامعات إدارة الأمن بكل منها -
بتيسير اجراء هذه الدراسة الميدانية مع مراعاة الضوابط الخاصة بتقييم درجة سرية البيانات
والمعلومات المتداوله مسبقا بمعرفة كل جهة طبقا لما جاء بخطة الامن بها .
- مادة ٦: يجري العمل الميداني خلال شهرين من تاريخ صدور هذا القرار .
- مادة ٧: يوافي الجهاز المركزي للتعبئة العامة والإحصاء بنسخة من النتائج النهائية لهذه الدراسة .
- مادة ٨: ينفذ هذا القرار من تاريخ صدوره .
- صدر في: ٢٠١٧ / ٤ / ١٦

محمد مندوح محمد
مدير عام الإدارة العامة للأمن

