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Symbolic Annihilation of women's political roles in Egyptian T.V. drama in the peak of Egypt's political changes (2010 to 2014)

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Abstract

This study examines the representation of women in T.V. Drama in a very critical stage in the transformation of the Egyptian political regime within the five years of 25th January events (2010-2014). In fact, women played a great role in the political changes that occurred in Egypt throughout its different historical stages as much as in the social life. Based on feminist media theory, this research employs an integrated method of approach through a combination of qualitative and quantitative methods. The findings show that the political changes in reality are not sufficiently reflected on the image of women in T.V. series during the 2011 events which results in the existence of symbolic annihilation of women in the political field in contrast to reality. From the perspective of T.V. industry, the study concludes that male writers, directors or producers are unaware of the need of fixing the gender gap in T.V. shows, while females are much more aware of the unreal and unjust representation of women in T.V. series.

ملخص البحث

يتناول هذا البحث دراسة تقديم المرأة في الدراما التلفزيونية في مرحلة حرجة للغاية من تحول النظام السياسي في مصر خلال السنوات الخمس لأحداث ٢٥ يناير (٢٠١٠-٢٠١٤). فقد لعبت المرأة دورا كبيرا في التغيرات السياسية التي حدثت في مصر عبر مراحلها التاريخية المختلفة بقدر ما لعبت دورا كبيرا في الحياة الاجتماعية في الواقع، استنادا إلى نظرية الإعلام النسوي، يوظف هذا البحث أسلوبا متكاملا من خلال استخدام الأساليب الكيفية والكمية. تظهر النتائج أن التغيرات السياسية في الواقع لا تنعكس بشكل كاف على صورة المرأة في المسلسلات التلفزيونية خلال أحداث عام ٢٠١١ مما يؤدي إلى وجود إبادة رمزية للمرأة في المجال السياسي على عكس الواقع. من منظور صناعة التلفزيون، تخلص الدراسة إلى أن الكتاب أو المخرجين أو المنتجين الذكور غير مدركين للحاجة إلى إصلاح الفجوة بين الجنسين في البرامج التلفزيونية، في حين أن الإناث أكثر وعيا بالتمثيل غير الواقعي وغير العادل للمرأة في المسلسلات التلفزيونية.

Keywords

Feminist theory- Media Representations of women- Symbolic Annihilation- T.V. series- Political Aspects- Social Aspects- 5th January 2011 Egypt Revolution/ Egypt Uprising

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Introduction

Since the early emergence of T.V. series in Egypt in the sixties, T.V. series started to depict the community and life of the ordinary people in Egypt, followed by series that dealt with social problems, family issues and psychological concerns. Since then, woman depiction in Egyptian drama continued to either be stereotyped into a passive, weak, subordinate creature or a strong seductive wicked one, or mis-represented as strong manipulative character who tries to rebel on the norms of society through illegal unethical manners. In 1978, Gaye Tuchman pointed to women's 'symbolic annihilation' from the public sphere as media focused overpoweringly on the activities of men. Has anything changed since then?

The study upon hand examines the impact of political changes on the image of women in T.V. series by comparing and contrasting the representations of women that were presented in the series that preceded and followed the revolution and its relation to reality. This is realized through employing both qualitative and quantitative methods of approach. First, In- depth interviews are conducted with ten of the most distinguished producers, writers and directors. Secondly, the researcher employs content analysis of 16 selected T.V. series that were presented in the years 2010 to 2014; 2010 was the preparatory year that preceded the events in which Egyptians started to realize the corrupted regime and its consequences. The years 2011 and 2012 witnessed a totally turnover in Egypt's rule and thus its systems, governments, economy and politics which in turn has an extensive effect on the overall cultural and social spheres in Egypt accompanied by chaos and instability. Chaos went on in 2013 during Morsi's rule as anti- government protestors were demonstrating against brotherhood rule till the President of the Supreme Council El SiSi announced his taking over the power in January 2014. Results of Content analysis show a very slight existence of political changes impact on the image of women as related to direct political issues in T.V. series during and after 2011 events; however, the TV makers see

that it was not sufficient which results in the existence of symbolic annihilation of women in the political field in contrast to reality.

