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NARRATIVES AND TRANSNATIONAL IDENTITY : A THEORETICAL AND EMPIRICAL ANALYSIS DECIPHERING THE IMPACT OF ARAB DRAMA SERIES ON A TRANSNATIONAL ARAB IDENTITY - A LEBANESE CASE STUDY

Dissertation doctorale presentée en vue de l'obtention du grade de docteur en information et communication par Joëlle Chamieh

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DECLARATION

This dissertation is the result of my own work and includes nothing, which is the outcome of work done in collaboration except where specifically indicated in the text. It has not been previously submitted, in part or whole, to any university of institution for any degree, diploma, or other qualification.

.

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0 INTRODUCTION

This research proposes to analyze the effect of media on Arab identity. Although the topic does seem quite broad, yet, this does not mean that we will not be able to converge all essential scientific models and resources in order to be able to trace a detailed and accurate roadmap which may lead us to our objective, that is, to identify if there is an effect of media on Arab identity. However, before we enter into the sequencing of the chapters which identify the chronology of our work design, we intend to reveal the trigger that made us choose this specific topic, in addition to presenting a thorough interpretation of the overall architecture of the thesis which introduces the technicality of our research models in addition to a concise exposé of the results.

When we look at the Arab world, we see that all Arab societies speak the same language and have common traditions/culture and a dominant religion (Islam). However, nothing gives indication to any form of commonness among them which may identify the existence of a 'transnational Arab identity.' Yet, when we look at Europe, which consists of multicultural and multilingual societies, we perceive an existence of a 'transnational European identity.' By recognizing the singularity of the situation, we began thinking of a possibility that may help us understand the communicative environment of the Arab world so as to discover if there are any traces of an implicit transnational Arab identity which may be undisclosed and unrevealed. Our first attentions came across the concept of 'Imagined Communities,' introduced by Benedict Anderson, which explains that media, through print capitalism, were the main instigator of nationalism that took form in Europe during the eighteenth-century

(Anderson, 2006: 11, 43-46). In accordance with this concept, we then began our quest in the hope of detecting whether there is an effect of media on Arab identity, and whether we may be able to perceive any indications that might reveal the existence of a transnational Arab identity.

Based on the above, our first step was effected through the implementation of a thorough literature review, so as to understand the following points:

1) Which medium is most suitable for the job?
2) What type of media content would be most efficient to play the role of print capitalism?
3) How do media cause an effect on identity?
4) Most importantly how can we define the Arab transnational identity?

As an outcome of our review of literature, we found the following indications:

a) Arab Satellite TV stations are the most suitable media tools as they have a superior penetration in the Arab world.
b) Arab drama series, which have shown a considerable proliferation in the Arab world since the 1990's, are the most efficient content to play the role of print capitalism since they are a form of storytelling; and storytelling has proven to be an efficient way to forge common identities.
c) Media do have an impact on identity formations given that certain parameters such as divisive/non-divisive, lowbrow/highbrow media genres, etc. contribute to the effect of media on identity.
d) Finally, and most importantly identity can be modelled as a set of values shared amongst the members of an imagined community.

On the basis of the above findings, the subject of the thesis became clearer: The impact of Arab drama series on a transnational Arab identity formation. Accordingly,

the next step was to put it into a scientific framework that is capable of structuring the research approach in order to provide rational answers to the topic of the thesis. So, it has been decided (after a long search) that the proposed scientific framework is to be based on the cultivation theory which has been found to be mostly suited to model the effect of television content – in our case Arab drama series).

As such, the rationale of the research model emerged through the reasoning of the following operational steps:

1) To define the common transnational Arab values and translate them into a code book.
2) To perform a thorough qualitative and quantitative content analysis of selected Arab drama series using the previously constructed code book.
3) To validate the results of the content analysis through a focus group session.
4) To build and deploy a survey with the dual objectives:
    a) To measure the potential impact of Arab drama series on the formation of a transnational Arab identity.
    b) To validate whether the depicted values found in the code book are components of a transnational Arab identity.

While executing the previously mentioned approach, we were able to build an original Arab value code book (‘grid analysis code book on Arab values’) which became a core element to the thesis. The code book seemed to be very comprehensible and very practical as it efficiently assisted us in performing the content analysis process for both the qualitative and the quantitative methods.

Once the results of the content analysis were obtained, we found it necessary to perform an initial validation of the outcome by cross referencing them with the values

perceived by a controlled sample of Arab viewers on selected Arab drama series. As such, the focus group approach became evident. This initial validation has shown to be successful where a clear consistency appeared between the values identified in the content analysis and the values perceived by the focus group members.

On the basis of the results obtained from the content analysis and from the outcome of the focus group session, we began by building the architecture of the survey. As a first step, we formulated three research questions:

1. Is there any media effect on the adherence to the values depicted during our content analysis process?
2. Does the adherence to non-divisive common Arab values have a positive effect on the degree of belongingness to a transnational Arab Identity?
3. Does the non-adherence to divisive values have a positive effect on the degree of belongingness to a transnational Arab Identity?

Consequently, the research questions were translated into research hypotheses. Question one generated two sets of hypotheses, for the divisive and the non-divisive, combining null hypotheses stating that there is no effect of Arab drama series on value adherence/rejection, and alternative hypotheses negating the null hypotheses. Whereas, questions three and four produced equally null and alternative hypotheses to measure the correlation between values adherence/rejection and belongingness. Practically, our 235 sample was divided into a set of 190 non-divisive viewers and 45 divisive viewers.

The philosophy of the survey consists of implementing two serialized correlations, where the first correlation is to measure the potential effect of Arab drama series consumption on the adherence/rejection of Arab values. Whereas the second

correlation measures whether the adherence/rejection has an impact on a transnational Arab belongingness.

A third correlation is also implemented to measure the direct impact of Arab drama series consumption on the feeling of belongingness. The objective of the third correlation is to cross reference its result with the serial combination of correlations one and two.

The results of the survey seemed quite interesting where the rejection of the null hypotheses, in correlation one, appeared to be rather challenging, and by consequence, we were not able to provide an evidence of the existence of an impact of Arab drama series on the adherence/rejection of Arab values. On the other hand, we were able to observe a clear rejection of the null hypotheses on a vast majority of Arab values; by such a potential impact of value adherence/rejection on the formation of belongingness seems to be rather probable. As a consequence, the results of correlation two gave us a solid evidence on the potential validity of the value based Arab identity model. As expected, correlation three gave a consistent result with the combination of correlation one and two. No evidence of direct correlation was found between consumption and belongingness.

Furthermore, through a critical reading of the survey results, we observed a clear dynamic nature of Arab values, where gender and age revealed to be non-static and in constant flux. Young people seemed to be more conservative than older generations with a tendency to re-center religion into their lives, whereas gender distinction also appeared to be, somehow, articulated through women's disapproval to arbitrary male dominance (a point which is clearly revealed, also, among women respondents in the focus group session). This may indicate that a certain change of values may be in evolution in Arab society where media content (Arab drama series in our case), as

anywhere else in the world, are considered to fit the societal mold by being represented as the 'social spirit of the moment.'

Sequencing of the chapters:

Chapter 1. Recounts the history of the Arab world, starting from the decline of the Ottoman Empire, passing through the *Nahda* period until the post-colonial period.

Chapter 2. Displays a theoretical comparative analysis on both identities, the Arab and the European, in the intention of understanding their points of strength and weaknesses with regards to the transnational identity formation.

Chapter 3. Introduces the history of the Arab media in addition to the Arab media landscape.

Chapter 4. Presents the literature review, which is divided into two parts. The first part which is entitled 'Media and Identity', introduces the main variables which are used in the construction of the framework design of the study; and the second part, which is entitled 'Values through Storytelling', introduces values and storytelling, which are used as essential foundation for the implementation of the content analysis of the study.

Chapter 5. Introduces the research methodology design of the study which is based on the cultivation theory that encompasses (qualitative/quantitative) content analysis and survey. Another research methodology (focus group session) is integrated within with the research design, which, although is not part of the cultivation theory, yet, it is incorporated prior to the survey to give indication and better accuracy.

Chapter 6. Displays the results of the qualitative and quantitative content analysis of Arab drama series where a sufficient amount of Arab values are depicted and seem to be in consistence with the 'grid analysis code book on Arab values' (a theoretical model constructed for the purpose of this study).

Chapter 7. Displays the results of the focus group session where a consistency seems obvious between Arab values depicted in the qualitative/quantitative content analysis and those perceived by focus group respondents.

Chapter 8. Displays the results of the survey, where, although no direct media effect seems to be apparent, yet, a potential validity of the Arab based value identity theoretical model (the 'grid analysis code book on Arab values') did prove to be existent and well identified.

Chapter 9. Conclusion, which introduces a summary of the rationale of the whole study in addition to the results of the research methodologies and an advanced analysis to their results.

1 INITIATING ARAB IDENTITY: A BRIEF HISTORICAL GLANCE

Our quest begins by the observation of Arab identity in the intention of examining it through a historical narrative. But, why must we go through history before delving into the emphasis of the construction of our study? The answer is that history is a major element that brings about the full understanding of the characteristics of the social group we are studying (the Arab society). Furthermore, the necessity of assessing a historical account lies on the important information brought about by the composition of history, which is defined in being a tale or a story (which in our case is the story of the Arab people) with a "chronological record of significant events (as affecting a nation or an institution) often including an explanation of their causes… [History is, therefore,] a branch of knowledge that records and explains past events…that form the subject matter of [its narrative] (Suleymanov, 2008: 6)."

In terms of Arab history, however, there are two main components, the Arab renaissance period (the Arab *Nahda* which we will discuss in this chapter) which is the era that witnessed the awakening of Arab people and which marked the beginning of an Arab consciousness for a collective Arab identity, and Islam (which we will discuss further in chapter V, in the content analysis section, where we go more in-depth for the comprehension of Islam as an essence of Arab values) which, although it has more of a cultural value than a historical one, still, it has played an essential role in maintaining the Ottoman Empire that ruled the Arab countries under the term Islamism.

Nonetheless, it is important to mention that the construction of Arab identity, through the mapping of its historical quests, has revealed to be complex. Although it is indicated, in some studies, that the main common denominator among Arab people is "Arabism", still, the fabrication of this so called "Arabism" is far from being

simplistic (Corm 2012: 208). The Arab society is a complicated formation of a society which, when traced meticulously, has shown to reveal a schema of expanding gaps among groups of citizens heading towards tribal, communal, religious and family compartments, which, although they are "crapped recently by national and state identities, (Kelidar, 1997: 405)" still, their existence remains over-shadowed by the phantom of ambiguity.

1.1 The Arab renaissance period: a sentiment of hope at the decline of the Ottoman rule

By moving backwards through history, at a time when the Arab world was breathing its last torment of exhaustion generated by the Ottoman rule, then perceived as archaic, that had lasted for more than four hundred years, the whole region was trapped in a perturbation of identity formation. At that time, there appeared to be a strong need for an alternative rule to reconstruct and reformulate this overall bewildered Arab identity (Milton-Edwards, 2003: 23).

The substitute to the Ottoman rule, that seemed present at that time and which came to detain and rebuild the system, was the European colonialism agreed upon by the Sykes-Picot Agreement in 1916, (Milton-Edwards, 2003: 23; Hourani, 1991: 318; Farah, 1963: 142) and the San Remo Conference in 1920 "…where Britain and France settled on the division of occupied Ottoman territory… (Kramer, 1993: 179)." European colonialism, that consisted of Britain, France and Russia, partitioned the Arab world and tailored it in accordance to their own beneficial necessities – a historical fact addressed by Khader (2009) indicates that the Arab world, which has long been travelled to by European merchants and ship owners, has become, henceforth, after the year 1800, a vital target for European interests (Khader, 2009: 44). This led to a sentiment of perplexity among the Arabs who felt that their hopes and expectations of independence have vanished for good. The European powers imposed upon them rulers and monarchs who acted as agents to these foreign superpowers (Milton-Edwards, 2006: 25; Hourani, 1991: 325).

> *The French and British mandates in the inter-war period contributed to the crystallization of political thinking among Arab leaders. Democratic institutions and new concepts of political organization for the expression of political views were grafted by the mandatory powers onto [partially]*

> *unreceptive societies: tribal and feudal in structure, theocratic in spirit, and lacking in the political sophistication required to make democracy workable (Farah, 1963: 146).*

The fundamental constitution of the Arab people showed no rudimentary sign of a rational disposition for democracy, a situation that kept them unsure of the notion of their accurate form of existence (Milton-Edwards, 2006: 25). Their self-identification and their interpretation to nationalism kept oscillating between being either Arabs or Muslims, – two value systems, one reliant on Arab ethnic heritage while the other arising from the Muslim religion. Both Arabism and Islam are most valorizing to Arab identity as they represent an important source of collective narcissism that reaches their individuality as well (Corm, 2012: 172-173) – while some acknowledged the legitimacy of Islam through the succession of the Caliphate by the (Sunni) Ottoman Sultans. Consequently, the ambiance of confusion that beheld the Arab people kept dragging them into an escalating perplexity that endured and bypassed the era of post-colonialism. At this point, not even the renaissance (*Nahda*) movement – an intellectual movement that has produced several currents which were founders of modern literacy texts, poems, essays and texts on religious clarity – was able to bypass the static Arab set-up that was based on instability due to its weak and unbalanced educational, political and economic system. A destabilized system that kept dragging Arab countries into its twirl of volatility even after their state independence. Consequently, this intellectual renaissance movement was not able to transform the Arab society from within as it was faced with a rigid barrier due to two major constraints. The first being that education had not been conveyed to poor people living in rural areas, such as peasants and Bedouins, even in urban areas, modern education was mostly granted to elites who were merchants, religious people, members of rich families, etc. This disequilibrium in the educational system within the Arab society has caused a weakness and a delay in the advancement of the Arab world. Accordingly, Arab ruling elites did not provide access to new industrial techniques, which might have, eventually, brought aid to the poor, an action that may have helped the Arab society gain economic independence rather than remain in continuous dependence on Western industrialization. The second constraint is identified by the function of the *Nahda* movement in advocating the adoption of seductive European ideas, which although they seem noble and generous in appearance, still the reality

shows that these ideas are the beliefs of European nations that have succumbed to their hegemonic status of colonialism, a mission that prevents them from performing their idealized noble vocations (Corm, 2012: 234-237). A position that may be explained as: “le faire savoir” instead of “le savoir faire.”

Moreover, in order to understand, in a more precise manner, the complexity of Arab nationalism and its historical traceability that has led to the outcome of such a critical and disorderly post-colonial era, a quick review on the work of Khader (2009) is to be presented. In his writings, Khader (2009) raises an interesting question that has been enquired by Arabs themselves: “How is it that the Orient that had pre-eminence on the Occident, at least until the twelfth-century, has become a world of decadence (Khader, 2009: 152)?” Here, Khader (2009) opens a wide debate where Arab intellectuals have given, each in their era, a certain answer to the above question. The answers given are six and completely differ from one another (Khader, 2009: 169)

- According to Muslim Reformism: Because we betrayed our own origins.
- According to Liberalism: Because liberties have been violated.
- According to Socialism: Because all properties are in the hands of minorities.
- According to Arabism: Because we are not united.
- According to Developmentalism: Because we did not sufficiently invest in our economy.
- According to Islamism: Because Islam has been misguided.

As we can see, the above answers give indication to a form of a disoriented society that has no answer for its real state of being. A society that has been constantly in search of a valid existence.

At the beginning was the Traditionalists’ approach whose aim was the renewal with the past. This era is first marked by Abdul Wahab who was born in the Najd in 1696 and who considered that political decadence is closely related to religion due to the hypocrisy of the sultans – named as the doctors of the law – who are responsible for the deprivation of the Muslim society since they were interpreting the *Sharia* (Islamic Law) in a way to satisfy their personal needs. This was the beginning of *pure Islam*

where society had to be in conformity with divine law; a return to the primitive *Umma* (Islamic Nation) named *Salafiyyah* (Salafism). This traditionalist Islamic current was then revived during the mid-nineteenth century by Jamal Ad-Dine Al Afghani (born in 1837) who called for a renovated United Islamic State which would resist the West (the Occident) and its imperialistic hegemony. Al Afghani denounced the corruption and weakness of the Ottoman Empire, he instinctively stated the necessity to master the Occidental techniques in order to confront Western oppression by returning to primitive Islam. The follower of Al Afghani, Mohammed Abduh (born in 1849), was a theologian in traditional culture and the Grand Mufti of Egypt. He wrote a thesis about the principals of Islamic fundamentalism and the spiritual renaissance of the Arab world: a return to the sources which when joint with good sense can permit the conciliation of Islam with the modern world. According to Abduh, it is only through religion that a nation is able to be united since religion can provide a true national conscience that would lead to the cohesion of the different elements of a society. In the 1920's Hassan El Banna established the Muslim Brotherhood Organization which has immerged at the image of the Wahhabis – who victoriously created the Kingdom of Saudi Arabia in 1926 (Khader, 2009: 153-158).

During Bonaparte's expedition to Egypt in the year 1798, the Muslim world was faced with a harsh reality as it discovered that the Occident has surpassed it by far at all levels. This cultural and political misunderstanding between both worlds, the Orient and the Occident, synchronized the history of the Arab world (Khader 2009: 158,160; Corm, 2012: 20). Nonetheless, in order to understand their own weaknesses, the intellectuals of the Arab world fell into great confusion where different views and opinions were theorized and suggested, some considered that the Occident is to be taken as a model, yet, at the same time it should be targeted and confronted – the Muslim Reformists' views – while others considered that it should to be taken as a model and be imitated – the Liberalists' views (Khader 2009: 158,160).

The Liberalist approach, that aims to imitate the Occident, is first marked by Rifâ'a Tahtawi (born in 1873) who was a student at Al-Azhar (Islamic University of Cairo), and who, then, became an Imam and was sent to Paris where he stayed for five years and became captivated with the French culture. He wrote several intellectual books such as "The Gold of Paris." His writings mostly concentrated on the establishment of a common nation built upon liberty and intellectual thinking. Tahtawi was the

initiator of an intellectual mindset which was followed by several Muslim and Christian intellectuals such as: "Taha Hussein, Khayr-Eddine El Tunisi, Farah Antoun, Shibli Shermayl, Kassem Amin, Ali Abderrâzak, Hussein Haykal, Kurd Ali, Mustafa Kemal, Mohammad Khâled, Adib Izhaq and Tahir El Jazaïri, etc. (Khader, 2009: 158-159). Moreover, the liberal current became even more pronounced after World War I when Mustafa Kemal Ataturk (born in 1880) won against ideological fundamentalism and introduced secularism in Turkey. However, it was Taha Hussein (born in 1889), a famous blind Egyptian writer, who brought to life the inspirations of liberal thinking. Hussein, who was always fascinated by the Occident, was able to fulfill his dreams and go to Paris where he studied at the Sorbonne. He wrote several books, afterwards, which reflected an influence on the rationalist liberal thinking (Khaled, 2009: 158,159). Consequently, to the question asked: "Why the decadence in the Orient?" the liberal movement, that was developed between 1820 and 1950, answered: "Because rationality has deserted the Orient and all liberties became violated (Khader, 2009: 158)."

The third phase of Arab consciousness is called the socialist phase. The popularity of the socialist movement during the 1940's came along with the Ba'th[1] party that was created in 1940 by Michel Aflaq (a Christian), Salah Bitar and Zaki Arsouzi (who are Muslims). These three intellectual thinkers were greatly influenced by European socialism. They considered that Arab socialism, in addition to being able to distribute national wealth and reorganize national territory, was deemed as primary for the construction of a nation. Nonetheless, to them, Arab socialism does not imply any separation from Islam; it has nothing to do with Marxism that is reproached in being a form of atheism. The ideology of socialism, that took place in several independent Arab countries from 1948 till 1980, gave hope to the masses especially that peasants

1Ba'thism: "For more than thirty years Ba'thism (Renaissance) has played a pivotal ideological role in the states of Syria and Iraq…The Ba'th Party was founded by two Syrian intellectuals, Michel Aflaq and Salah al-din al-Bitar, in the early 1940's…The objectives of the party were based around the theme of pan-Arab unity under the banner of 'one nation' with a policy of socialism and national revival (Milton-Edwards, 2006: 68-69)."

were able to acquire lands. However, the group of leaders who came to power in the socialist system (i.e. the Ba'th, the FLN) started abusing the system for their own personal benefits which led to corruption. This caused Arab citizens to move away from socialism as it has proven to them that it is a system that does not hold its promises (Khader, 2009: 160,161).

For Arab intellectuals who believed in unification, the answer to the cause of Arab decadence is dis-unification. The concept of Arab nationalism based on Arabism, faced, at first, a challenging nuisance, which was, that Arabism was directly intertwined with Islam and was named *Umma* (Islamic Nation) – it is important to note that the Arab identity has always been linked to Islam and that the Arabs had no history before the birth of Prophet Mohammed (Corm, 2012:95). However, progressively, and after some time, the real notion of Arab nation bypassed the concept of *Umma*. Nonetheless, in order to become a political project, Arab nationalism had to pass through the revolution of the young Turks that took place in 1908 which promoted 'Turkification' (*Al-Tatrik*) in all Arab provinces. This revolution, that was advocated by young Turks, reinforced considerably the movement of Arab nationalism. Accordingly, in terms of modernizing Arabism, several Arab countries such as Egypt, Syria, Lebanon, etc. quickly became centers of the new Arabism where the first theorists of the *Nahda* (Arab renaissance) tried to find ways to overcome the static Ottoman Islamic conformism. Among the principal militants of the nationalist movement is Sati' el Hosri who initiated the linguistic and secular nationalist current that relied on the Arabic language as a basic component for Arab unity where religion is of secondary importance. Another nationalist current led by Chakib Arslan advocated the relationship between Arabism and religion in terms of Arab unity, in contrary to the previous current. The third nationalist approach is the Syrian Nationalist party, founded by Antoun Saadé who suggested the existence of a big Syrian nation (which encompasses the fertile crescent) that is based on European fascism (an ideal supreme collectivity). However, it was in Egypt after the revolution of 1952 that Pan-Arabism (which was based on secularism) lived through a moment of glory until 1967, the year of its demise. This period represented a substantial model of Arabism through the United Arab Republic (UAR), – initiated by Gamal Abdel Nasser who was the president of Egypt from 1956 till 1970 – that was created between Egypt and Syria from the year 1958 till 1961. Nevertheless, the

experience of the UAR was not as strong as the experience of Europe in terms of advancement in economy and democracy, that is why, it was doomed to fail after three years only. After the death of Nasser in 1970, the Arab nationalist movement became weakened (Khader, 2009: 161-164).

In the year 1973, the fourfold prices of petrol led to a sudden enrichment of certain Arab countries, which caused the creation of another current named the Developmentalist current. The particularity of the 1970's was the regional Arab system of petrodollar and its dependence on outside markets. Henceforth, all developmental strategies, whether in socialist Algeria or in monarchical Saudi Arabia, have taken the Occident as a referential model. Nevertheless, the Occident had taken much advancement and superiority and the Arab world had to work hard to catch up with it. So, the decadence of the Arab countries seemed to be reliant on the historical delay (Khader, 2009: 164,165).

The development of Islamism came in a period when expectations became unpromising, since, not only were the hopes of Arab unity and the liberation of Palestine destroyed, but also, dreams of victories against authoritarian regimes, poverty and exploitations were all scattered. In the year 1928, the Muslim Brotherhood Association was founded in Egypt by Hassan El Banna as a reaction to the British presence in the country. El Banna had great influence on a leading follower, Sayyed Qutb who was executed in 1966, and on Mawdoudi who was the founder of *Jamâat Al Islamiin* (Islamic Community). In several countries, Islamic political parties were originated from the Muslim Brotherhood Association such as the Islamic Liberation Party that was created in Jordan. Today, the Brotherhood Association is considered quite moderate in comparison to the Islamic Militants who are completely the opposite, as they regard themselves being deceived by the Association which they find too pacifist in its approach. These Islamic militants, who are responsible for violent acts against Egyptian authorities and against Christian Copts, consider that Muslims have become traitors to their religion and that the Arab countries are led by infidels who do not abide by the Quran and by the teachings of the Prophet. In contrast to the first reformists, such as Afghani and Rachid Rida, who wanted to gain modernity in order to face the dominant Occident, the neo-fundamentalists do not want to face the Occident in terms of its advanced modernity since they consider it as a lost case. It is, therefore, in terms of values that they want

to face the Occident by trying to demonstrate that Islamic values are considerably the best (Khader, 2009: 165-168).

1.2 Modelling the Arab world: European Colonialism and Post-Colonialism

Upon the arrival of the European powers to the Middle East, after the collapse of the Ottoman Empire, a new map "emerged [within the Middle Eastern territory which] resulted in the artificial creation of new states to which its citizens felt little or no sense of loyalty or identity… (Milton-Edwards, 2006: 25)," mainly in the fertile crescent, as these new states were "…born out of the Western model (Milton-Edwards, 2006: 25)." However, during the period of colonialism, the European hegemonic rule did not stir any awakening pulse within the Arab conscience that had been stagnant and immobile for many years, all along the era of the Turkish rule. Arabs had set a long pause on their history, that was rich with remarkable stories and tales, only to be preoccupied with rules and ways of comportment set upon them by the Ottoman regime. In this context, numerous writings by intellectual thinkers of the *Nahda* have been written to bring about an awakening of a historical conscience amongst the Arabs. These writings were considered as a testimony, modeled specifically for Arab heritage, as they were centered on the necessity of religious and social reform, while at the same time, placing Islam in their core essence by defending it from the reproachful judgments set about it by the European culture. Nonetheless, all these writings were not able to surmount the paralysis that maintained the Arab historic conscience as hostage to the fossilization of a memory that has been fragmented by several natures (where the mélange of Arabism and Islamism play a major role). This fossilization, which is the basis of a collective Arab memory, may be based on a long history of Grand Empires or Islamic Sultans. Its foundation, however, lies upon the Muslim Prophecy which is deeply rooted within the Arab peninsula and which consists of Grand Caliphs who are the successors of Prophet Mohammed. More so, this Arab historical conscience is embodied by the Arabic language, that is the language of the Prophet, which is the basis of Islam; an Islam which is considered as a fundamental root for Arabism since it is the only stimulus that stirs the functioning of the collective Arab memory. Although the intellectuals of the *Nahda* movement did keep this Islamic signature in their writings, still, the ideas of nationalism that are derived from European thinking were not apt to be adopted or

be digested by the Arab people who saw their states being modeled and parceled in accordance to the interests of the French and English colonialism (Corm, 2012: 130,131). Consequently, this assembled Arab state model formation gave way to an actualization of foreign achievements shaped by interests and ambitions, a situation that led to a chaotic governmental structure that kept dragging the Arab states into confusion and disorder even after their independence from foreign colonialism (Farah, 1963: 146).

A striking question asked by the prominent Arab poet Nizar Qabbani, "Are we Arabs one big lie (Kramer, 1993: 171)?" brings us back to the interrogation that materialized the quest of Arab intellectuals "why the decadence in the Orient?" (Khader, 2009: 152,158). This pertinent question asked by Qabbani opens doors to reveal an existing reality of numerous scattered Arab citizens identifying themselves as part of one unified Arab community. These citizens who pretend allegiance to what they name as Arabism are, in truth, partitioned into diversified ideologies. Some pay tribute to their religion, others to their tribe, family, country, language etc. Consequently, "…their lexicon has turned "the [term] Arabs" into a derogatory label, implying wastefulness, incompetence, and subservience (Kramer, 1993: 172)."

Moreover, as we approach closer to giving sense to Arab identity, we understand, even more, the complexity of its long history which remains in continuous need of disentanglement as "…it would [always] be necessary to evaluate the whole record of Arab experience, including such matters as the tribal, sectarian, and other divisions, the effects of Ottoman rule, the machinations of the European powers, and the role of Islam and of the Arabic language and culture (Kramer, 1993: 173)."

Nonetheless, in order for us to understand, more substantially, the setups of Arab nationalism, we are bound to enter into Arab historical chronology by beginning with the outbreak of World War I when Arabs, through European assistance, tried to detach themselves from Ottoman domination by following the path of the Allies in anticipation of freedom and independence – given that the Ottomans were allied with the Germans in World War I (Farah, 1963: 142; Kramer, 1993: 176-177). At that time, the concept of Arab nationalism was instigated as the fruit of the *Nahda,* when Arab intellectuals wanted to bypass the tedious Ottoman rule (which they perceived as archaic) through their assimilation of new attractive ideas that came from Europe (Corm, 2012: 237; Khader, 2009: 161). But, these noble and generous political ideas

bore an intellectually insoluble problem on different grounds. First, what credit could these ideas convey when they cannot be practiced by the states that aim to adopt them. Second, these ideas came from Christian societies that have long been considered as hostile to the Orient, and this could cause fragility to the harmonious social texture of Muslim societies. Due to these points, the promoters of the *Nahda* had to be cautious in their manner of advocating Arab nationalism. They sometimes had to show indifference and pretend allegiance to religious fraternity in order to maintain their position within the Muslim society, however, they did demand profound political reform in the Ottoman Empire. It is important to state that the Ottoman Empire did mark the Arab society profoundly, at this time, as it was sometimes named "Arabian-Ottoman" rather than "Arabian-Muslim," and this was solely due to the Muslim religion (especially the Sunnite religion which considered the Sultans being the last descendants of the Prophet) which has served as being a facilitator in terms of familiarizing the Arab people with the Ottoman rule (Kramer, 1993: 174; Farah, 1963: 141; Corm, 2012: 237). Moreover, although, the promoters of the *Nahda* did, in other times, advocate a separation between Arabs and Turks for the aim of reviving Arab glories, still, they insisted on the necessity of maintaining the Islamic character (Corm, 2012: 237,238).

Therefore, Arab nationalist thought was not so stable in its self-identification as it was always floating between the terms Ottoman, Islam, Arab, local (Lebanese, Egyptian, Syrian, etc.), and it only became a real political project after the revolution of the Young Turks in 1908 making it, thus, an anti-Turkification project not an anti-Ottoman project (Corm, 2012: 135; Khader, 2009: 161, 162). Further on, the concept of the construction of a nation based on secularism, that was a byproduct of the European model, was adopted by Mustapha Kemal, the father of modern Turkey, and had great influence on the ideas of Arab intellectuals between the year 1920 and 1970 (Corm, 2012: 88-89).

But still, what was the apparent sequence that detained the Arabs from achieving real autonomy after their independence from European rule? In their attempt of gaining sovereignty, Arabs were lulled into believing that the Europeans would grant them independence and liberty; a forged slogan that would trap them more easily (Kramer, 1993: 176). Sharif Hussein from Mecca, an associate to the Europeans, was to play the heroic game of Western ambitions and liberate the Arabs in the name of Arabism

(Milton-Edwards, 2006: 24; Kramer, 1993: 178). So, Arab nationalism became initiated, the stage was set, and the players ready to play their designed roles, a performance intended by the West to divide and rule the Arab Fertile Crescent into self-seeking portions.

In consequence, "When the time of fulfilment came in 1919-20, Fertile Crescent Arabs gained no independence and, worse yet, lost whatever regional unity they enjoyed under the administration supplied by the Ottomans (Farah, 1963: 142)." So, as counter feedback, this promised nationalism was beheld by the Arabs as "…. 'one sort of modern anti-colonial nationalism', where Arab identity was forged in opposition to colonial West (Milton-Edwards, 2006: 60)." Although, as previously mentioned, not all Arabs wanted to build their identity in opposition to the West. Some considered the West as a model to be imitated, such as the Liberalists' approach – that was contrary to the Muslim Reformists' approach whose aim was to consider the West as a model to be targeted not to be imitated (Khader 2009: 158,160). This behavior can be read as a historical model of decadence, where the Orient has always been eager to be on equal grounds with the Occident, yet, this Arab civilization has not even been able to master its own proper space no more than its environment. This has been the cause of several repetitive defeats for the Arab countries that have been trying, for around a century now, to escape from their under-developed economic system and from their dependence on the West, in the hope of being respected on international grounds. This explains why the Arabs were not able to succeed in obtaining their own sovereignty, neither in the context of colonialism, nor in post-colonialism, due to their internal disintegration and lack of cohesion which made them unable to withstand or even resist the powerful external dominations and manipulations (Corm, 2012: 46,51).

Hence, before World War II, Arab nationalism seemed to be at loss and the reasons according to critics were several:

> *Some have attributed this failure to the incompatibility of the Western concepts of statehood and nationalism with the Middle Eastern reality; others, to the machinations of Western imperialism which (allegedly) carved the Middle East in the wake of the First World War into artificial entities in accordance with its self-serving interests and in complete disregard of the*

> *wishes and needs of the 'Arab nation'; still others, to the selfish narrow-mindedness of the individual Arab regimes(.) (Karsh and Karsh, 1996: 367)*

Consequently, the Fertile Crescent was divided and parceled in accordance with Western designs, "Syria, Lebanon, Iraq, Transjordan, Palestine… these names derived from geography or classical history, and their borders largely reflected the imperial jostling for strategic position or oil (Kramer, 1993: 179)."

By the end of World War II, Arabs became more and more hostile against Western domination in the hope of acquiring their own independence. Even though the Allied forces achieved their victory against the Axis powers, France and England were exhausted from war and were not able to maintain their colonial regimes any longer. This has led them to loosen their grip and dissociate themselves from the Middle Eastern region (Milton-Edwards, 2006: 30; Kramer, 1993: 132; Hourani, 1991: 356-357).

After having attained their so long-awaited aspirations for independence, every Arab state began establishing its own legitimate functions – ex: starting with the national anthem, flag, bureaucratic system etc. (Kramer, 1993: 183). In 1945 the League of Arab states was created – combining Egypt, Syria, Lebanon, Transjordan, Iraq, Saudi Arabia and Yemen – for the sake of securing Arab privileges (Hourani, 1991: 355-356; Farah, 1963: 140; Kramer, 1983: 183; Khalidi, 1991: 1366; Major, 1963: 552). This intended league embarked on weak stipulations and the reason was due to the egoistic whims of the Arab leaders who used it as a theatrical masquerade (Kramer, 1993: 183; Corm, 2012: 254).

Along the path of independence, Arab states were not able to maintain and regulate their ruling system. Chaotic comportment emerged due to a diversified mélange within the structure of inhabitants who, "As in Ottoman times, most continued to classify themselves by religion, sect, and genealogy. They were Muslims or Christians, Sunnis or Shiites, Maronites or Druzes, members of this or that clan, family, tribe, village, or urban quarter (Kramer, 1993: 180)." This diversified lineage among Arab citizens, sharing the same state (artificially created by Europeans), produced a massive internal turbulence camouflaged by feelings of continuous tremor awaiting an outburst at any moment.

In 1948, the Arabs declared war against the state of Israel – as a counter feedback on the UN resolution 181 that proclaimed a partitioning of lands; the Jewish state and the Arab state. The war ended with a loss for the Arabs (Kramer, 1993: 184). After 1948, a new scene appeared to take form amidst Arab societies, a belief in unity and Arab nationalism led to internal revolutions perpetrated for the sake of change. This huge bouleversement that erupted all along the extended Arab mat, tailored previously upon a European design, was translated by numerous military coups moving like an escalating snowball from one Arab country to the other (Major, 1963: 555; Kramer, 1993: 184; Farah, 1963:144).

> *Arab leaders who had tenaciously clung to their narrow local interests by hitching them to the nationalist cause soon succumbed to military colonels in revolt, first in Syria, then in Egypt, and eventually in Lebanon and Iraq. Abdallah of Jordan was assassinated. New voices purported to speak for Arab nationalism from the Nile to the Tigris... (Farah, 1963: 144).*

Arab nationalism became, therefore, the title of a new legend inscribed in a chapter of Arab history where the main role was played by Gamal Abdel Nasser. Nasser, who was an Egyptian military officer, was able to create a notion of Arab nationalism and convert it into tangible reality – a reality that would be translated, afterwards in 1958, into Arab unity. Nasser was deemed as the idol figure of this era that was named "Nasserism", after him (Milton-Edwards, 2006: 67; Kramer, 184-185). As of 1954, "Nasser himself made Arab nationalism his personal message, especially in the sense that he was its natural leader, and Egypt the nucleus state of the Arab world (Hopwood, 1983: 98)."