Theoretical Background

Symbolic annihilation is a term created by Gerbner and Gross (1976) to refer to the absence of a particular group of people in the media, and what that means in the social order: "representation in the fictional world signifies social existence; absence means symbolic annihilation" (44). Tuchman (1978) adapted this to the feminist media context, adding to the concept of annihilation not merely absence, but also denigration, victimization, and trivialization (13). Tuchman argues that because women on television are represented in traditionally gendered roles, boys and girls would accept that an adult woman's place is at home. Those fictional representations have the power to shape social expectations based on gender. As values change, we would expect the images of society presented by the media to change. Further, we might expect one medium to change faster than another." (Lockhart & Crothers 2000: 154). This takes us to Tuchman's "reflection hypothesis" which suggests that media reflects the dominant social norms of the day. And that they do so for commercial purposes by creating programming that will attract advertisers. Thus, we find ourselves in a round cycle in which media reflect reality, and real people model their behaviour on the media. Made (2007) explains this as a mutually fundamental process in which the material world and the symbolic world endlessly respond to one another. Feminist activists and academics oppose that as if women and girls do not see accurate or varied representations of themselves in the media as valued members of the labour force, then they will be unable to adopt that behaviour in their own lives as contributing members of society. This has led to the saying, "You can't be what you can't see." (39)

Gaye Tuchman's symbolic annihilation is applied to contemporary media representations of Inuit women in the study conducted by Glennie (2018) that offers sociological vision into the response of Inuit women to mainstream Western media representations of their culture. Generally, there have been inaccurate and stereotypical media representations of Indigenous peoples reproduced in many forms of entertainment media. This study explains how Inuit women make sense of popular music videos that utilize Inuit themes. Glennie employs focus groups for Inuit women to express their reactions to the videos and discussed how their culture is presented in mainstream Western music videos. Also, Milkie et al (2016) build their cultural frame, "The Mommy Wars" upon the concept of symbolic annihilation to highlight how the frame distorts and trivializes mothers' experiences. They underwent a critical discourse

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

Meanwhile, E. A. Lance And C. M. Paschyn (2018) demonstrates that "Symbolic annihilation" has is not restricted to media coverage in the United States and is still being used till our present time and can be applied in other countries as well. The Global Media Monitoring Project tracks gender representation in more than 100 countries, and its most recent data from 2015 shows that women are mentioned only 24 percent of the time across newspaper, television, and radio coverage, which is only a 7 percent increase from when they first collected data in 1995 (World Association for Christian Communication 2015). International researchers have found similar trends in all corners of the globe (French 2013; Kaneva and Ibroscheva 2013; Krishnan 1998; Vos 2013and many others). (E. A. Lance And C. M. Paschyn 2018 :40). Researchers in Northern Africa and the Middle East have also begun to apply Tuchman's theory to media representations in the region to reach similar depressing results. As an example, Attiya (2016) conducts an in-depth quantitative and qualitative examination of women at four Arab satellite television stations from 1996 to 2006 and finds that few women held administrative positions and no female held major editorial or editorial management positions. (40)

E. A. Lance And C. M. Paschyn (2018) proves that this theory is applicable in non-Western societies with relation to their unique different context and traditions. It is employed to theorize the relationship between the broad representation of women and their material reality as mutually fundamental in Qatar. Edstorm (2018), recaptures the symbolic annihilation term in her analysis of the accumulated gender representation in media from images of one day in the most circulated media in Sweden. She finds out that when both genders turn older, they almost become invisible, although men are still more visible than women. She interprets these results as symbolic annihilation of aging women in media. (77- 93)

Literature Review

This section deals with the previous studies of the Images of Egyptian Women throughout the years included in the research. It is disseminated into three time spans; the researches that analysed the images of women in the past before 2011, the studies that included women's actual participation in the 2011 events, and lastly, the studies that were conducted after the revolution.