The dawn of the year 1958 witnessed the birth of a new state on the Arab map. This state was named the United Arab Republic (UAR) which combined both countries, Egypt and Syria (Khader, 2009: 163-164). Egypt and Syria became known, respectively, as the southern region and the northern region of the UAR. However, this newborn state did not endure long (Hourani, 1991: 368-369; Farah, 1963: 147; Kramer 1993; 186). In 1961, after three years only, its death warrant was already signed, as "…the union broke on the rock of entrenched local interests. It was a premature effort to force the issue of unity; the grounds had not been adequately prepared (Farah, 1963: 147)." Between 1950 and 1960, Arab nationalism ventured into multiple paths of ups and downs and since the year 1970, at the death of Nasser,

the movement had lost its redeemer and, therefore, became orphaned (Milton-Edwards, 2006: 67; Khader, 2009: 164).

By deeply analyzing the historicity of the Arab world, one can sense a multilayered complexity of a narrative that recounts the life story of a civilization that is too obscure to be deciphered. Be it the cause of the authoritarian Ottoman rule, that has taken an entire society as a hostage for around four hundred years, leaving it empty without an animated soul as if it had been obliged to put its liveliness to sleep only to wake up and find its deep traces of historical fossilization trying to revive after the fall of the Ottoman Empire. Or is it due to European colonialism that has not been able to dictate, rightfully, its generous and noble vocations to Arab submissive pseudo-states who were waiting for a redeemer or a rewriter that may inscribe a flawless history with a happy ending. It all started when the Orient finally awoke, after a long sleep, to find itself in the gutters, both physically an intellectually, after having been a pinnacle of glory with a pre-eminence on the Occident before the twelfth-century. This perceived decadence led Arab intellectuals to ask themselves what has happened? Even in terms of an intellectual quest, the Arab world seemed inefficient in redeeming its long-lost glories, and that was due to an overlap in the mode of reasoning which involves the way Arab intellectuals viewed the Orient in relation to the Occident. Some, such as the Muslim Reformists, wanted the Occident to be taken as a model that is to be targeted and confronted, while others, the Liberalists, wanted to take it as model to be imitated, others, the neo-fundamentalists, refused to see it as a target of advancement and modernity considering that Islam is the only true value to be pursued. Moreover, some intellectuals were promoting Socialism, others Arabism, and others Developmentalism.

All these quests and ideas introduced by Arab intellectuals – who, most of them were promoters of the *Nahda* movement – led to failure. The reason was that these people were trying to introduce an Arab state model that does not resemble the Arab society, but rather resembles the European society. Even worse, Arab intellectuals were trying to recreate a pseudo Arab culture that was supposed to mirror and imitate the European culture, rather than focalizing on consolidating the inner core of a real Arab societal structure.

Consequently, by making the mistake of eagerly trying to deal with the Occident on equal grounds, the Orient was led to a serious deception. A deception that has marked its own existence, leading it to self-destruction. So, by not being able to master its own environment, the Arab world was led into an interminable defeat, even after the dawn of its independence.

2 ARAB AND EUROPEAN IDENTITY PATTERNS: THEORIES AND MODELS FOR TRANSNATIONAL IDENTITY DESIGNS

The motive of deconstructing and analyzing the concepts that embody the functions of identity formations, in the aim of apprehending their hidden perplexities, has proven to be a major challenge in the field of social sciences. From this point and through our aspiration in comprehending the roles executed by the European and Arab identity formations, in terms of transnationalism, a macro view in interpreting the performance of these identity structures is elucidated. Nonetheless, our major reasoning falls under concrete theories already applied to the validation of the transnational European concept. In comparison to the Arab identity, where a common structure identifying a similar background takes precedence in terms of culture (that includes Islam which is a dominant religion) and language - where the Arabic language is a pride to all Arabs as Hitti (1963) says - the European identity is characterized by multiculturalism where "...different European nations...speak 67 languages (not counting the dialects) (Borman and Fowler, 1997: 487)."

Consequently, in this chapter, the aim is to try and evaluate the basis of such noticeably contrasting measures – that indicate incoherence in terms of unifying models – amongst both identities (Arab and European) by performing a multi-disciplinary comparison between their formation through a comprehensive literature review on the subject. The methodological approach is based, as a first step, in defining the main components of the European and Arab identities. Then, as a second

step, a comparison is performed between both identities by using an analysis framework composed of the following variables:

- As history has always played an important role in initiating identity formation through the transmittance of historical foundations, which still maintain a leading role in forming clearer conceptions and better understandings of present European and Arab societies, the first variable of our framework is the 'Ethno-Cultural Heritage' rationalized through the theoretical configuration of the 'Essentialist approach' (Fan, 2008: 414).
- The second variable of our framework, 'Benefit', is based on the 'Rational Choice theoretical approach' which is defined as a utilitarian concept that represents the aims and goals of individuals and societies who intend to maximize their levels of utility in anticipation of accomplishing economic benefits (Jørgensen et al., 2006: 32-33; Fan, 2008: 414).
- The 'Functionalist approach' serves as the theoretical background for our third variable, 'Function', in terms of shifting "...individual attachment away from nation-state to supranational entit[ies]... (Fan, 2008: 414)" by providing" 'Function' and "... satisfying individual and social needs... (Fan, 2008:414)."
- The 'Social-Psychological approach' which represents our fourth variable, 'Psychology', is defined on the basis of the Social Identity Theory (SIT) (Hogg, 2006: 111) and the Self-Categorization Theory (SCT) (De Cremer, 2004: 318) enabling us to measure both the motivational and cognitive factors leading to the merging of identity of the self within an in-group identity mold (Fan, 2008: 414-415; De Cremer, 2004: 316-325)."
- Based on the fact that the effect of media on societies is significant, our fifth variable is 'Communication', rationalized through the 'Social-Constructivism approach' where communication and social learning are the foundation (Fan, 2008: 415).
- Recognizing the importance of "...the relations between citizens and various levels of political entities... (Fan, 2008: 415)" in the identity formation process, our sixth and final variable measures the impact of 'Institutions' on the basis of the 'Neo-Institutionalism approach' that is based on the effects of institutions in rendering identities apt for social/political change (Fan, 2008: 415).

2.1 Main components of Arab identity

The foundation of Arabness[2] or "Arabism" - as Corm (2012) names it while referring to it in being the main common denominator among Arab people (Corm, 2012: 208) – transcends from a vast ancestry of previous generations as "It has existed for as long as Arabs have walked the stage of history, and it has been subject to negotiation by every generation for nearly a millennium and a half (Kramer, 1993: 172)." Arabs, therefore, form a collective civilization that requires definition. Their culture is based on various secular components upon which they identify themselves and their origins. These secular components are: genealogy and kinship (the importance of the tribe); honor and courage; paternalism (the patriarchal structure in Arab society) and superior authority (through power relations); eloquence (the value of oral expression in prose and poetry) (Ayish, 1998: 36).

Before starting with the analysis of Arab society, it is pertinent, first, to understand the meaning of the word society. Society is a group of people who experience a variation of shared fundamental concepts and principles recognized as the components of their culture. These shared principles are listed as such: "…values, beliefs, expectations, customs, jargon, and rituals (,) (Lazear, 1999: S96)" where language plays the most essential role in corresponding their meanings through sounds and symbols (Lazear, 1999: S96). Language, therefore, is considered as indispensable for the implementation of communication and for the interaction among individuals, especially when they are of a same social environment and share the same cultures, values, beliefs, etc.

For a clearer understanding of the word language, here below is the definition:

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2 "As a cultural identity, Arabness stands for shared Arab representations, collective norms, and a shared cultural system of verbal and nonverbal behavior. It provides Arabs with certain distinctive vocabularies, concepts, and meanings." Abdel Rahim, Y.. Imaging identity: A study of Aljazeera's online news and its representation of Arabness with particular attention to "Arabs in diaspora". Diss. McGill University (Canada), 2005. Dissertations & Theses: Full Text, ProQuest. p. 29.

> *[Language is a]"peculiar sensitive web of intimacy and mutuality". In particular, language acts as a medium for connecting the past to the present and the future, thus bestowing on the past by virtue of its durability or pastness a "weight of authority, legitimacy and rightness"which, in turn, accrues to language itself through the power of close association and intellectual transmission. Language also plays a part with other communication facilities – including "learned habits, ...symbols, memories, patterns of land holding and social stratification, events in history, and personal association" in enabling nationality as a "complementarity of social communication" to come into being (Suleiman, 2003: 29).*

As indicated by Edward Sapir, "The 'real world' is to a large extent unconsciously built up on the language habits of the group (Kay and Kempton, 1984: 66)." Within the Arab society it is the Arabic language that determines the 'mode d'emploi' upon which the whole society functions as it facilitates the construction of an Arab identity (Abdel Rahim, 2005: 43-44). Correspondingly, Arabs, through their history, have relied on their language as a central nucleus for a collective and unified identity (Ayish, 1998: 37).

Furthermore, Arabic language is the language of the of the Holy Qur'an, the Word of *Allah* as revealed to Prophet Mohammed through Archangel Gabriel (*Jibril*). Arabs take pride in the use of their language (Kramer, 1993: 174) considering it their abode to a direct liaison with *Allah*. An important saying was quoted by Prophet Mohammed: "I love the Arabs for three things…I am an Arab, the Qur'an is in Arabic and the language of those in Paradise is in Arabic (Jameelah, 1989: 7)." Due to the sacredness of their language, Arab Muslims "…debate matters of pronunciation in the effort to reproduce the sound of revelation (Keane, 1997: 55)(.)"

After the death of Prophet Mohammed in 632 A.D., all the revelations that he received "…were collected into the Koran as we now know it, and gradually brought the inhabitants of virtually the whole of the Arabian Peninsula to embrace Islam and acknowledge the political supremacy of his *umma* (Berkey, 2003: 61)." The importance of the Qur'an is also related to its teachings of the Islamic values that include unity (*tawhid*), the unity of God, man and the universe, in addition to belief (*iman*), worship (*ibadah*), knowledge (*ilm*) and community (*umma*) (Ayish, 1998: 37).

We realize, therefore, that Arab identity is based on two major elements that function in completion with one another, the Arabic language and Islam. Islam that includes 90% of the Arab population (Abdel Rahim, 2005: 41) – while the remaining 10% (Christian, Armenians, Druze, Jews…) (Farah, 1963: 148-152) are but a minority– ; and the Arabic language that holds the pride of the Arab people as Hitti (1963) says, "…no people in the world has such enthusiastic admiration for literary expression and is so moved by the word, spoken or written, as the Arabs (Hitti, 1963: 21)."

After having realized that Arabic language and Islam are main components of Arab identity, we may assume that it is possible for Arab transnationalism to build its base upon them. However, we may also assume that Islam can be considered as counterproductive to the initiation of a transnational Arab identity. This may be explained through the concept of the Islamic *Umma* which is against the idea of Arab commonness, since, according to its preachers, Islam is a universal religion that is not only restricted for Arabs as explained, here below, through example given on Sayyid Qutb, who rebelled against Nasser and against Arab nationalism:

> *For Sayyid Qutb, the Egyptian ideologue of Islam who was executed by Nasser in 1966, Arab nationalism signified "spiritual decadence." If the Prophet Muhammad had so wished, he "was no doubt capable of setting forth a movement of pan-Arab nationalism in order to unify the strife-riven tribes of Arabia." Instead, he called all of mankind, Arab and non-Arab, to submit to God. The Arabs thus enjoyed no privileged standing in Islam, of the kind claimed by Arab nationalism: "God's real chosen people is the Muslim community, regardless of ethnic, racial, or territorial affiliation of its members (Kramer, 1993: 192)."*

So, as mentioned in the previous chapter (chapter I), Arab identity is very complex. It cannot be identified exclusively through Islam, nor through ethnicity – due to its mild ethnic diversity, i.e. Pharaonism, Pheonicianism (Siegman, 1962: 52,53; Salem, 1962: 298) – nor through race, since there is nothing known as an Arab race such as a white race, a yellow race or a black race (Corm, 2012: 208, 209). Consequently, although due credit is given to Islam to have unified the Arabs under one language and one religion, still, this form of unification is only based on a religion that is

considered as a personal identification, not a national identification (Farah, 1963: 152).

2.2 European identity: a foundation for unification

The European Union is a transnational entity of twenty-eight nation states constructed upon a fusion of various national identities each relying on its basic model of existence. Although unified, every European state still maintains its own national status, which, to be able to evolve and expand, must at first reinforce its inner scope of self-government, given that "Politically and institutionally, the state remains the final term of reference (Pagden, 2002: 2)."

According to Anderson (2006), nationalism became concretized, in Europe, during the eighteenth-century, due to print capitalism (Anderson, 2006: 11,43-46), before that, he considers nationalism as a "cultural artefact of a particular kind (Anderson, 2006: 4)."

> *These print-languages laid the bases for national consciousness in three distinct ways. First and foremost, they created unified fields of exchange and communication below Latin and above the spoken vernaculars. Speakers of huge variety of Frenches, Englishes, or Spanishes, who might find it difficult or even impossible to understand one another in conversation, became capable of comprehending one another via print and paper. In the process, they gradually became aware of the hundreds of thousands, even millions, of people in their particular language-field, and at the same time that only those hundreds of thousands, or millions, so belonged. These fellow-readers, to whom they were connected through print, formed, in their secular, particular, visible invisibility, the embryo of the nationally imagined community (Anderson, 2006: 44).*

Calhoun (1993), however, considers that "…humanity is naturally divided into nations, that nations are known by certain characteristics which can be ascertained, and that the only legitimate type of government is national self-government (Calhoun, 1993: 213)."

European unification, in terms of its set-up, is considered as the outcome of the proliferation of extended cultural identities (from agrarian societies where age,

gender, tribes… formulate the essence of identity, to regions, cities, communities, religion… which now characterize the basis of identity) that are continuously increasing in this modern era where industrial capitalism plays an essential role. Needless to say, also, that globalization is defining new generations with new identities encompassing education, professionalism, ethnic and civic belongingness (Smith, 1992: 58).

Now, however, one may consider that the current structure of Europeanization has been conceived through the transmittance of historical foundations that preserve their traceability on European societies. More specifically, these historical foundations shape the characteristics of every society. Accordingly, there is no form of society that can be practically identified without an evident existence of an ethno-cultural heritage that clearly defines its present structure. In other words, one might say that every society is structured upon the foundation of its own 'Ethno-Cultural Heritage'. (Smith, 1992: 58; Fincher, 1998: 728; Bar-Tal, 1997: 500; Fan, 2008: 414). Since all societies are formed through their basic historical compositions, Fan (2008) refers, in this part (the historical background), to the theoretical configuration of the Essentialist approach also known as the Ethno-Cultural Heritage which he considers in being a "… basic structure of substance which transcends historical variations and change (.) (Kostacopoulou, 2001: 23 as quoted by Fan, 2008: 414)"

History, therefore, cannot be erased from human existence. It is considered in being one of the underlying functions for progress and change, a role that serves as an essence for continuity, as mentioned by Fincher (1998) who considers that "…more of us should "learn to think historically" and keep in mind that history is not only about the past but about change and continuity. "Most of all," … "it is about the long run (Fincher, 1998: 728)." Ultimately, to achieve a well-based European structure, its formation must encompass a diversification of social and cultural concepts that rely on historical foundations based on language, past and education – of every European country (De Beus, 2001:289).

Nonetheless, history cannot be considered as the only architect to create and design the European Union model. Other theoretical approaches presented by Fan (2008) – in addition to the Essentialist approach – define the capacities of other causal functions that have contributed to the emergence of the European Union project.

These approaches (that are complementary to the 'essentialist approach') are the following: the 'Rational Choice approach'; the 'Functionalist approach'; the 'Social-Psychological approach'; the 'Social-Constructivism approach'; and the 'Neo-institutionalism approach' (Fan, 2008: 414-415).

The above mentioned theoretical approaches, classified altogether, form a fundamental procedure that enfolds the whole system of European unification. We begin with the 'Rational Choice approach' which is identified in being a utilitarian concept that represents the aims and goals of individuals and societies who intend to maximize their levels of utility in anticipation of accomplishing economic benefits (Jørgensen, 2006: 32-33; Fan, 2008: 414).

An example that indicates the aspirations of acquiring additional economic benefits by joining the European Union is demonstrated through a scientific survey that has been conducted in Poland by CBOS (Columbus, 2002: 165) in 2001 – prior to the country's accession to the European Union on May 2004. According to the survey results, "… 49% of Poles believed that the Polish economy would benefit from EU membership and only 33% felt that it would not (18% did not know). Forty-five percent felt that it would improve the competiveness of Polish firms compared with 26% who felt that it would not (14% did not know) (Columbus, 2002: 165)" "Individuals [, therefore,] adopt identities in response to economic incentives such as access to patronage in the form of jobs markets and lands (Rousseau and van der Veen, 2005: 686-712)." This signifies that economic benefits are end products for utilitarian factors that aim for European unification.

Further on, the 'Functionalist approach' explains how the European unity project has been achieved through the consent of European citizens who found it more efficient than the smaller nation-state model as it has caused more satisfaction to individual and social needs (Colombous, 2002: 414) "Statistics show that in the policy areas of education, currency, environment, and welfare, the proportion of "positive attitude" is larger in the group that prefer(s) the policy to be made on EU level (Fan, 2008: 418) (,)" rather than the group that prefers it to be made on a national level. This signifies a greater efficiency of the European Union in terms of better economy and welfare, thus, pushing forward the European identity ahead of the nation state identity.

Moreover, "…the functionalist method of European integration seems related to its innovative feature, namely the departure from imperialist goals and centralist means of political community building (De Beus, 2001: 283)." Ultimately, the European Union has generated an overall expansion in many facilities that could not be achieved in any regular state model system.

In order to understand, more specifically, the formation of the European Union in terms of a supra-national state model, it is pertinent to understand, first, the meaning of nationalism which is expressed, here, as a form of a sentiment where, "A man's country is not a certain area of land, of mountains, rivers, and woods, but it is a principle; and patriotism is loyalty to that principle (Connor, 2007: 77)." Accordingly, this loyalty "…is an emotional relationship that functions from the individual to the collective and vice versa (Connor, 2007: 78).". Moreover, this brings us to the feeling of nationalism that can be interpreted as "…an individual's attitude (Dekker et al., 2003: 345-376) (,)"that is represented "…simply [by] a person's general feeling of favorableness or unfavorableness" (Ajzen and Fishbein, 1980: 54). Accordingly, the survey which is briefly presented, here after, gives visible demonstration on how feelings of nationalism are interpreted. This survey is based on three empirical studies conducted on three European states each categorized differently: Netherlands (a well-established State), Slovakia (a state established recently) and Basque Autonomous Community of Spain (where most of its citizens are trying to obtain a new independent state) (Dekker et al., 2003: 346).

Since nationalism is characterized in being, simply, a sentiment that could either be positive or negative, the measuring scale that is proposed in this study (done on Netherlands, Slovakia and Basque Autonomous Community) relies on the measurement of national feelings. The measuring method of the scale is represented in hierarchal order through which two sections are interpreted: the anti-national feelings and the pro-national feelings. Therefore, the ascending order of the scale is represented as such: national hate < national disgust < national shame < national alienation < national feeling (the starting point for a feeling of belongingness of one's people and country) < national liking < national pride < national preference < national superiority < nationalism (Dekker et al., 2003: 347-348 & 368-369).

As a result, the study supported the efficiency of only two – out of six – hypotheses: 1) The validity of the positive part of the proposed attitude scale. 2) The individual's positive national attitude for a cumulative hierarchy, situated on the positive part of the scale where, "Each stage requires the fulfilment of the previous one; then incorporates it and prepares the individual for the succeeding one (Dekker et al., 2003: 347)." Consequently, the major achievements of this study indicate that the validation of the above mentioned hypotheses in terms of the positive scale and its cumulative nature showed an ascertained consistency regarding the three examined states – the Dutch, the Slovak and the Basque (but not in the Basque's attitudes towards Spain) (Dekker et al., 2003: 367) This indicates that the role of nationalism, with relevance to attitudes and beliefs, is vital and consistent, serving, therefore, as a reliable backbone for expansion to a larger supra-national state structure – such as the European Union.

Moving to the 'Social-Psychological approach', this theoretical approach is identified in being structured upon two theories, the Social Identity Theory (SIT)[3] and the Self-Categorization Theory (SCT)[4]. Both theories interpret identity in being based on both motivational and cognitive factors for the sake of merging the identity of the self within a group identity mold (Fan, 2008: 414 - 415).

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3 "Social Identity Theory is a social psychological analysis of the role of self-conception in group membership, group processes, and intergroup relation." Hogg, M. A. "Social Identity Theory." Stanford, California: Stanford University Press, 2006. Print. p. 111. Burke, P.J. (ed.) Contemporary Social Psychological Theories

4 "According to the Self-Categorization Theory (SCT), when people are aware of their group membership, similarities between themselves and other ingroup members in terms of attitudes, goals, and beliefs become enhanced." De Cremer, D. "The Closer We Are, The More We Are Alike: The Effects of Self-Other Merging Depersonalized Self-Perception." Current Psychology 22:4 (2004):316-325. Web. 19 May 2010. p. 318

Merging the self into its in-group social structure may lead to self-expansion and, therefore, depersonalization. De Cremer (2004) tests the possibility of accomplishing depersonalization by basing his study on the SCT theory, the IOS-scale[5] (Intrusion of Other in Self Scale) and the Self Expansion model (Aron et al., 1998: 1-13). In consequence, a scientific experiment (based on three procedures) was conducted on twenty-eight undergraduate psychology students from Maastricht University. The first procedure was based on an experiment done to test respondents' actions when faced with a dilemma related to public goods. The second procedure relied on the IOS scale that was utilized as a measuring tool to test self-other merging. Finally, the third procedure was based on questions related to the respondents' feelings of belongingness and identification with their in-group membership.

The results revealed strong feelings of belongingness and high merging conditions that led to in-group homogeneity and self-group assimilation leading, therefore, to in-group depersonalization (De Cremer, 2004: 318-321).

As perceived, in-group merging plays a vital role in accomplishing similarity within an identity formation that is generated through the function of contagiousness, where one person after the other could merge within his in-group pattern by incorporating the group traits within the self. This would lead to the achievement of depersonalization and, as a result, an attainment of a feeling of oneness among individuals (in-group members).

The 'Social-Psychological approach', therefore, plays an important role in initiating the creation of a European unity project. Three additional theories (within the range of the social-psychological approach theory) have distinguished the effects of social-psychology on European citizens. The first theory is the Group Conflict Theory which assumes that hostile actions are performed by in-group members for acquiring more resources. An empirical study conducted by McLaren (Fan, 2008: 419-420) indicates

5 The IOS-scale is composed of 6 boxes each containing two circles that appear to be far at first and then in each box circles tend to approach into intersection until at the end, in the sixth box, they overlap completely

that albeit group conflict does have an effect on citizens' attitudes and perceptions towards the European Union, the correlation appears to be very weak (Fan, 2008: 429-420).

The second theory is the Symbolic Politics Theory which indicates that the European citizens have a sentiment of fear in accessing a wider integrated European model as this might threaten their personal national identity structure which encompasses values, religion, language… While testing the outcome of this theory, McLaren's (2006) survey proves it to be valid although not strongly defended scientifically (McLaren, 2006: 69-92). However, the results of the EB[6] survey, conducted on European citizens, indicate no correlation between the respondents' feeling of national pride and the European Union (Fan, 2008: 420).

The third theory is the Common Enemy Model that identifies the commonness in identity formation due to external threats. This theory did not prove itself to be efficient as its outcome ended up in causing wars that occurred based on common enemy likelihood (ex: World War I, World War II…) (Fan, 2008: 420).

The fifth theoretical approach is the 'Social-Constructivism approach' that relies mostly on communication. In this section, two variables are tested: "citizens' use of media… and the type of their living community…respectively (Fan, 2008:421)." As indicated in the EB research survey, European citizens are affected by media in responding to the European Union project and favoring it to their national identity (Fan, 2008: 420-421). The function of media in shaping the world, uniting cultures and defining identities in the aim of achieving similarity through a globalized world model, is clarified by Kellner (1995):

> *Radio, television, film and the other products of the culture Industries provide the models of what it means to be male or female, successful or a failure, powerful or powerless. Media culture also provides the materials out of which*

6 "All data used in this study are from the Eurobarometer Trend File 1970–2002 stored in Mannheim Centre for European Social Studies (MZES)." As quoted by Fan (2008). Op. cit., p.418.

> *many people construct their sense of class, of ethnicity and race, of nationality of sexuality, of 'us' and 'them'. Media culture helps shape the prevalent view of the world and deepest values: it defines what is considered good or bad, positive or negative, moral or evil. Media stories and images provide the symbols, myths and resources which help constitute a common culture for the majority of individuals in many parts of the world today. Media culture provides the materials to create identities whereby individuals insert themselves into contemporary techno-capitalist societies and which is producing a new form of global culture (Kellner, 1995: 9).*

Furthermore, the results of the EB survey analyzing people's perceptions towards the European Union in relation to their types of communities – classified as big towns, small towns and rural villages – demonstrate that citizens are not so much affected with the European unity regarding the size of their community, although citizens' high exposure to media does affect positively their view towards the European Union (Fan, 2008: 421).

The final theoretical approach is the 'Neo-institutionalism approach' that is based on the way institutions may influence identities causing them to become apt for social/political change. Institutions are, therefore, considered as fundamental in the implementation of social and political practices that may be originated by rules and traditions. More specifically, institutions, are even able to, "…forge certain types of values and cultures; by developing practices and routines, they induce people's behavior and thinking; ultimately, they will change the human behavior and new identifications will gradually be formed (Fan, 2008: 415)."

In consequence, the results of this study are based on six independent variables that function through an interrelated process in the aim of acquiring an ultimate composition of a European identity structure. These variables that have been detected, through the (previously analyzed) theoretical approaches are the following: 'Benefit', 'Function', 'Psychology', 'Communication', and 'Institution', with 'Ethno-Cultural Heritage' as their foundation base (Fan, 2008: 415-416).

Consequently, the results indicate (as per the EB surveys) that 'Benefit' and 'Institution' are the only direct factors affecting the formation of the European Union. 'Benefit' through its utilitarian concept for better economy and welfare; 'Institutions'

for their essential role in political participation. As for the remaining variables, 'Function', 'Psychology', and 'Communication', in addition to 'Ethno-Cultural Heritage' their effects appear to be indirect in the process of creating a unified European identity, given that, they act only as channels for the facilitation of the European Union model (Fan, 2008: 424).

2.3 Arab identity vs. European identity: A brief comparison

Comparing Arab identity with European identity necessitates an interpretation of several factors that initiate both identities. To be able to translate the existing settings of both models, a brief observation on the effects of the previously mentioned independent variables ('Ethno-Cultural Heritage', 'Benefit', 'Institution', 'Function', 'Psychology' and 'Communication') is suggested.

By assessing the Arab identity and the European identity, in terms of 'Ethno-Culture Heritage', it is evident that the major difference between both identities is perceived through language and religion.

Within the Arab society, Arabic language is the common denominator among all Arabs. This commonness exists through the classical Arabic (*al-Fosha*), which is the standard Arabic language, the language of the Qur'an, understood by all Arabs and mostly used at a 'highbrow' communication level (i.e. in Arabic news broadcasting). Nonetheless, there is also the local Arabic speaking which is characterized by the diversity of various dialects, i.e. the Egyptian dialect, the Lebanese dialect, the Syrian dialect, the Moroccan dialect, etc., which are uttered in daily conversations among local Arab societies and are used at a 'lowbrow' media communication level (i.e. drama series, talk-shows, etc.). Some of these dialects, however, such as the Syrian dialect and the Egyptian dialect, are well understood among all Arab societies, unlike other Arab dialects, such as the Moroccan dialect and the Tunisian dialect. That is why, we can see, nowadays, that most Arab drama series, which are famous in the Arab world, are articulated in the Syrian dialect, and that previously, famous Arab drama series were articulated in the Egyptian dialect (Dick, 2005: 179-180).

Consequently, the Arabic language is important to all Arabs, it is the language of the Holy Qur'an; the language of *Allah*. According to Muslims, the words in the Qur'an descended directly from *Allah* to be revealed, solely, to Prophet Mohammed. The Qur'an refers many times to the significance of the Arabic language as mentioned in

the revelation of Joseph (Sûrat Yussuf, 12:2): "Lo! We have revealed it, a Lecture in Arabic, that ye may understand (The Glorious Qur'an, 1996: 235 - Sourat Joseph, chapter 12, verse 2)." Furthermore, by looking at the European society, one sees that it is a multilingual society (Borman and Fowler, 1997: 487). Ironically, here, we find an odd situation: a) the existence of a European Union project that encompasses different languages; b) no existing plan for an Arab Union project where one common language is acquired by all Arab citizens. In this context, here below is an opinion presented by Marx Weber who explains, in his rationale, that language is not essential in the process of promoting national unity:

> *Max Weber spells out this principle by emphasizing three facets of the language – national identity link: (1) "a 'nation' is not identical with a community speaking the same language"; (2) "a common language does not seem to be absolutely necessary to a 'nation'"; and (3) "some language groups do not think of themselves as a separate 'nation'". It also means that language is but one marker of national identity among a set of markers which may include such attributes as territory, common culture and descent, shared memories and so on (Suleiman, 2003: 30-31).*

Concerning religion, the Arab world is "...a region where religion largely defines, not just faith, but also personal identity, so, how Muslims and Christians see each other affects politics, economics and much more (Abdel Rahim, 2005: 41)." This explains, logically, why according to the "...Arab Muslim majority [– who are 90% of the Arab population –], the consciousness of belonging to a religious community was [and still is] the basis of their political and social obligations (Farah, 1963: 149)(,)" a point which clarifies why Islam may have a strong effect in determining Arab identity.

Regarding the effects of religion on the European identity, Fan's (2008) study demonstrates that religion does not define it.[7] "If the common religion does serve as

[7] Without being in contradiction with Fan (2008), it is important to note, however, that the debate with regards to the Christian identity of Europe has surfaced on several occasions: when the elaboration of the European constitution was aborted (with reference to the European's Christian roots); during the discussion of the adhesion of Turkey to the EU (perceived as a "Christian Club").

the foundation of European identity, then Roman Catholics and Protestants should have more positive attitude towards European unification (Fan, 2008: 418).” Moreover, as indicated by the EB empirical analysis, no correlation exists between the effects of religious affiliations (whether Catholics, Protestants, Orthodox, Greek-Orthodox, Buddhists, Jewish or Muslims) and European unification (Fan, 2008: 418-419).

Moving forward to the next variables, ‘Function’ and ‘Benefit’, which, when analyzing their effects on both the Arab and the European identity, dissimilarity is perceived. Arabs and Europeans view benefits and acquire functions differently.

For Arabs, the necessity of personal benefits has always come before state and citizenship benefits which has long prevented them from shifting their attachment to a wider supra-national state entity. Most importantly, the characteristic of despotism found among Arab rulers have made Arab citizens compliant to weak economic structures that led them, unceasingly, to an imbalanced system of income distribution. It is pertinent to mention, also, that Arab countries make very high profits from oil surpluses that are spent to the advantages of Arab leaders (Halliday, 1996:34). In his writings, Laroui (see Khader 2009) describes the unjust system in the Orient and asks the following question: “How can a peasant work for others and not be able to seize his own rights (Khader, 2009: 154)?” Another interesting comment mentioned during the nineteenth century in a Moroccan journal, which was condemned for having published it, is: “ Kings have been created for their people not the people created for their kings (Khader, 2009: 254).” Consequently, the economic situation in the Arab countries is handled by major corruptions that include, “...growing income inequality, rampant corruption in the state(s), grandiose development projects, neglect of productive activity and skills... (Halliday, 1996:34).” By taking the example of corruption in Tunisia, as presented by Hibou (2011), we can understand more clearly how the system in the Arab world functions. Through corruption, the kinsfolk of the rulers – their direct clan – who are usually unqualified, have the highest positions. They act as predators to all economic activities that take place in the country and are the only ones to exploit them. Not to mention, also, that the privileges dedicated to the system of corruption, in Tunisia as in all other Arab countries, are used to protect the people who operate through this system, permitting them to be active entrepreneurs, succeed in life, and in short, know how to live and outlive. Corruption

is a form of governmental procedure, it is a process of subjectification (constructing individuals) that disciplines, controls, gives access to the participation in the exchange system, in obtaining privileges, in executing illegal favors, etc. But, in truth, corruption kills and builds frustration, disenchantment, humiliation, makes people live with disdain, violence, injustice and discrimination (Hibou, 2011: 18-20).

The European system, however, unlike the Arab system, aims for the advancement of the functions that bring benefits to the nation. European citizens seek high profits for the expansion of their national state structure by aspiring for higher levels of education, currency, welfare, and environmental policies (Fan, 2008: 418). This is one of the main reasons that has led them to have an effective European Union model.

By analyzing the variable 'Psychology', we realize that there is a difference in the ways of thinking among the Arab people and the European people. Arab people seem more dependent in their ways of thinking and this has been an obstacle for Arab intellectuals whose aims were to redeem the Arab nation from the downfall of its decadence by making it an esteemed nation on international grounds instead of it being dependent on the West (Corm, 2012: 51). Alterman explains this point more explicitly, however, at an individual level:

> *Whereas Western societies have for centuries delegated a large degree of moral autonomy to the individual, such phenomenon has not become widespread in the Arab world… There have certainly been innovative and free thinking, Arabs, as well as Westerners who submit blindly to authority but it is probably accurate to say that individual reasoning (even in the absence of much knowledge) is a more highly prized characteristic in Europe and America than in the Arab world (Alterman, 1999).*

Here, in particular, if we are to analyze the formation of in-group belongingness in terms of the psychology of free thinking and reasoning, it is logical to consider that lack of independent reasoning tends to favor the development of sub-national identities by creating more followers to authoritarian leaders (i.e. leaders of tribes, religious leaders, etc.) while independent reasoning tends to encourage rational pursuit of benefit, which obviously can be found in supra-national identity aspirations.

The next variable, 'Communication', is perceived differently within both societies. For Arabs, the Arabic language is the basic element of communication since it facilitates the understanding of messages, especially when these messages address a common culture based on one dominant religion (Islam). As for Europeans, it is mostly through an inter-linkage of various cultures that communication is given access. More specifically, it is through Anderson's (2006) theory of 'Imagined Communities' that Europeans form their interactive sphere which is characterized by a 'diversity pot' linking ideas from several European nations, with the facilitation of transnational media coverage (mostly through storytelling) (Eder, 2009: 433-442; Mezek, n.d.:9, 10; Mlicki and Ellemers, 1996: 100). The rationale of a transnational European community founded upon Anderson's Imagined Community concept is based on the effect of European transnational media in building a common European transnational identity, same as what print capitalism did in building national identities by being the first medium to ever design national boundaries (that are of course imagined) according to Anderson (2006).

In the Arab world, at first, communication was used as a daily interaction to spread Islam (this shows the importance of Islam and Arabic language as basis of communication) (Musleh-Motut, 2006: 1). It was a form of an oral communication that was vital, especially for Muslim *oulamas* (scholars), to spread religious knowledge (Berkey, 2003: 228).

> *Prior to the modern era the centers of communication in the Islamic world were primarily the mosques, especially during the daily and Friday congregations, and the meetings in the marketplaces, public squares, as well as the religious schools and colleges. The mosque not only served for daily prayers but also for the spreading of news and opinion and as a forum for political decision-making. This form of communication, called khutbeh, was largely based on the Islamic tradition of combining political and religious discourse (Mowlana,1998: 2).*

In the mid-15th century, Gutenberg's moveable printing press was invented. This led to a great leap of information expansion in Europe, however, in the Islamic world, print did not surpass oral communication (Mowlana, 1998: 2). The reason is that "…once established [in the Arab world] the print medium found only a limited elite

audience due principally to the tremendously high rates of illiteracy characterized in the region (Musleh-Motut, 2006: 1)."

It was afterwards, when television arrived to the Arab world (around the 1950's) and became accessible to the people of the region, that media communication became more facilitated (since TV viewing does not need literacy). However, the real rise in communication in Arab countries (which may be compared to print capitalism in Europe) came with the arrival of satellite TV, where wider scopes of connectedness were granted and where communication boundaries became demolished giving access to more noticeable interconnectedness among various Arab societies (Darouni, 2006: 251). This new communication system has turned the Arab street into a public sphere where masses of people, from all classes, were able to express their opinions (Eickelman, 2002: 39). An interesting example is presented in the article, here below, which shows how the Arab world became interconnected and how state boundaries were surpassed by a sense of an Arab transnational belongingness – displaying a real interpretation of an 'Imagined Community':

> *According to official statistics, more than 80% of Lebanese youth have caught Star Academy fever. Even in the Gulf region, the show is popular, although many communities have criticized the program because it does not conform to local traditions. Yet, a significant proportion of the population watches the program, despite criticism. This is reflected in the large number of votes for the Kuwaiti and Saudi contestants, largely by the citizens of their own countries…Now that the program is coming to an end even nationalities are becoming less and less important. People from Kuwait are not backing the Kuwaiti contesting. The same is true for Egypt and Tunisia. Now it is not patriotism, but personal preference that decides who the people back*[8].