Studies conducted before 2011 indicates that the image of Egyptian women is improving and developing throughout the past three decades (the 80s- 90s- 2000s), which is equivalent to the development of women's empowerment. The gradual development is indicated as follows: In the 80s: T.V. drama depicted men's world three times more than women's world while women were usually depicted as housewives. T.V. presented a distorted image of women which was totally different from reality. 77% of T.V. series in Egyptian T.V. depicted social problems as they are ranked as the first main problems of society. In the 90s: T.V. helped in sustaining the stereotypical image of men and women more than that in social reality, thus advocating for the positive characteristics of men as opposed to women's negative traits. Egyptian drama is also more interested in social issues more than economic and political. In the 2000s: The figures of women started to increase but the figures of the housewife and mother was the most dominant and frequent model of images of women in 66% of Egyptian T.V. drama. In 2005: emotional problems between teenagers are the most presented on T.V. as it occupied 84.8% from the total social problems that faced teenagers. At the end of the 2000s and especially in 2009, women that presented main roles in series reached 62.3%. Moreover, 40% of Egyptian women in T.V. drama were depicted from high social and economic class within which 40% of women's roles were positively depicted in opposition to 30% that were negatively depicted. Before 2011, a few number of researches were carried in Egypt to analyse the images of women in T.V. drama in relation to their social reality and how does this affect women in particular and society in general.

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

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

Another research in 2009 submitted by Ola Mohamed about the image of Egyptian women in T.V. drama and its relation to social reality shows that women that presented main roles in series reached 62.3%. Moreover, 40% of Egyptian women in T.V. drama are depicted from high social and economic class within which 40% of women's roles are

positively depicted in opposition to 30% that are negatively depicted. Ola also finds out that the emotional problems primarily resulted from the total number of problems that usually face female figures in drama (36.6%), followed by the family disintegration (19.5%) in addition to other problems as rape and late marriage that is contrary to other researches that state that late marriage and rape come in the first place as problems facing Egyptian women in society.

Amany Abdel Raof (2004) analyses the presentation of the social status of Egyptian women in T.V. drama in her three roles in education, work and political practices compared by women's real roles in society. The study relies on the analytical method of content of a sample of T.V. series and the essential findings are that the T.V. drama still presents Egyptian women as linked to family, reflecting a distorted image of women, different from reality, which constitutes dangerous consequences on the credibility of such a strong media that is supposed to reflect reality and its makers.

After 2011, many studies and documentaries were published to illustrate women's actual participation in 2011 events. During the 2011 , women writers and intellectuals, alongside students and working-class women, overwhelmed the streets, Al Tahrir square, to assert their will, as Egyptian citizens, to remove the ruling government. This is recorded in Ahdaf Soueif's devoted historic record of the revolution "Cairo. My City, Our Revolution, is a statement", where women invaded the public space. The call to demonstration was launched by Asmaa Mahfouz. "Young women activists are articulating new approaches to feminism, and the experience of the 18 days in Tahrir Square has been crucial in developing a new awareness, and experiencing what they call 'a personal revolution'" (Sorbera, 2014).

Sorbera related Tahrir demonstrations to the arousal of gender issues especially those that concerned women as their roles were distinctive during the events. Women's efforts were strongly directed towards rebellion and objection to submit anymore to oppressive regimes. The Tahrir experience was also a liberation from a gender issue which under the regime was manipulated by the authorities. It is true that gender was not an issue in the 18 days of Tahrir, but it became an issue soon after, when verbal and physical attacks against women became frequent. For growing numbers, the revolution increased the awareness of gender as a political problem, both in the institutional sphere, where the gender gap is huge, and in the public space, where sexual assaults are becoming a tool to threaten women (at least half of the protesters) to take part in

demonstrations. She, then, argues that at this phase of the revolution, Egyptians protest against the oppressive authority of police officers, who claim to be law defenders and protectors of civilians, is related to women's fight against patriarchal oppressive protection. In fact, they both have the same reason for protest, which is using justified violence to protect.