8 Khoury, R. "Star Academy Brings People Together." Daily Star 20 March 2004. Web. 23 March 2004. (www.dailystar.com.lb)

Concerning the effect of media on European unification, media did not act as primary tools in uniting European people, as indicated in the EB survey (Fan, 2008: 420-421). However, communication and media cannot be simply cast aside, they are essential in promoting certain feelings of belongingness, as Habermas (1988) says, "Mass communication helps people forge common feelings (Habermas, 1988: 8)." Such feelings were identified in terms of collective positivism towards European Union integration, and they did become valid due to media exposure as well (Fan, 2008: 420-421). Consequently, although Europeans communicate through different languages, it is within the context of the 'Imagined Communities' concept that a collective Europe is identified. More specifically, it is through a "…particular, visible invisibility… (Anderson, 2006: 44) that the embryo of a transnational community is formed where space and time are abolished by the inter-linkage of diverse national communication patterns through transnational media communication networking (McLuhan, 1964: 19; Eder, 2009: 433-442; Mezek, n.d.:9, 10; Mlicki and Ellemers, 1996: 100). Ultimately, it is when "Communication and human behavior…merge [to] become invisible, with the so-called media (DeFleur & Dennis, 2002: 224) (,)" that an imagined community sphere is perceived. This rationale translates Anderson's (2006) view when he interprets his theory of 'Imagined Communities', while indicating that "…the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet the minds of each lives the image of their communion (Anderson, 2006: 6)."

The final variable to be analyzed, in terms of its effect on the Arab and European identity, is 'Institution', which is defined as follows: "Institutions are the humanly devised constraints that structure political, economic and social interaction...Throughout history, institutions have been devised by human beings to create order and reduce uncertainty in exchange (North, 1991: 97)."

Within the Arab society, and throughout Arab history, the word institution has never gained value. Its sole existence, within the common Arab lexicon, has always been in form and image, lacking functional essence in a world where dictators rule causing imbalance in political, social and economic regulations. As an example, is the Arab League, that has been, somehow, quite inefficient from the moment of its birth in 1945 (Kramer, 1993: 183).

European institutions, however, proved to be much more efficient in serving as a basis to the foundation of the European Union model. Through institutions, Europeans are able to participate in political elections which gave them tangible access to the European Union formation. This has, also, given them a chance to express their will, politically, socially and economically, (Fan, 2008: 422-424) by "...affecting the formation of European identity (Fan, 2008: 424)."

Through the comparison performed in this chapter, the multi-dimensional identity framework analysis has proven to be comprehensive and efficient in understanding the underlying roots of identity formations. Effectively, the apparently dissimilar theoretical situation of the status of a transnational Arab identity, in comparison to the European one, finds its explanation in the outcome of the performed comparison. As it appears clearly, both identities function through contrasting measures within the perspective of unification. With regards to the European identity, the most effective variables are 'Institution' and 'Benefit' (Fan, 2008: 421), whereas, for the Arab identity, Arab people can rely, mainly, on 'Communication' that is founded upon the 'Ethno-Cultural Heritage', which is based mostly on language and religion.

3 FROM TRADITIONAL MEDIA TO SATELLITE TV: GIVING ACCESS TO THE CHOICE OF MEDIA PREFERENCE IN THE ARAB WORLD

This chapter displays a certain clarity on the media system in the Arab world. The necessity of the information, here, is to convey the basic factors of the process that has led the Arab world to open up in terms of interconnectedness. At first, a brief introduction is presented on the initiation of media in the Arab world – from newspapers to radio and television stations. Then an interpretation of the functioning of the Arab media system is assessed through examples given on Arab media regulations set about by Arab authoritarian regimes (that still apply their means of control, although, not as explicitly as before) whose controlling grip had to loosen up when they became faced with satellite television and media openness, a situation that can hardly be prevented. Accordingly, an overview on Arab media preference and consumption is presented through survey figures in the objective of pin-pointing the efficiency of television, and most importantly, satellite television in disseminating one of the most favorite media genres, that is, Arab drama series.

3.1 History of traditional media in Arab countries

In the intention of comprehending the formation of media in Arab countries, a brief historical glimpse of dates of initiation of traditional Arabic media tools is here presented. Starting with newspapers, the first Arabic newspaper that appeared in the Arab world was in Iraq in 1816, followed by Cairo in 1820, then Algeria in 1847, Beirut in 1858, Tunisia in 1861, Damascus in 1865, Tripoli (Libya) in 1866, San'a in 1879, Casablanca in 1889, Khartoum in 1899 and Mecca in 1908 (Rugh, 1979: 2).

Radio transmission began first in Morocco in 1928, followed by Iraq in 1936, then Lebanon in 1938, Libya in 1939, Sudan in 1940, Syria in 1941, Yemen in 1947, Jordan in 1948, Saudi Arabia in 1949, Kuwait in 1951, Palestine in 1964, Oman in 1970 and UAE in 1971. Television also was first launched in Morocco in 1954, followed by Iraq, Lebanon and Algeria in 1956, Egypt and Syria in 1960, Kuwait in 1961, Sudan in 1962, Saudi Arabia in 1965, Tunisia in 1966, Jordan in 1967, Libya in 1968, Qatar in 1970, Bahrain in 1973, Oman in 1974 and Yemen in 1975 (Abdel Rahim, 2005: 46).

3.2 Tracing media evolution in the Arab world

At first, when print and broadcast media were still local, Arab government officials (presidents, princes, kings…) lived under the protection of their self-made regimes which were constantly revered through media content. Government and private media sources, all succumbed to the political whims and desires of the country leaders, "(i)n short, all of the media have been susceptible to political influence of one kind or another…by strong national governments (Rugh, 1979: 10)."

An example on the media system in the Gulf region, as presented by Kazan (2009), gives a clear picture on the situation of how media was and still is manipulated in the Arab world where the term Fourth Estate hardly makes any sense:

> *Gulf political systems are concerned about threats to their legitimacy bases, the existence of internal and external threats to their stability and security, the political activities of opposition groups, and about the uncontrollable currents of social change. Furthermore, Gulf societies lack a tradition of free press in the Western sense of a Fourth Estate (Kazan, 1999: 167).*

More particularly, Kazan (1999) lists the communication policies and regulations of all Gulf countries (with the exception of Kuwait) dividing them into 9 principles (Kazan, 1999: 167-168):

- The media must succumb to the obedience of God who is represented by His Messenger, the ruling elites, parents and guardians.

- The media is not supposed to defame or criticize the ruler; it must urge the citizens to respect the law and order of the country.

- The media must respect all Muslim values, and reinforce Arab culture and tradition.
- The media must emphasize on the importance of heritage by requesting its development.
- The media must abide by the social role given to women in society (in Arab society women are not considered equal to men).
- The media must be careful when being addressed to the youth in order to limit any possible misguided deviations.
- The media is not allowed to defame any Moslem or Arab leader or any other leader of a friendly state.
- The media is not allowed to publish any material that might cause trouble with any other Arab state, Moslem state or friendly state.
- "Gulf television stations should strive to preserve the local cultural traditions and should adhere in their programs to the goals of preserving social and spiritual values and of adhering to the behavioral patterns derived from Islamic ideology (Kazan, 1999: 168)."

In accordance to the above listed communication policies and in addition to the political governmental influences on Arab media, the role of Arab journalists was, and still is, controlled by a political authoritarian system in the region – it is important to mention that even with the downfall of some dictatorship regimes, (such as the regime of Saddam Hussein, Kadhafi, Zine el-Abidine Ben Ali and Hosni Mubarak), the functioning of the political media system in all Arab countries still remains (if not overtly and explicitly) implicitly manipulative and controlling, and this due to the Arab population's inability to absorb full democracy, as they are not made ready for it yet. So, the position of Arab journalists in being the Fourth Estate (as in Western countries) is not within their journalistic practices (Rugh, 1979: 11) in a region where imposed governmental pressures and censorships have created a certain climate of fear among them. Nonetheless, even by practicing self-censorship, Arab journalists are not so sure of the end consequences (Abdel Rahim, 2005: 47). This form of fear

and confusion in self-censorship is explained by the editor-in-chief of Dar al-Hayat (a prominent Pan-Arab newspaper), Jihad Khazen in 1999:

> *Sitting at my desk, I feel at times that I'm not so much covering the news as covering it up. Editors know the dos and don'ts of their trade, so when I am shown a story, it is often to shift responsibility from the editor concerned, to me, should the paper get banned the next day. We can afford to be banned in Sudan, where the currency is almost worthless, but if we are banned in Saudi Arabia, we stand to lose tens of thousands of dollars in advertising revenue (Khazen, 1999: 87).*

Although censorship and control on the Arab media system is still applied until now, the Arab media landscape has begun experiencing a certain change of tendency with the advent of satellite TV stations. By finding themselves unable to challenge this unavoidable media penetration, Arab governments had to find better solutions. These solutions were executed by giving an accord to prominent Arab media tycoons to establish powerful Arab satellite media empires like MBC (the first Arab satellite TV station launched from London in 1991), Orbit, ART, LBCI, Al Jazeera, Future TV, etc…. (Khazen, 1999: 89; Darouni, 2006: 254). Consequently, Arab satellite TV stations made their début by implementing this formula:

> *In the early 1990's Arab regimes and billionaires began initiating satellite channels. For the billionaires involved, satellite channels presented a business opportunity with the promise of political leverage. For Arab regimes, satellite channels were a diplomatic tool, a means to champion their interests and views; once one Arab regime launched satellite programming, others could not lag behind (Shavit, 2009: 121).*

Satellite channels, therefore, were launched in the Arab world for the cause of their necessity in promoting political, social and economic benefits, in addition to being compelled in acting as part of a global nation whose existence cannot be disregarded henceforth. Nevertheless, as mentioned previously, government control and censorship remain inevitable in the Arab media scene as their mission is to safeguard the Arab ruling system that is protected by the media policies and regulations (listed above).

In an example on the way Arab satellite TV stations function, a content analysis conducted in 2005 on three popular live talk shows on Al Jazeera satellite TV explain the execution of the Arab media system. These talk shows which appeared weekly on Al Jazeera are the following: *Al-Itijah al-Mouakess* (The Opposite Direction – which is aired until now once a week); *Aktar Min Rai* (More than One Opinion – which ended in 2009); and *Bila Houdoud* (Without Limits – which is aired until now once a week). They were screened, by the researcher, for ten consecutive weeks in the aim of finding any topics or practices related to democracy, reform and development. The end result demonstrates that only 3 out of 30 episodes were able to provide such topics (Karam, 2007: 82)."

The main strategy upon which Arab satellite TV channels function is by showing an overall picture of the Arab world, however, without entering into details. More specifically, they ignore citizens' daily lives and, as a counter effect, they discuss issues related to international Arab relations with the United States and Europe in addition to dealing with the Arab-Israeli conflict (Karam, 2007: 82).

As for their communication content, "Arab satellite channels set the agenda of the public sphere they create, not just by controlling the issues covered and debated but also by controlling the information exchanged and who takes part, whether a guest, panelist, or member of the audience phoning in a question live on air (Karam, 2007: 83)." Regarding the issue related to ownership and censorship, Arab satellite TV channels abide by the regulations of the countries they broadcast from, "For example, Abu Dhabi TV or the Saudi-owned Al-Arabiya have limited scope for criticizing the UAE or Saudi governments… (Karam, 2007: 83)."

Although, all possible means of government restrictions have been set upon the Arab media diffusion, still, media infiltration kept accessing the transmission of the communicative system. Information intrusion, therefore, led to a widening in the margins of freedom in the Arab satellite media system. Accordingly, Arab regimes were obliged to accept a certain level of freedom that was translated into an outcome of competing strategies among Arab satellite media channels. As a result, with the continuous increase of satellite channels, various forms of democratic practices came to surface allowing counter views and opinions to take part. An example is the socio-

political talk shows that tackle issues that used to be considered as taboos in the Arab world, such as premarital sex, incest, and other related issues (Kraidy, 2000: 2).

Consequently, in an overall course of media evolution, the Arab world, nowadays, is tied to a chain of information adaptation, where messages and delivery technology are being introduced disregarding the authoritarian influences of government regimes. "The state is losing its capacity to contain, if not to determine, economy, polity, and culture to alternative legitimacies. At the center of this fateful conjuncture are the intersecting trends of media moving down-market to people moving up-market (Anderson, 2000: 2)." So, tight governmental control appears to be loosening its grip due to its inability in handling this unattainable deregulation called media penetration. This form of revolutionary transformation commenced with the satellite TV expansion that caused political regimes, especially in the Gulf area, to face the dilemma of a "deregulating government control over the socio-political system of the country (Darouni, 2006: 251)."

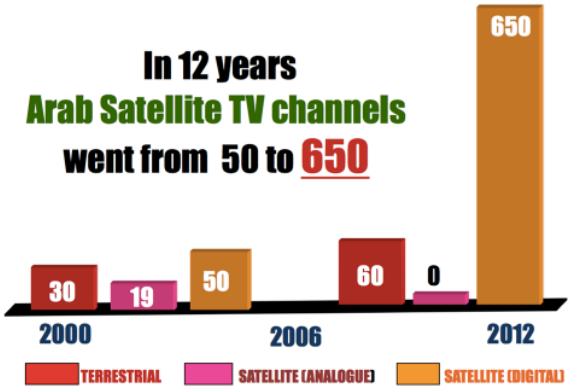
3.3 The media scene in Arab world

3.3.1 The rise of Arab satellite TV channels

For Arab audiences, satellite TV was gladly received and welcomed. A study conducted in Kuwait indicates that out of 369 people surveyed 73% watch TV, the majority 68% watch satellite TV while 13% watch local TV (Wheeler, 2000: 439).

The rise of Arab satellite TV channels in the Arab world went from 50 in the year 2000 to 650 in the year 2012 as shown in *figure 2.1*, here below, in a survey presented at the Mipcom[9] Congress (Le marché international des contenus audiovisuels) that was held on the 9th of October 2012.

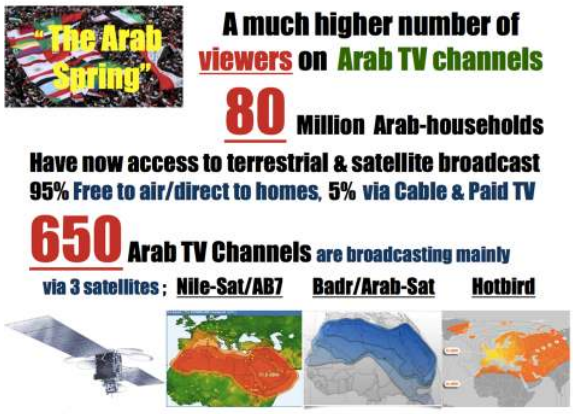
Figure 3.1: The rise of Arab satellite TV channels from 50 in the year 2000 to 650 in the year 2012 (Mipcom 2012)



Accordingly, another survey presented in *figure 3.1*, here below, at the Mipcom 2012, indicates that the number of Arab TV households having access to Arab TV channels have reached 80 million in the year 2012 with the number of Arab satellite TV channels reaching 650 and broadcasting via three satellites: Nile-Sat/AB7, Badr/Arab-Sat and Hotbird.

9 https://issuu.com/mipmarkets/docs/mipcom_2012_news_2/64

Figure 3.2: Eighty million Arab households having access to satellite channels (Mipcom 2012)



3.3.2 The rise of Arab satellite TV channels

In *figures 3.3, 3.4* and *3.5,* here below, the survey presented by TGI/PARC in 2009 shows that television is the media tool that is mostly used in Arab countries. The survey was executed in three Arab countries as shown here below: Saudi Arabia (KSA), United Arab Emirates (UAE) and Lebanon.