In a special issue of the "journal for Cultural Research" that is solely devoted to the Participation of Egyptian women in revolutions in general and on the 25th January Uprising in particular, "women's participation is part of a broader picture and needs to be theorized as an essential aspect of the ongoing struggle for freedom and social justice, not in isolation of it. "(Mostafa, 2015, 118-129). Another article which is written by Ahmed Kadry entitled "Gender and Tahrir Square: contesting the state and imagining a new nation", in which he tries to explore the nature of gender equality that was noticeable in the Tahrir square and throughout the events of 25th July. His article attempts to clarify the complicated appearance of a new image of Egyptian nationhood throughout high lightening many women's voices who joined the early days of the Tahrir Square protests and expanding qualitative fieldwork interviews with Cairo-based feminist and political activists. (Kadry, 2014: 199)

An important contribution to the under-researched topic of women's engagement in political struggles in the Middle East and North Africa is Nermine Allam's book "Women and the Egyptian revolution: Engagement and activism during the 2011 Arab uprisings" in which she tells the story of the 2011 uprising from the perspective of the women who participated, based on extensive interviews with female protestors and activists. It is an oral history of women's engagement and their experience within the socio-economic flows, political routes, and historical curves of Egypt in this important era, delving into the contexts of the Egyptian uprising to understand the historical and modern dynamics of gender and women's rights in Egypt. (Allam 2018)

Most studies on Women in the field of T.V. drama continued, even after 2011, to study the effects of representation of women in the T.V. shows on various types of audience. For example, a study, conducted in 2014 to identify the level of university students about the direction of the media image of polygamy in the TV series, displays satellite channels, and shows the extent of the impact of Demographic variables on the direction of the university students about the media image of polygamy presented in the TV series. Ali uses study sample of 400 Single university students ranging in age between (18-21) from the

universities. The most important finding of the study is that there were statistically significant differences between the mean scores of the respondents on a scale of intensity of exposure to TV dramas dealing with polygamy depending on the different demographic variables (Gender- Accommodation- socioeconomic level). (Ali, 2014)

Other researches that studied Feminism and social reality were carried out to empower Egyptian women: A research that focuses on the misrepresentation of women's image in Egypt was conducted about the portrayal of women in T.V. drama versus reality in which Dr. El Khoreiby employs the stereotype threat and social network empowerment theory. She stresses in her research that her main aim is to empower women in spite of cultural restrictions as many studies proved the negative stereotyped portrayal of women in drama and the insufficiency of women's representation in Arab Media. (El Khoreiby, 2021)

Another research, also published in 2019, addresses social Activism in Egyptian Ramadan TV series and its relation to political events of 25th January revolution. The study explores the relationship between law and television in the most watched T.V. show in Ramadan that has a reference to the 2011 Uprising, *Kalabsh*. The study goes one step further by examining the interaction between television broadcasting and social media in affecting the course of justice and concludes that the T.V. show portrays social media actors as naïve agitators, outwitted and used by those same dark networks of business and politics that they intend to expose. This representation strengthens the counter-revolution's narrative of the January 25 uprising as the making of some 'Facebook kids' and proves the centrality of television broadcasting in affecting the course of justice. (Gianluca P. Parolin 2019)

Some recent studies were conducted after the 2011 revolution on certain T.V. drama shows that are included in this study sample as they discuss Femininity and social issues in relation to the revolution: For example, a research was conducted on the Egyptian television series "The story of a woman named Zhat" (2013), based on a novel by Sonallah Ibrahim, that represents the destiny of ordinary women in Egypt, their historical evolution between 1952, the first revolution and 2011, the truncated revolution of the Arab Spring. Zhat serves as a representation of the different phases that the country and its women have passed through. The research reviews the series in parallel to what is described by the writer and activist Nawal El Saadawi, many of the moments in her life coincide with those narrated in the series. (Eldebeki,2021)