Figure 3.3: Saudi Arabia (KSA) media consumption overview - 2009 (TGI/PARC)

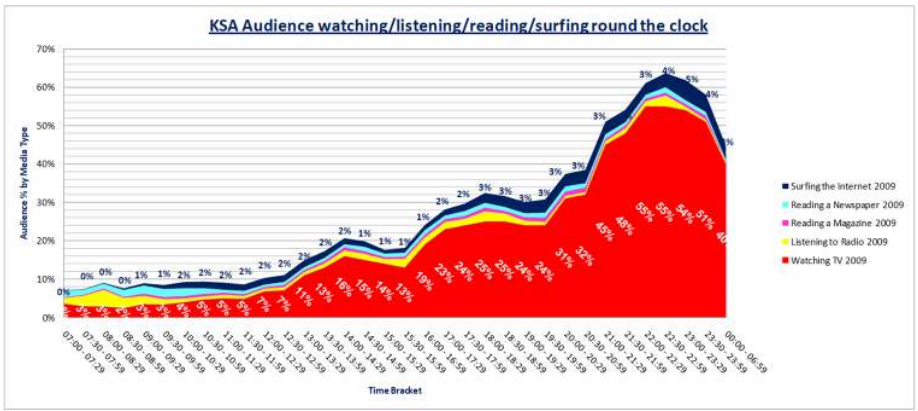


Figure 3.4: United Arab Emirates (UAE) media consumption overview - 2009 (TGI/PARC)

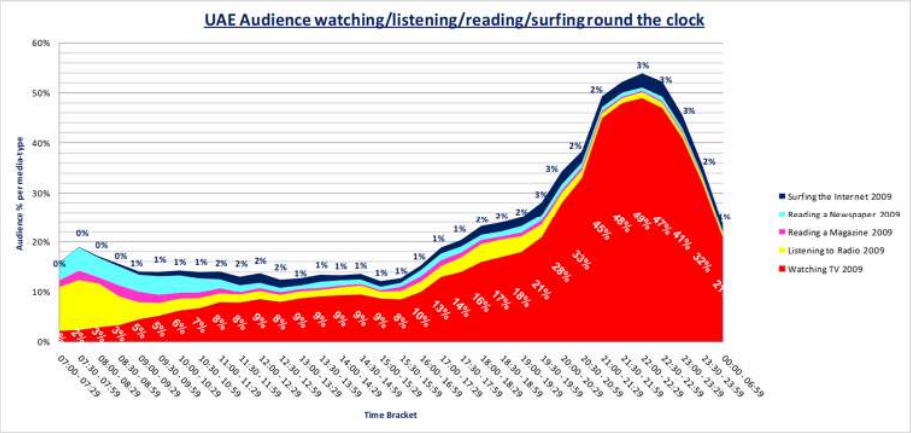
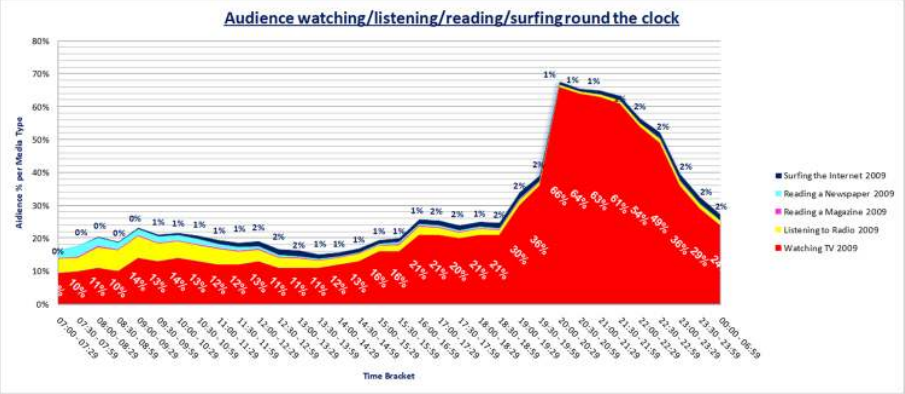


Figure 3.5: Lebanon media consumption overview - 2009 (TGI/PARC)

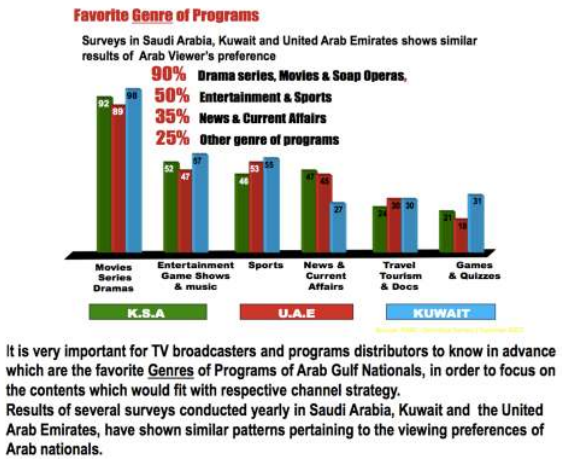


As shown in *figures 3.3, 3.4* and *3.5*, television is the most utilized medium surpassing, by far, all other media tools (internet, newspapers, magazines and radio) in the three surveyed Arab countries (Saudi Arabia, United Arab Emirates, and Lebanon).

3.3.3 Favorite media genre(s) in the Arab world

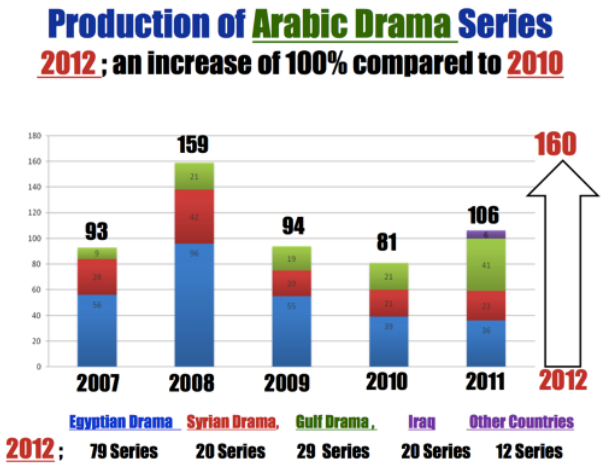
As shown in *figure 3.6*, here below, media genres that are of high preference to Arab viewers are, drama series, movies and soap operas (with 90% of Arab viewers' preference). These genres appear to have similar high preference in all three surveyed Arab countries: Saudi Arabia, Kuwait and UAE. The survey shown in figure *figure 3.6* is executed by PARC- Omnibus during summer 2007 and presented at Mipcom in the year 2012.

Figure 3.6: shows that the genres that are of preference in three Arab countries (Saudi Arabia, Kuwait and United Arab Emirates) are drama series, movies and soap operas (Mipcom 2012)



In *figure 3.7*, here below, the survey shows an increase of 100% in the production of drama series from 81 in the year 2010 to 160 in the year 2012. This survey, that was presented at Mipcom 2012, reveals a desire for Arab drama series as it shows a high increase in their production in Arab countries.

Figure 3.7: A 100% increase in the production of Arab drama series: 160 series produced in 2012 as compared with 81 in 2010 (Mipcom 2012).



In order to recapitulate the logic perceived in the figures above, we realize that television has the highest consumption in the Arab world (as shown in *figures 3.3, 3.4* and *3.5*), where there is a rise in the numbers of satellite channels (as shown in *figures*

3.1 and *3.2*) and where drama series have the highest ratings (as shown in *figure 3.6*) which has led to a 100% rise in the production of drama series from the year 2010 till the year 2012 (as shown in *figure 3.7*). All these surveys give indication to the importance of television in the Arab world, and more precisely, Arab satellite television where drama series are of high preference. An indication that supports our choice in analyzing the effect of Arab drama series, broadcasted through Arab satellite TV channels, on Arab identity where a transnational Arab identity may be existent (based on the notion of an Arab imagined community).

4 LITERATURE REVIEW

This chapter is divided into two parts. The first part concentrates on the description of identity and its representation through media where the review of the literature gives indication to different variables (media tools, media genres, divisive/non-divisive media coverage, boundary expansion, boundary maintenance, socioeconomic and educational variables) that are used in the construction of our framework. The second part, however, concentrates on values and storytelling which are used as essential foundations for the implementation of our content analysis.

4.1 Part I: Media and Identity

4.1.1 An overview on identity formation

In the intention of understanding the basics of identity, one may experience an arduous mission that reveals some complexities. At first, there is the difficulty of self-identification where, according to Taylor (1994), "(w)e define our identity always in dialogue with, sometimes in struggle against, the things our significant others want to see in us (Taylor, 1994: 32-33)." It is, however, uncritical to agree that the way identity is defined or the way we define it for ourselves may appear as simple as Taylor explains it. Identity cannot be easily observed nor determined especially when it comes to personal identification where its function remains a "prisoner of language" (Herrmaan, Risse and Brewer, 2004 see Bruter, 2009: 1499, 1500), where meanings cannot escape the personal measures of one's words.

However, at a wider level, that is, at a social level, identity becomes more comprehensible as it becomes more distinctly identified when it bypasses the personal barrier. At this level, the identification of the 'self' enters in similarity with a 'we' pattern by forming an in-group structure where the self may expand and become correlated with a 'we' design as Taylor (1994) says: "…there is a 'we' that is an 'I' and an 'I' that is a 'we' (Taylor, 1994:50)." However, when detached, the identity of

the 'self' and the identity of the 'other(s)' form different compartments where the 'other(s)' is identified in terms of a 'them' pattern giving essence to an out-group formation that is in opposition to one's in-group integration (Anastasio et al., 2005; Madianou, 2005: 77-100; Smith, 2001: 22; De Cremer, 2004; Nisbet and Myers, 2010: 348; Duck et al, 1999; Gardikiotis, 2008).

By examining the in-group and out-group formations, the analysis of a society is imperative. Most of the time, social identities are considered as being non-static, due to internal diversities within intermixed societies with cultural differences – as seen in the following studies: (Smith, 2001: 22-23; Sterlitz, 2002; Madianou, 2005; Anastasio et al., 2005; Erjavec, 2003; Mihelj et al, 2008) – and due to external manipulations, such as TV, films, radio, music, news, symbols, etc. – as seen in the following studies: (Smith, 2001:25; Bruter, 2009: 1503; Nisbet and Myers, 2010: 349; Gardikiotis, 2008; Anastasio et al., 2005; Duck et al, 1999; Strelitz, 2002; Erjavec, 2003; Madianou, 2005; Mihelj et al, 2008 ; Smith and Phillips, 2006; Morley, 1980; Wheeler, 2000). This indicates that in-group and out-group formations tend to be more active by switching roles (an interchange in group formation) when they are affected by the above-mentioned manipulations (cultural diversities and/or and media). Nonetheless, in order to be able to detain the essence of identity, one must go deep into its multilayered framework that is based on historical heritage which interprets its cultural form, entitled cultural identity (i.e.: religion, language, gender, race, etc.) (Wintel, 1996 see Bruter, 2009: 1500). Cultural identity is the cornerstone that triggers an access to better recognizable identity structures identified as social, cultural, and national/transnational identity structures.

So, as indicated, here above, in order to be able to grasp the functioning of identity, it is necessary to view its interactions with society. Accordingly, it is through external motives that social structures demonstrate identity formations where media are essential in their tools (TV, radio, press, etc.) and genres (lowbrow/highbrow) by exerting their effects on society and stirring its means of description and identification where noticeable identity structures are perceived (Duck et al., 1999; Anastasio et al., 2005; Madianou, 2005; Erjavec, 2003; Gardikiotis, 2008; Bruter, 2009; Nisbet and Myers, 2010; Smith & Phillips, 2006; Strelitz, 2002; Mihelj et al, 2008).

Analyzing identity, through media interference, has been executed by the application of several research methods and techniques that aim at answering various research

questions and hypotheses. In this chapter, an intermixture of empirical studies (Duck et al., 1999; Anastasio et al., 2005; Madianou, 2005; Bruter, 2009; Nisbet and Myers, 2010; Smith & Phillips, 2006; Strelitz, 2002; Mihelj et al, 2008; Gardikiotis, 2008; Morley, 1980; Madianou, 2005; Erjavec, 2003; Wheeler, 2000) is reviewed in order to shed light and broaden the scope of various identity structures taking form through media intervention.

4.1.2 Defining the term 'Nation': an overview on Imagined Community concept

The main foundation of this study is built upon a basic formation, that is, the 'nation'. As represented by Anderson (2006), a nation is a model of an 'Imagined Community' where its members live through the perception of an imagined commonness which envelopes their untangible closeness (Anderson, 2006: 6). Based on this concept, Anderson proposes an anthropological definition of a nation through the following characteristics: limited, sovereign and imagined: Limited, because even the largest nations need a boundary circumference; Sovereign, due to the enlightenment and revolutionary spirit that was reinforced for the search of freedom that is only guaranteed through the opinion of community members; and finally Imagined, due to a horizontal bond of comradeship that transverses the actual inequality and exploitation that are present in every community (Anderson, 2006: 7).

Anderson's (2006) concept of a nation corresponds to the period of enlightenment in Europe that was characterized by the introduction of print capitalism, which produced new communication forms – from newspapers to novels. This media revolution has served as a vehicle in reinforcing the idea of imagined communities upon which the European nations have been founded in the eighteenth-century (Anderson, 1983: 44). The essence of this study lies on applying Anderson's rationale, at a macro level basis, on the transnational Arab identity, where the Arab broadcast media revolution, which took place in the beginning of the 1990's, can be compared to the role played by print capitalism – the Arab broadcast revolution of the 1990's, was, somehow, preceded by Sawt al-Arab (Voice of the Arabs) which was a transnational Arab radio station based in Egypt, through which former president Gamal Abdel Nasser used to transmit his messages about Arab unity throughout the Arab world.

So, with the coming of satellite TV to the Arab world in the 1990's, Arab drama series (especially Syrian drama) boomed, creating a broadcast revolution in the Arab world as indicated by Al-Ghazzi (2013): "Since the early 1990's, dozens of television series have dramatized an imaginary Damascene and Syrian past within a nationalist backdrop of anti-imperial struggles (Al-Ghazzi, 2013: 598)."

Consequently, it is through the 'Imagined Communities' concept that this study will be initialized where common Arab social/cultural/traditional values (which are ultimate necessities for the formation of identity) are extracted from Arab drama series to be identified in terms of their possible assistance in establishing a, presumably, imagined transnational Arab identity formation. This imagined Arab community may be a real matching to the 'Imagined Communities' concept that Anderson (2006) has chosen to represent the European nations, which may be adapted to the Arab society where a horizontal bond of comradeship, triggered by transnational Arab media coverage (mainly drama series), may be present in the minds of Arab citizens, surpassing all social dissimilarities (Anderson, 2006:7) while at the same time being based on common Arab background values (i.e. Arabic and Islam) that surpass state boundaries as indicated in the study of Nisbet and Myers (2010):

> *(T)erritory or political institutions do not bound this communicative political space, but rather it is bound by language (Arabic) and religion (Islam), with interior communication promoting transnational, rather than state-centric, political identities. Individuals embedded within this new transnational communicative space are immersed in a cohesive message system of hegemonic Arab and Islamic symbols and narratives (Nisbet and Myers, 2010: 352)*

4.1.3 Media and transnational Arab identity

This part of the literature is imperative to our study as it focuses on the effect of media on Arab society and addresses, straightforwardly, the topic of transnational Arab identity and gives demonstrations for its occurrence. The study of Nisbet and Myers (2010) conveys information that is vital for our research and gives direct indications to our quest. The study of Wheeler (2000), however, is briefly assessed, here, because it supports only one idea, that is, the existence of two forms of media coverage (local/national and foreign) which cause divisiveness among the opinions of Arab

people, since, unlike Arab transnational media, foreign media does not convey any common Arab values. The study of Nisbet and Myers (2010) is much more profound as it supplies, somehow, potential evidence for a transnational Arab identity formation (identified as Muslim and Arab political identity). We may consider, therefore, that the study of Nisbet and Myers (2010) conveys information that is basic for our research.

By addressing the effect of media on Arab society, Nisbet and Myers (2010) analyze the influence of transnational political Arab TV stations (Al-Jazeera and Al-Arabiya) on Arab citizens, where increased exposure in addition to the role played by education - since education allows "…individuals to receive and integrate more mass media into their schematic representations of the social world (Nisbet and Myers, 2010: 350)." – assist in the assimilation of a transnational Arab identity recognized as Muslim and Arab identity (Nisbet and Myers, 2010). Accordingly, the study of Wheeler (2000) investigates, through a field research in Kuwait, the wide access to foreign media (i.e. Satellite TV and internet) and its effect on Kuwaiti audiences, a deed which may weaken and hinder their national identity. Although some Kuwaiti citizens seem to approve with the foreign culture (boundary expansion) others are afraid to lose their own culture and traditions and seem to prefer local/national media in order to preserve their identity (boundary maintenance), or, if they do access foreign media they use it in terms of reproach to boost their attachment to their Arab and national/local identity (but they do not comply to it) (Wheeler, 2000).

Moreover, the study of Nisbet and Myers (2010) is based on two contradicting identity measures, the first being the preference to a national/local identity (boundary maintenance) and the second being the preference to a transnational Muslim or transnational Arab identity (boundary expansion) (Nisbet and Myers 2010: 363) – where high exposure to transnational Arab media, in addition to the analysis of the stimulation provoked by educational levels, play a major role (Nisbet and Myers, 2010: 351-358). Accordingly, the study indicates that people with higher education acknowledge media messages (that are transnational in this study) better than people with lower education (Nisbet and Myers, 2010: 350).

The study of Wheeler (2000), however, portrays the Kuwaiti society that appears to be struggling between two major concerns: its national/local identity, that is based on

'pure'/ 'authentic'Arab culture and traditions (boundary maintenance), and the foreign identity which bypasses its own national culture and traditions (boundary expansion). This has caused division among the opinions of Kuwaiti people, where some had no problem in accepting to open up to foreign cultures, whereas others strictly refused the idea (Wheeler, 2000). Wheeler gives the example of a woman who watches foreign culture, but who, at the same time, safeguards her, tradition, culture and identity: "…one Kuwaiti mother whose family watches shows like *The Nanny*, through Orbit's America Plus channel, notes that the best strategy is not to shelter individuals from foreign culture (e.g. women wearing short skirts), but to use contact with alternative discourses as a means for reinforcing local values (Wheeler, 2000: 440,441)." This indicates that although the Kuwaiti society does have access to foreign media, still, to some, there is a difficulty in accepting it.

In the construction of the study of Nisbet and Myers (2010) one hypothesis and one research question are proposed to analyse the level of integration of Arab people to a transnational Arab identity when exposed to transnational Arab media coverage (mainly political programs and news):

Hypothesis one: "Increased exposure to transnational Arab TV will increase the probability of an individual expressing a transnational identity (Muslim or Arab) relative to a national political identity" (Nisbet and Myers, 2010: 353).

Research question: "Does educational attainment moderate the relationship between transnational Arab TV exposure and the probability of individual transnational (Muslim or Arab) identification?" (Nisbet and Myers, 2010: 353).

The methodology used to test the hypothesis and to answer the research question was by collecting data from surveys conducted within six Arab countries (Saudi Arabia, Egypt, Morocco, Jordan, Lebanon and the United Arab Emirates). The data was collected between 2004 and 2008 by Zogby International and Shibley Telhami at the University of Maryland and acquired by the authors of the study for secondary analysis. Fourteen thousand nine-hundred forty-nine participants were interviewed (14, 949) from urban household areas in each of the above listed countries. Interviews were conducted face-to-face by local interviewers (Nisbet and Myers, 2010: 353).

The results of the study support both the hypothesis and research question. More time spent watching transnational Arab TV stations does increase an individual's identification to Muslim and Arab transnational political identity. Exposure to transnational media for a long period of time leads people with higher education to identify more with their Muslim and Arab identity rather than their identification to their own national/local identity (Nisbet and Myers, 2010: 355-356).

The study of Nisbet and Myers (2010) indicates that there is a lack in theoretical context related to media effects on Arab political identities, and very few quantitative analyses exist as evidence on the subject. That is why, more research is needed to test the Arab public sphere in terms of the relationship between media and identity/religion/language, etc. (Nisbet, and Myers, 2010: 347, 558).

What to deduce from both studies that is of importance to our research:

- The existence of a transnational Arab identity
    - Nisbet and Myers's (2010): There is "…evidence that exposure to transnational Arab TV increases the probability of transnational Muslim and Arab political identification at the expense of national political identities... (Nisbet and Myers, 2010: 347)."
- The effect of education in assimilating media messages:
    - Nisbet and Myers's (2010): "…individuals who were more educated demonstrated a stronger relationship between exposure to transnational media and their likelihood of identifying as a Muslim [and Arab] rather than as a member of their own nation (Nisbet and Myers, 2010: 356, 358)." Accordingly, people with lower education identified less with the Arab and Muslim identity that was transmitted through transnational media.
- Increased exposure to media increases identification (Cultivation Theory)
    - Nisbet and Myers (2010): "…as hypothesized (H1), results indicate that increased exposure to transnational media was associated with an increased likelihood of identifying as a Muslim [and an Arab] rather than with one's nation… (Nisbet and Myers 2010: 355)."