Another study discusses how the Egyptian TV social drama - "Segen Alnesa " as an example that represents Women Crimes. The study adopted the idea that television drama poses problems and social issues according to the writer's ideology, either by clarifying- the role of social structures in producing a certain type of crime or problem, or attributing the causes to individual and personal reasons. The results show that the series "Segen Alnesa" presented a good social approach related to the reality of the Egyptian society before January Revolution. It also displays the reasons leading to women crimes, as well as different crimes caused by the different socio-economic circumstances of these women. (Abdalla 2017)

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

Methodology

This section deals with the methodology employed in the study. It consists of two methods of approach; quantitative and qualitative to ensure an integrated perspective with reliable results.

1- In-depth Interviews

Interviews are conducted with ten of the most distinguished producers, writers and directors. The interviewees include some of the directors and writers of the selected works as to recognize the conditions of production due to social and financial circumstances. This offers a deeper connection between the works presented at that time and the real social, political and economic conditions at that time. They also offer explanations to the roles attributed to women characters in their works and its relationship with production and whether it really complies with women's actual role in society and especially in the time of the revolution.

In-depth interviews are conducted by the researcher herself with 3 authors: , 5 directors, and 2 producers, all of which are considered first

class T.V. makers in Egypt and have a rich variety of works in Egyptian T.V. The researcher also take into account the diversity and qualitative representation in each component separately to monitor whether there is a difference in opinions or the way they work whether the author, director or producer is a man or woman. Thus, the researcher considered to conduct the interviews with both genders equally (5 men and 5 women) trying to achieve equal opportunities. Interviews were recorded by the researcher using "Apple Voice Memos", written down in scripts from which the data was collected, decoded and analysed due to the main topics that serve the aims and objectives of the research.

2- Content Analysis

Content analysis is employed by using purposive sampling through selecting the series that meet the purpose of the study. The selected works are those shows that were presented in the years 2010- 2014, with female protagonists and depict the conflicts, corruption and problems of Egyptians that constituted the main motive for the revolution, whether social problems of people, political issues as corruption of those in power, or economic problems of youth or families and their effects in changing their whole lives. Some also depict the psychological or personal problems that women encounter and their struggle to establish themselves in patriarchal society with long inherited customs and traditions. The sample size follows Creswell sample size estimation method (2014) in which 16 T.V. series were extracted out of a total number of 233 T.V. series presented throughout the years (from 2010 till 2014) as follows: 5 T.V. series out of 70 in 2010, 2 series out of 28 in 2011, 3 series out of 53 in 2012, 4 out of 47 in 2013 and 2 out of 35 in 2014.

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

Thematic deductive coding is used to identify women's political roles and social patterns within the TV series following Braun & Clarke's (2006) 6-step framework; familiarization, coding, generating themes, reviewing themes, defining and naming themes and finally writing up. The Unit of Analysis employed in the study is the Character. From each series, several Female characters are chosen in the analysis depending on the size and importance of their roles that are measured by the number of episodes that the character appeared in. The analysis included any female

character that appears at least in half of the episodes of the series. So if the series is 30 episodes, the characters that are analysed would appear in at least 15 episodes which describes her as an effective character. The total number of female characters analysed are 60.

Findings

In depth interviews showed that there is a very limited slight impact that is acknowledged and justified by T.V. makers. Due to the T.V. industry, the political issues are not directly depicted due to different reasons as lack of audience desire to watch political actions or fear of some producers to include any political events or directions in their works due to governmental restrictions, but they are reflected in other social issues. One of the well-known female writer and "supporter of women", who is interested in the issues of women and society, emphasized that the years during the revolution (2011- 2013) were the only years in which there was a lot of freedom of expression in T.V. drama. She argues that political events affect economic state and in turn, affect the social life in every house and consequently influence the images of women on T.V. The deterioration of the economic life affected women's social and psychological lives as a result of political instability and chaos at that time. She confirms that the political changes certainly affected the depiction of women on T.V. as they significantly affected the lives of the heroines in her works that were shaped due to the political, social and economic hardships.

Also, it is agreed between T.V. makers that the governmental censorship composes a lot of impact on the topics presented in T.V drama and their directions. As Burton puts it, not only does financial profit of production institutions influence media, but also there are strong concerns as different laws and regulations which are inserted within different agendas according to the institutions which produced them. Governmental intrusions create a great influence on the media production. (Burton, 2005: 27)

Findings of Content analysis results indicate the actual existence of a very limited and little impact of political changes on the image of women as related to direct political issues in T.V. series during the 2011 events. The percentage of politically active women in the characters after the revolution change from 0% before to reach 6.7%. In the works before the revolution, women were totally detached from politics as they neither have active political activities nor even moderate political directions. In the works that are presented after the revolution, 26.7% have moderate

political directions which is a reasonable indicative percentage. (see Table 6.1)

Moreover, women who have political aspirations do not appear in the sample study of works before the revolution opposite to those in the works after the revolution that constitutes 2.2%. This is also indicated in the significant statistical change in the problems that face women characters in the works before and after the revolution in which women who are facing political problems only appear in the works after the revolution. Political problems are not presented as the only kind of problems they face, which renders political issues as secondary types of problems that interest women. Women who face political problems in addition to social or family problems are 8.9 % in the works after the revolution, while political problems are not found in the sample study of the series presented before the revolution. (see Table 6.2.)

On the other hand, women's jobs that are presented in all the sample study are not related to any political positions. Women work as professors, doctors, nurses, secretary, teachers. The only few jobs related to politics are businesswomen (1.7%) and journalists (5%) (see Table 6.3.)

not portrayals. These symbolic representations of women are annihilated as although 65% of them are working women they are presented as condemned, trivialized or denigrated.

Discussion

The impact of political changes on post-revolutionary T.V. drama

The dominant image of woman in the works before the revolution was the traditional supportive striving wife and mother who sacrifices and ends up as a victim because of fighting for her family and carrying all life responsibilities on her shoulder, trying to fulfil her motherhood, her success at work and her being a lady who needs recognition for her beauty; van Zoonen model of "superwoman". At last her children are her first priority when she has to protect herself and her family against societal misjudgements. This is significant in works as "Woman in Crisis", "Crime Scene Lockdown", "Ostrich Feather" and many others.

However, many distinguished female figures appear in the works that directly followed the revolution in an attempt to prove women's fight for achieving power and political status to represent women's revolt against their traditional social roles as mothers and wives, but are hindered by a lot of obstacles. Images of the traditional caring mother and enduring wife still existed, but other images appear like the girls who join

political groups, the woman who leads political party, the businesswoman who takes over leading political position in government and the society lady who uses her beauty and wit to rise high in society. But these women are usually depicted as being exploited from men, hindered by their overambitious plans to end up defeated or killed or residing to her family life. The very little Female interaction with issues related to politics is represented in a disgraceful manner so as to attract audience, which does not comply with reality.

Women are presented as ready to lie, cheat, intrigue or even kill to reach their political aspirations. For example, in "People in Cairo" (2010) which was first to pave the way to the people's uprising as it presents a cynical criticism on the society of businessmen and high class people of power and fame and the extent of corruption, lack of consciousness and moralities and injustice they had reached and how do rich men of power exploit poor people for the sake of money. The series also depicts the sad reality underlying the poor lives of poor miserable people to the extent that the father exploits his daughter. Political events in Egypt have cast their shadow, albeit indirectly, on women figures. Safi Salim is not a politician but has relations with politicians and businessmen as well as journalist Dalia Ghoneim. It depicts all the problems and difficulties these two opposed women have to face in a corrupt society that always condemns women like Safi whose murder revealed all the miserable reality behind the glory and fame of rich people of power and their secret shameful life.