- Two forms of media coverage leading to divisive opinions

    - Wheeler (2000): This study addresses two forms of media coverage, one that is national/local and one that is foreign. Due to these two forms of media transmissions, there is a division in the opinions of the Kuwaiti citizens. Some accept the foreign culture and others don't as they consider it as a threat to their culture and traditions.

    - Nisbet and Myers (2010): "We find evidence that exposure to transnational Arab TV increases the probability of transnational Muslim and Arab political identification at the expense of national political identities, though the influence of transnational TV… (Nisbet and Myers, 2010: 347)."

Both studies seem of importance to our research as they present major elements for our framework. The study of Nisbet and Myers (2010) brings, somehow, possible evidence to the existence of a transnational identity formation built on Muslim and Arab political identification acquired from increased transnational Arab TV exposure. Accordingly, as indicated by Lynch (2006): "…transnational satellite TV has "radically transformed the *sense of distance* [italics added] among Arabs and Muslims, bringing them together in real time and in a common language… (Nisbet and Myers, 2010: 352)." In our study, which also examines the effect of media on transnational Arab identity formation, we will base our research on transnational and local Arab TV coverage (of Arab drama series) in addition to taking into consideration the amount of time of exposure (to Arab drama series) to be measured in our survey (which is essential in the Cultivation Theory – the theory that underpins our study) we will also take into consideration the educational levels of our respondents (as control variables). Additionally, as in Wheelers's (2000) study where foreign media messages led to divisive opinions (some with and some against) unlike local media messages which did correspond to the Kuwaiti viewers, in our study we will analyse media message in terms of their divisiveness (not being appropriate to common Arab values) and non-divisiveness (corresponding to common Arab values). Although in the study of Nisbet and Myers (2010), local/national media exposure is mentioned (indirectly) to have corresponded to a possible identification of a national political identity, yet, while addressing the limitation of the study, the authors did imply that they did not measure the level of attention to local/national TV stations (Nisbet and

Myers, 2010: 358). In our study, however, we intend to measure the effect of Arab local and transnational TV coverage (although implicitly since our aim is to see the effect of divisive/non-divisive Arab drama series).

4.1.4 Self-in-group assimilation: the perception of media messages

At a primary level in identifying media influence on identity, it is through the 'us' (self-in-group) and 'them' (out-group) pattern, that the studies of Duck et al., (1999) and Gardikiotis (2008) clarify how individuals perceive media messages and relate their effect to their self-in-group membership as contrasted to the out-group.

To begin with, there is the level of self-assimilation with the in-group that plays an important role in classifying the intensity of self-in-group identification – either high identification (strong assimilation of the self with his/her in-group) or low identification (weak assimilation of the self with his/her in-group) – for, "…the stronger the social identification, the more pronounced the tendencies toward group-based perceptual accentuation and in-group favoritism (Duck et al., 1999: 1882)." It is, however, the self-in-group assimilation that characterizes the perception of the self-out-group dissimilarity. This form of self-in-group/out-group construction is the basic characterization of social identity as explained by Tajfel and Turner (1979):

> *When shared social identity is psychogically salient (i.e., when it is cognitively present in the social context and normatively relevant), people accentuate the similarities between self and ingroup (ingroup assimilation) and the differences between ingroup and outgroup members (intergroup differentiation). Because social identities have evaluative implications for the self, people tend to perceive the ingroup more favorably than the outgroup (i.e., ingroup favoritism; Tajfel & Turner, 1979) (Gardikiotis, 2008: 333-334)*

Moreover, self-in-group intensity and self-out-group dissimilarity becomes more obvious when it comes to media, given that "perceived exposure to media content has been found to be a better predictor of perceived effects than social distance, especially when the latter is viewed as an individual measure of perceived similarity of a group (Gardikiotis 2008: 333)." As it has been verified by various studies (see Gardikiotis 2008 and Duck et al., 1999), when media messages are negative, they are perceived to cause more influence on the out-group rather than on the self-in-group membership.

This evidence is conceived from the essence of human nature, where the positive-self-image does not recognize any degrading messages that may undermine its self-esteem and self-evaluation. Accordingly, at a social level, when the self is entangled with a similar other(s), forming an assimilated self-in-group entity, the in-group is perceived as invulnerable and unaffected by degrading negative media messages just like the self. This rationale interprets the Third-Person Effect Theory which explains that the self perceives its self-in-group assimilation unaffected by negative media messages which are considered to be degrading to the self-in-group positive image and are, consequently, perceived to affect the other(s) (the out-group) (Duck et al., 1999: 1879-1880; Gardikiotis, 2008: 332-333). The level of in-group invulnerability to negative media messages, however, is measured by the level of self-in-group assimilation which also gives indication to the intensity of contrast with regards to the self-out-group, as explained here below:

> *…(T)he third-person effect should occur to differing degrees according to the categorization of self and other into in-group and out-group categories and to the accentuation of similarities within and between different categories. To the extent that comparison others are judged as out-group members, they should be contrasted to the perceiver's identity, evaluated, and represented unfavorably – as relatively vulnerable to (negative) media influence. In contrast, to the extent that comparison others judged as in-group members, they should be assimilated to the perceiver's identity, evaluated, and represented favorably, like the self – as relatively invulnerable to influence. Moreover, the extent of self-in-group assimilation and in-group-out-group contrast displayed should vary according to the perceiver's level of identification with the relevant social category (Duck et al., 1999: 1882).*

Therefore, as already mentioned, in order to measure the influence of media on social identities one must examine the level of self-identification to a social entity in terms of in-group membership where the self can be highly assimilated (high identifiers) to this in-group membership or weakly assimilated (low identifiers). More specifically, high identifiers are people who are strongly connected to their related in-group milieu, while low identifiers are completely the opposite (Duck et al., 1999; De Cremer, 2004). So, "…the stronger the social identification, the more pronounced the

tendencies toward group-based perceptual accentuation and in-group favouritism (Duck et al., 1999: 1882)."

According to the Social Identity Theory (SIT) and Self-Categorization Theory (SCT), the importance of the self is gained through the person's social in-group membership. Consequently, self-categorization tends to depersonalize a person's perception causing the 'I' to become a 'we' and to oppose the 'other(s)' 'them' (self-in-group m vs. out-group) (Anastasio et al., 2005: 173-176; De Cremer, 2004; Duck et al., 1999: 1881; Gardikiotis, 2008: 333-336; Tajfel & Turner, 1979: 33-47).

> *Although people often view themselves as individuals or unique persons, different from all others, there are many social contexts in which people view themselves predominantly as group members with a shared social identity. In these contexts, a process of self-categorization "depersonalizes" the perception of self and other in terms of relevant group prototypes (norms, stereotypes). People view themselves and others as group members rather than individuals ("I" becomes "we," and "me vs. you" becomes "us vs. them"), and they accentuate prototypical similarities between self and in-group members and prototypical differences between in-group and out-group members (Duck et al., 1999: 1881)*

In this part of the literature, we examine two studies (Gardikiotis 2008 and Duck et al., 1999) which analyze the self-perception of media messages in terms of self-in-group assimilation and self-out-group contrast. Although both studies acquire the same concept and rationale, their empirical designs function in opposing measurements. In Duck et al.'s study (1999), media messages are represented as being positively persuasive and socially acceptable by the targeted audience (promoting safe sex by presenting informative AIDS and HIV campaigns to university students). However, in Gardikiotis's study (2008), media messages are represented in terms of political campaigns (during the 2004 Greek political election) which are perceived by in-group members of four political parties (two large non-distinctive political parties and two small distinctive political parties) to be biased or even hostile.

For a well-defined interpretation of the results of both studies, here below is a brief overview of the methodologies used:

- The study of Duck et al. (1999), was conducted on 58 university students (20 males and 38 females) in one of the biggest universities of Australia (Duck et al., 1999: 1884).

    - The method used was based on an experiment of videotape exposure to 11 commercials on AIDS/HIV protection – produced by the Australian National Council and aired on television since 1987. The themes of the commercials varied, six of them were informative and five emotional. Some of the questions were answered during the viewing sessions (one commercial at a time) and others after having viewed all six commercials, in addition to having 40 participants answering one question a week after exposure. All questions were rated on a 9-point bipolar scale (Duck et al., 1999: 1884-1886).

- The study of Gardikiotis's was conducted on a sample of 163 respondents of secondary school teachers (83 males and 80 females) whose ages ranged between 28 and 57 (Gardikiotis, 2008: 339).

    - The method used was based on a survey with questionnaires completed by the participants a week before the electoral elections. These questionnaires consisted of several motives that were based on participants' identification with their political party (strength of distinctiveness), their opinions towards the election campaign (the campaign's effect on self and others, whether it is unfairly hostile and biased), in addition to how they perceived media influence (Gardikiotis, 2008: 339).

The overall results of Duck et al.'s (1999) study revealed the following:

> *Low identifiers perceived themselves as less influenced than others in a typical third-person effect. Whereas high identifiers showed some tendency to perceive self and students as more influenced than nonstudents…Compared with low identifiers, high identifiers were more willing to acknowledge the impact of AIDS commercials on themselves and, to a lesser extent, on the student in group… They differentiated less clearly between self and in-group others (an assimilation effect…) and somewhat*

> *more clearly between in-group and out-group (a contrast effect…) (Duck et.al, 1999: 1892).*

The overall results of Gardikiotis's (2008) study revealed the following:

> *Participants in the present study thought that the media coverage of the election campaign influenced the members of the political outgroup more than the members of the political in-group. This was evident for the nondistinctive party members, irrespective of strength of identification, and for the high identifiers of distinctive party members. Distinctive party members also perceived media coverage to be biased against their party…As expected, high identifiers of the nondistinctive parties exhibited the same hostile media bias (Gardikiotis, 2008: 345).*

What we may retain from both studies (Duck et al., 1999 and Gardikiotis, 2008) is that media messages are perceived differently by the self in terms of the self-in-group assimilation (if highly assimilated to the in-group membership the media messages would be perceived as more influential) and in terms of media messages (being either positive or negative, although the terms positive or negative depend on how the in-group perceives the message. What may be positive to an in-group might be negative to another). Positive and socially accepted media messages are perceived by high self-in-group identifiers (high identifiers) in being more influential, to both, the self and the self-in-group membership than to the out-group (reversed third-person effect). Unlike, negative media messages that are perceived by high self-in-group identifiers (high identifiers) as being more influential on the "other" out-group rather than on the self and the in-group (third-person effect) (Duck et al., 1999: 1885-1896; Gardikiotis, 2008). Here below is the rationale presented by Duck et al. (1999) on the perceived influence of high identifiers and low identifiers to positive socially acceptable media messages:

> *…(W)e reason that students who identify strongly with the student community would perceive it as socially acceptable to acknowledge the impact of AIDS advertisements. However, given a general reluctance to admit persuasibility, especially to mass-media messages, we reason that students who do not identify with the student community would perceive it as personally undesirable to acknowledge such influence (Duck et al., 1999: 1883).*

What has been identified in Gardikiotis's (2008) study is that self-in-group members of four political parties (two small distinctive political parties, and two large non-distinctive political parties) perceived (high and low identifiers of non-distinctive in-groups in addition to high identifiers of distinctive in-groups), that political media campaigns influenced more the other out-group political parties than their own in-group parties (third-person effect). This has been recognized due to the characteristics of political campaign media messages that have been perceived in being negative to their in-group political parties. However, when asked to interpret their perception as in-group members towards the effect of the campaign on their self-in-group identity, high assimilated in-group members indicated more influence towards their self-in-group structure. Here the question is reversed as it is directed openly to their sense of in-group protection, so by pin-pointing that hostile media messages are unfair, self-in-group members find it more logical to protect their in-group structure. Nevertheless, it has been recognized, also, that distinctive party members where more assimilated within their in-group patterns (i.e. extreme left wing and extreme right-wing parties in Europe, Lubbers and Sceepers, 2010: 790) than non-distinctive party members, which is normal because assimilation in smaller groups is much more intense among in-group members than in larger group structures (Gardikiotis, 2008: 331,341-349). The reason is that, "…those in minority groups may by more influenced by their social identity than are those in a majority group; minority status not only makes one's group identity more salient, but minority group members will go to greater lengths to favor an in-group member than will majority members (Anastasio et al., 2005:189)." Most importantly, also, high assimilation is measured through the perception of media influence, that is, when highly assimilated to their in-group structure, self-in-group identities perceive messages as being more influential. This indicates that the 'key message' (in both studies) is that media message assimilation can be used as an indicator/measurement to the degree of adherence to an in-group identity.

Furthermore, the above reviewed studies give indication to our research in terms of Arab social identity as a wide in-group assimilation. What we intend to examine is whether the Arab people are highly assimilated with their Arab in-group identity, bearing in mind that the Arab society is a large social entity and this makes it difficult to detect a real high in-group assimilation. However, with the help of media, and with the precise dissection of media messages – which convey either non-divisive values

(common unifying Arab values) making media messages be perceived as positive and credible to the wide Arab ensemble, or whether they convey divisive values (unconnected and detached Arab values that may correspond only to distinct small groups within the Arab society) making media messages be perceived as negative to the wide Arab collective society – a tendency to discover whether there is an intense in-group assimilation among all Arab people or not, may be plausible. Furthermore, the topic that will be reviewed, here after, goes more in details by representing the effect of media coverage which is labeled by the studies that will follow, as divisive and non-divisive media coverage.

4.1.5 Divisive and non-divisive media coverage: affecting in-group identities

In continuity with the previous section, which analyses media influence through self-in-group perceptions, this section goes more in depth with regards to the functions of media which provoke these feelings. Media messages are measured according to the influences they trigger on the self-in-group entity, whether positive or negative, this depends on what is perceived as good or harming to the in-group structure. Also, it is the intensity of the influence perceived that counts as it identifies the level of assimilation to the in-group membership. In the following articles, Anastasio et al, (2005) Madianou (2005), and Erjavec (2003), the functions of media, in being divisive (negatively perceived by an in-group causing division among the in-group and out-group) or non-divisive (positively perceived by an in-group, not causing division among the in-group and out-group) in their coverage, are addressed in a rigorous manner.

Before we review the articles, it is pertinent to acknowledge that media messages which reveal divisiveness within society can be considered as useful in exposing the different social categories that are found within this society. Although this may sound rather unpleasant, one cannot be confined solely to moral principles and not expose the concealed social diversities that are naturally present within society. Accordingly, as we indicated previously, social identity can only be detected through contrast and negation if there is no “other” there is no “us” or “we” upon which one may construct his/her in-group assimilation. Media, therefore, are important tools (through their dissemination of important genres) that execute their effect in screening identity fusions and divisions (Gardikiotis 2008: 333). More specifically, “…when [media]

message content is related to a salient social categorization, perceivers accentuate both similarities between self and in-group others in terms of level of impact (assimilation effect) and the differences between in-group and out-group others (a contrast effect) …(Duck et al., 1999: 1894)."

Consequently, media messages, whether non-divisive or divisive, play the role of the instigator in creating the in-group/out-group social effect. To be sure, media have a vast communicative vocabulary that is composed of various topics that cannot but be partitioned among audiences with diverse perceptions found in every society where topics are classified in terms of their social /cultural /ethnic /religious /gender /traditional /national /political /etc . importance that are perceived as either positive or negative, depending on the in-group inclination. In the intention of evaluating ethnic dissimilarities and gender distinctiveness, the study of Anastasio et al. (2005) examines the role of divisive media coverage to verify how homogeneous in-group identities, may become defensive towards certain challenges that affect their own social milieu. Moreover, the studies of Madianou (2005) and Erjavec (2003) treat the same concept of divisive media interference on social and national identities (such as ethnicity and religion).

Madianou (2005) in her study analyses the effects of local TV coverage on three different identities living in Greece: The Greeks, the Cypriots and the Turks. She uses content analysis (in addition to case studies and interviews) to examine the content of two private TV stations (MEGA and ANTENNA) and one public TV station (ET-1). The content is based on two incidents that occurred during two different time intervals: the airspace incident (a direct incident involving Greece, Cyprus and Turkey that occurred in October 1998) and the Kosovo conflict (an incident that involved Greece indirectly, which took place during March-April 1999). These two incidents are analyzed through interviews (72 participants from the above-mentioned identities) (Madianou, 2005: 3,5). Consequently, this study investigates how the above-mentioned identities (Greeks, Cypriots, Turks) interpret media messages by relating them to their own situation.

The study of Erjavec (2003), that is based on observational and critical analysis, attempts to portray how journalists in Slovenia, under the emblem of 'objectivity', caused moral panic amongst the Slovenian people, making them defensive towards

the immigrants (who are mostly Bosnian and Kosovo refugees) to the point of not accepting them as part of their nation (Erjavec, 2003).

In the aim of understanding the effect of divisive and non-divisive media coverage, the study of Anastasio et al. (2005), explains how divisive and non-divisive media content is perceived by in-group identities (whether ethnic or gender identities). The methodology used is based on two experiments conducted at a university campus on university students. In both experiments the participants were divided into two groups:

- Greeks and non-Greeks, in the first experiment, which was intended to measure the effect of divisive and non-divisive media coverage on ethnic identities.

- Male and female, in the second experiment, which was intended to measure the effect of divisive and non-divisive media coverage on gender identities.

- First experiment Anastasio et al. (2005): The number of Greek participants is 53 (15 males and 38 females) and the number of non-Greek participants is 155 (68 males and 87 females), 208 participants all in all (Anastasio et al., 2005:177). The experiment was based on a videotape exposure of a tribunal judging a Greek fraternity member in destroying university property. Two videotapes were used on the subject preceding the judgment, one with divisive reporting (showing four Greek students, two males and two females, defending the defendant, and two non-Greek males and two non-Greek females claiming that he is guilty) and another with non-divisive reporting (showing two Greek and two non-Greek students claiming that the defendant is guilty and two Greek and two non-Greeks claiming his innocence). The participants were divided into two groups, each viewing one of the two videotapes either divisive or non-divisive. The participants were rated on three dependent measures, two of them verifying the defendant's guilt and the third reflecting memory bias (based on recalling three elements from the tribunal) (Anastasio et al., 2005: 177-181).