In the works that were presented after the revolution, female characters are not shown having political problems alone without other kinds of problems, making political issues as secondary types of problems that interest women. Political problems that women characters face are due to their joining political parties or their opposition to certain practices of the government. Images that are featured in these works are those of women fighting for political change or participating in demonstrations or trying to achieve herself in the political sphere as a Minister or a party leader. But they do not reach their aims at the end, either as a result of their paving the wrong unethical way or because of their being exploited by men or because they are not able to defeat all pressures laid on them. For example, Wafaa, in "Minister's Case" (2011), a widow businesswoman who becomes a minister, was forced to secretly marry the young man she loves for fear of society and her children. Nevertheless, she is faced with disappointment and regret when her husband blackmailed her to use her for facilitating his illegal business, and he shares videos for their affair. Finally, she is accused of killing him which removed her from her position as a minister and made

her escape out of the country. Wafaa represents the successful businesswoman, which makes her qualified to be an honest efficient Minister. But being an elegant lady that holds a powerful political position, she becomes an attractive catch for men who lust for exploiting her. The series portrays the difficulties, pressures and hardships that successful businesswomen can face that hinder them from achieving their political aspirations.

The impact of social issues on the depiction of Problems facing women on T.V.

 The most commonly depicted problems that women have in T.V. drama are related to family issues. The study indicated that 55% of the total female characters of the sample study have problems related to family issues, which is closer to the real nature of Egyptian woman whose family is her main concern. Images of single mothers who carry the full responsibility of their children, or young ladies who are brought up in miserable conditions due to poverty and degradation, have to deal with all kinds of financial and social pressures in order to support themselves and their families. Most of them resort either to get into unethical affaires with men to gain money and fame or to work in an illegal job as drugs dealing or prostitution. While 13.3% of the total sample study faces social problems .Mostly all of the female characters in the selected works are faced by societal pressures that are laid on them due to inherited patriarchal traditions and notions that, as a female she must abide by. They constitute the norms by which women are governed by in the Egyptian represented society. Images of girls who are afraid of not being married, images of women who fear from getting divorced, images of single mothers who fear to lose their children if they get married, images of wives who are passive and blindly submissive to their husbands for fear of their husbands, all these constitute most of the dominant images of women in the selected works. Women's main problems are either financial or social as they are faced with an unlimited social pressures and fears that may either lead to their ending up as criminals or victims. This is very clear in most female characters especially those in "Women's Prison" that are all victims of poverty and men exploitation: Dalal, working in prostitution to support her mother and sister, Doria, the sacrificing mother who spends her lifetime in prison for the sake of her son's freedom, Zeinat, who was exposed to a lot of humiliation and fraud as a housekeeper which made her reside to prostitution and later exploited by a doctor who stole her kidney and she was left in prison to die.

Producers, directors and writers in the sample study interviewed emphasize the problems of female characters that they present in their

works as follow; the oppressed woman who is the victim of her society all the time, who is judged by the way of her clothes or her words, her freedom is suppressed, and she is exposed to permanent bullying; women's conflicts in general with the male community in obtaining their rights, exploiting the woman's weakness, which is, in most cases, her motherhood and her unlimited love for her children.

Conclusion

Results of In-depth interviews with T.V. producers, writers and directors indicate a difference in their awareness of the existence of gender gap in T.V. series, in which men are not aware of it while women admit it. Males working in this industry are not aware at all that there is a problem in the image of the woman presented after the revolution, some of them think that they present honorable realistic models of women and others see that they present abnormal or odd female figures during the time of the revolution and after as a result of ensuring financial profits as producers believe it is a way for attracting audience. On the contrary, Females working in the industry totally reject the bad odd women images that are presented after the revolution.

Recommendations

In spite of the existence of many research in Egypt that analyze the images of women on T.V., there is a significant shortage in the studies that delve in the production system and women's roles in the process of T.V. drama making and how does it affect women's representation in Egyptian drama. This needs a lot of diverse works and efforts in order to change and enhance the existence of women in that field and hence to develop her roles in T.V. drama to reflect her real collaboration in different fields of society.

Acknowledgments

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