- Second experiment Anastasio et al. (2005): In the second experiment the total number of participants is 179 (62 males and 117 females). The participants were divided into two groups, the first included 64 females and 34 males (98 participants) who were exposed to divisive media content, and the second group

> 53 females and 28 males (81 participants) who were exposed to non-divisive media content (Anastasio et al., 2005: 184). All participants received a vignette which described a woman obtaining a position at the criminal court of justice, a position that is usually reserved for men. She was chosen in the place of another man, who, although was equally qualified, however, his university GPA average was higher. "Contained within the vignette was a definition of affirmative action as follows: Affirmative action states that candidates need to demonstrate that they are able to perform the duties of the job proficiently—not that they need to have the most experience or highest grades (Anastasio et al., 2005: 185)." Additionally, all participants received eight opinions from four males and four females. In the divisive content, all men opinionated in being against the affirmative action text while all females supported it. In the non-divisive content two females and two males supported the affirmative action text while the other two males and two females were against it (Anastasio et al., 2005: 184,185).

By comparing Madianou's (2005) methodology, to that of Anastasio et al.'s (2005), it is recognized that her methodology is built on investigating wider settings that test media perceptions within a whole nation (Greece). However, although Anastasio et al.'s (2005) study provides a limited experimental setting (university students at their university), the outcome of the research could be more generalized (as it deals with general social issues in terms of ethnic diversity and gender that are not limited to a certain nation) than that of Mandianou's (2005), whose research is only restricted to Greece (as it targets ethnicity in the social construction of Greece only).

In her study, Madianou (2005) measures the intensity of media effects on the Greek society in terms of diverse identities (Greek, Turkish and Cypriots). She asks the following questions in her analysis: "Is television a catalyst for belonging to the nation? …whether, and in what ways and contexts do the media influence identity discourses? What role do the media play in relation to inclusion and exclusion from public life?" (Madianou, 2005: 3). The answers to the above questions – analyzed through content analysis, case studies and interviews – indicate that media content influences societies and shapes identities by giving them reasons to either support or not accept their discourses.

Through the content analysis conducted on news messages transmitted by three Greek local TV stations (one public ET-1 and two private ANTENNA and MEGA),

Madianou's (2005) study localizes dissimilarities in media content in connection to the two incidents (the airspace incident and the Kosovo conflict). In the first incident analysis, divisive media coverage was disseminated only through ANTENNA (ET-1 and MEGA were neutral). The news coverage of ANTENNA positioned Greece and Cyprus under one pattern 'us' and Turkey under 'them', the 'other' (Madianou, 2005: 77-81).

In the second incident analysis (of the Kosovo conflict), divisive media coverage was broadcasted by both private TV stations (ANTENNA and MEGA) by positioning the Greek Orthodox Serbs as 'us' and the NATO, who assisted the Kosovar refugees and bombarded the Serbs, as 'them'. While the public TV station (ET-1) emphasized on the role of the Greek government in being diplomatic by stabilizing the region (Madianou, 2005: 81-100).

The outcome of both incidents reveals different opinions among the Greeks, Cypriots and Turks. According to the first incident (the airspace incident) the interviews indicate that the Greeks considered it as a "dominant discourse" of "banal nationalism" (Madianou, 2005: 125). The Cypriots considered it in being very significant to their roots and to their identity as they specified that the Greek media did not cover it intensely. As for the Turks, they considered themselves as victims of the Greek media coverage (Madianou, 125-129). The media messages of the airspace incident were perceived differently among the three identities, the Greeks the Cypriots and the Turks. The Greeks having perceived the messages to be negative and banal to their nation, they acted as high identifiers considering that the messages are not appropriate for their national in-group formation. Whereas the Cypriots, who are considered more of a small distinctive group in Greece, they perceived the messages to be significant in the maintaining of their roots which characterizes the basic formation of their Cypriot in-group assimilation, so they acted as high identifiers, perceiving the message to be influential in defending their in-group identity. The Turks, however, who are also considered as a small distinctive group in Greece, they perceived the messages in being biased, and therefore acted as high identifiers and found the messages influential to the victimizing role of their in-group identity.

Regarding the second incident, the Greek people were emotionally moved by the conflict (contrary to the first incident) that harmed the Serbs whom they consider as

their Greek-Orthodox co-brothers, as for the Cypriots, they were emotionally affected as well, while the Turkish people did not relate much intensity to the news reports (Madianou, 2005: 101-131). Here also, in-group assimilation is revealed through media. Accordingly, the Greek and Cypriots, found media messages important to their in-group Greek-Orthodox religious assimilation, they acted as high identifiers perceiving the message influential to their in-group identity and divisive towards the out-group. As for the Turks, they acted as high identifiers perceiving that the messages, which they considered as biased and hostile, as not influential on their in-group identity.

The study of Madianou (2005) shows that, although all three identities (Greeks, Cypriots and Turk) are part of one nation, yet, media messages were perceived differently among all three of them. In-group identities revealed high assimilation to their in-group structure as they seemed highly influenced by media. Divisive/non-divisive media content took form through the perception of every group in terms of how the messages would affect their in-group formation, whether positively or negatively.

In the study of Erjavec (2003), hostile media coverage, represented as 'objective' by the Slovenian journalists, was able to cause separation among the Slovenian citizens and the immigrants (divisive media coverage). It is due to the journalists' means of approach that relied mostly on facts, without any prior investigations, that led to a sense of ethnic antagonism (Erjavec, 2003). "The journalists acted as transmitters of the dominant xenophobic discourse which they legitimated by objectifying it with supporting 'evidence' from the creators of the dominant xenophobic discourse" (Erjavec, 2003: 95). Accordingly, the Slovenian society perceived the messages as highly influential to their in-group membership in terms of Slovenian nationalism and identity protection.

In Anastasion's (2005) article, divisive and non-divisive media coverage are both scientifically tested. The environment of the study is not a true story like in Madianou's (2005) and Erjavec's (2003) studies, it is a constructed environment where media messages are produced to mimic true life happenings (which, of course, was not known to the respondents who thought that what they were exposed to, through video and print, were real happenings).

The results of both experiments in Anastasio et al.'s (2005) study, did support the hypothesis.[10] Accordingly, what was revealed in both experiments is the following:

- Experiments 1 and 2 Anastasio et al. (2005): "The results of Experiments 1 and 2 demonstrated that exposure to divisive coverage…promoted similarly divided opinions among participants. Exposure to the same opinions that were not correlated with or divided by social identity did not produce the same effect; in fact, differences between groups disappeared. This effect was true across two different issues and two different social identities and even across two mediums (Anastasio et al., 2005: 187)."

The importance of the study of Anasatsio et al. (2005) is that it demonstrates clearly the effect of media on society and gives importance to the way the message is articulated. It concentrates on divisive and non-divisive media content to further analyze the in-group assimilation of the recipient. So, what the study indicates is that differences between in-groups and out-groups would materialize when media content opinionates clearly those differences by setting a discourse of being either with an in-group and against an out-group or vice versa. However, when opinions in media content are blurred and intermixed through their representations of in-groups and out-groups (where there is a certain mélange in the discourse depicting in-groups and out-groups) the differences between the in-group and out-group would not clearly materialize as indicated by Anastasio et al. (2005): "…nondivisive coverage in the form of mixed opinions may blur the inter-group boundary, obscuring the influence of in-group members… (Anastasion et al., 2005: 188)." Moreover, the study also

10 "…we hypothesized that exposure to divisive coverage, which pits one social group against another, would encourage the same split of opinion among participants based upon their social identity. In other words, differences between social groups should be significant when exposed to divisive media coverage. The corollary to that hypothesis is that those differences should disappear when the same opinions are portrayed as being mixed across social categories or when they are nondivisive. Therefore, an interaction between one's social identity and the divisiveness of presented opinion was predicted (Anastasio et al. 2005: 176-177)."

concentrates on showing the importance of in-group assimilation with regards to the divisive influence of media messages:

> *Perhaps exposure to divisive coverage facilitates identification with one's own group, in turn promoting the tendency to side with that group… The initial split of opinion makes our own group membership salient, which increases the tendency to self-categorize with our in-group, thus perpetuating and even exacerbating the split of opinion between groups (Anastasio et al., 2005: 188).*

This section of the study is imperative for our research which analyses Arab media effect on Arab identity. First, we have the significant role played by media, in terms of setting the tone of divisiveness or non-divisiveness, as presented in Anastasio et al.'s (2005) study, which, in our case, would be linked to the assimilation of Arab values upon which the concentration of media discourse is determined as being divisive or non-divisive. More specifically, we assume that divisive media content would convey distinct Arab values (divisive) that cannot be adapted to the whole Arab society, whereas non-divisive media content would convey common Arab values (non-divisive) that can be adapted to the Arab society as a whole. We will not go into the assumption of analyzing intermixed messages that blur the in-group and out-group identity belongingness since we consider that the Arab society is an in-group structure by itself and we will analyze it accordingly. Moreover, what we may retain from the studies of Madianou (2005) and Erjavec (2003), is the in-group identity assimilation, which was revealed through perceived divisive media influence. However, in both studies the identities that are examined compose an in-group out-group construction – the Slovenians towards the Bosnian and Kosovo refugees in Erjavec's study and the Greeks, Cypriots and Turks, who express their in-group identity, each, in the study of Madianou. By adapting the example of the Arab identity, we realize that, in the Arab world, such differences in ethnic identity are not as sharp as the differences between the Greeks/Cypriots and the Turks. Arab people represent a common identity built on several common values where Islam (which is dominant in the Arab world) and Arabic are most noticeably pronounced. In the study of Madianou (2005), we did sense this sort of common identity between the Greeks and the Cypriots who speak the same language (Greek) and who have the same religion (Greek-Orthodox), that is why, in the second incident (the incident of the Kosovo conflict), both the Greeks and

Cypriots formed a highly assimilated in-group structure that was built on a defensive approach towards their Greek-Orthodox religion. Regarding the first incident (the airspace incident), however, the Greek people supported their in-group Greek identity in a different way than the Cypriots did. This incident gives indication to the local Arab identities who may support, at times – due to local Arab media coverage which conveys distinct values from the ones that are common amongst all Arabs – their local in-group structure (same as the Greeks who supported their national in-group structure rather than supporting their ethnic cultural in-group structure which unifies them with the Cypriots) where Arab divisive/local values are more pronounced. Ultimately, our aim in this research is to measure the effect of common Arab values transmitted through non-divisive media content of Arab drama series (mostly through transnational Arab TV coverage), on Arab identity so as to see if any of these common Arab values (which are presented at the end of this chapter in the common Arab values section in addition to their assemblage in the 'grid analysis code book on Arab values' found in *table 5.1* in chapter five where they are defined meticulously) are perceived in being influential in promoting a common Arab identity which may be represented as a highly assimilated wide in-group identity. We will also test, as counter measurement, the effect of divisive values transmitted through divisive Arab media content of Arab drama series (mostly through local TV coverage) on local Arab identities.

4.1.6 Divisive media and social classes

In this section, media are analyzed through their local transmission of cultural and traditional values that influence local identities in terms of profound in-group assimilation. In the study of Strelitz (2002), we discover a certain low social class in-group identity that projects itself wholly towards its supreme local/traditional/cultural identity by refusing to bypass any of its local/traditional/cultural values. The study focuses on native African students, at Rhodes University in South Africa, who created for themselves a traditional world which they named their 'homeland'. The 'homeland' is a shared space for these students where they view local TV programs. It is a total cultural rejection to foreign TV stations; it is a space of shared nostalgia expressed by the native African students to their own cultural traditions (Strelitz, 2002: 464-475).

This form of nostalgia and cultural escape is also mentioned in Madianou's (2005) study when referring to the Turkish people living in Greece. According to these Turkish people, it is through Turkish satellite TV stations that they find their escape, and are able to view Turkish speaking channels. However, as opposed to the Afro South Africans (who are of South African origin), the Turkish people are not of Greek origin (although they have long lived in Greece). Another differing point is that it is only the old generation of Turkish people who watch satellite TV as a means of escape to a fantasy world (Mandianou, 2005: 67-72). While the Afro South African students are young people who use the same form of escape through their local TV stations (Strelitz, 2002: 464-475). Consequently, in a multi-cultured society, like South Africa, the African students tend to be reserved and clustered from their external environment

The methodology used in the study of Strelitz (2002) is based on in-depth interviews conducted on Afro South African students (at Rhodes University). The researcher also spent a one-week period watching with these students their local African drama in their 'homeland' viewing space. As a follow up, three other interviews were conducted on focus groups to understand more profoundly the 'homeland' viewing effects. In addition to the interviews, a random sample survey was conducted on campus to try and analyze, more precisely, the effects of media – whether foreign or local – on students (Africans, White, Colored and Indians) in general (Strelitz, 2002: 462, 475).

The results of the interviews indicate that local media consumption is capable of enhancing traditional values and beliefs among the African students. Accordingly, local media are even able to detach them from their multi-cultured environment, causing division between their internal world and the external world in general. The results of the survey did also indicate the preference of African students to local TV programs and songs in contradiction with other White, Colored, and Indian South African students who preferred foreign programs and foreign songs (mostly English) (Strelitz, 2002: 462-479).

The study refers, additionally, to class differences, as African students are mostly from poor working classes, unlike the other students, who are mostly from the middle classes. This is the main reason that caused a schism (identity division) among Afro

South African students and other South African students, leading the Afro South Africans to be more attached to their own traditions (Strelitz, 2002: 478-479).

As demonstrated in Strelitz's (2002) study, social class division is exposed through the instigation of media. Afro South African students represent a highly assimilated in-group formation that perceives traditional and cultural local media messages as positively influential to their wellbeing and self-identification. Social class divisions are perceived to be important contributors to in-group/out-group divisions when exposed to media, as indicated in Morley's (1980) empirical study conducted on the decoding process of different social groups (Morley, 1980 see Abercrombie, 1996: 143-145).

The methodology used in Morely's (1980) study is based on an experiment where a group of 28 people (in England) were exposed to a program called *Nationwide* (broadcasted on BBC1 during weekdays during the 1970's and early 1980's) which is a news/current affair magazine. The group was divided as such: Black students; shop stewards; university students; and bank managers. The documentary was followed by a group discussion, where every social group indicated a different reaction. The reactions were divided into three types of approaches: dominant (using dominant values, attitudes and beliefs in a society), oppositional (contradicting in their way of thinking to the dominant mode), and negotiated (neither oppositional nor dominant) (Abercrombie, 1996: 143-145).

Accordingly, black students and shop stewards were of the contradicting and opposing approach as they found the documentary biased against the working classes; Bank managers were of the dominant approach; and university students were of the negotiated approach (neither oppositional nor dominant) (Abercrombie, 1996: 143-145). This experiment shows that social classes have different perceptions related to media messages although these perceptions are alike among similar social levels. This would mean that, in our research, it would be important to take into consideration the perception of media influence among social classes.

The study of Strelitz (2002) sheds light on a certain form of identity that is extremely cloistered within its own culture and tradition, where its use of media is but an escapade to this secluded world. Accordingly, the Afro South African students compose a very high assimilated in-group identity where media is perceived as highly

influential to the survival of their in-group entity. Additionally, an important point is identified in this study, which is, the effect of drama series in promoting a feeling of shared cultural and traditional nostalgia among Afro South African students who consider that local drama series, which represent their values, characterize their so called 'homeland'. In our research, we propose to decipher Arab local/transnational drama series in the aim of finding common Arab values (mainly in transnational non-divisive Arab drama series that contain common Arab values) which may indicate the possibility of an existent shared common Arab identity. It is important to specify, here, that Arab audience differ from the ones in Strelitz's (2002) study, in terms of quantity (Afro South African students at Rhodes university) and in terms of in-group configuration and in-group assimilation. That is, Arab audiences may perceive Arab drama series that convey common Arab values in terms of culture and tradition, as uniting to their wide in-group identity, whereas, drama series that convey local African traditional/cultural values, enfold Afro South African students within a narrow-clustered in-group identity that refuses to integrate even at a national South African level.

Finally, as indicated in both studies Strelitz's (2002) and Morley's (1980), social classes are important in the study of media effect on identities as they help in categorizing in-group identities which are further expressed through media coverage. Accordingly, social classes will be taken into consideration in our study as control variables.

4.1.7 Trans-nationally extrovert or sub-nationally introvert: the role of media in affecting social classes

In this section of our literature review, we go more in-depth by analyzing the importance of the role played by social classes in the interpretation of media effect. According to the study of Mihelj et al. (2008), media circulation within a nation cannot be perceived as homogeneous articulations circulating on transnational ground. That is, transnational flow of communication is more complex than what is assumed of it in being built on a comparative pattern of homogeneous national communication. Accordingly, the study of Mihelj et al. (2008) suggests that: "…instead of focusing solely on comparisons between nationally bounded communicative spheres, we should also look at differences between class-related communicative spaces. By adopting such an approach, we can acknowledge both sub-

national segmentations of communicative spaces and transnational linkages, while at the same time not losing sight of the importance of the national (Mihelj et al., 2008: 275)."

Consequently, Mihelj et al. (2008) consider that there is lack of rigor by limiting the understanding of the flow of communication, within the European public sphere, strictly to perceived nationalism without going beyond the national inner borders where a diverse public sphere that encompasses social classes, gender, age, religion, ethnicity, etc. is found. The rationale in their study, therefore, is to develop "…a number of conceptual and methodological solutions that allow to scrutinize how European mass communication is segmented by the mutually entwined imbrications of class and nation, on sub-national and sub-state as well as inter-state and transnational levels (Mihelj et al., 2008: 276)."

The methodology is based on a comparative content media analysis. The data analyzed is taken from digital newspapers from seven European countries (Germany, France, UK, Switzerland, Czech Republic, Slovenia and the Slovak Republic) during a period of seven months – from May 1, 2005 till December 31, 2005. The main analyzed content is based on discourses which address the EU Constitutional Treaty (EUCT)[11]. The newspapers which were chosen for the analysis are the ones that are mostly read in all seven states.

The analysis concentrated on two forms of newspapers:

11 "The public debate over the EU Constitutional Treaty (EUCT) / culminating in the French 'non' and the Dutch 'nee' in May 2005 / revealed a clash of markedly different understandings of the Treaty and its significance for the future of the European Union. While some greeted the failure of the Treaty as an indication of the long-awaited revenge of nation-states against the all-mighty Brussels, others saw it as a regrettable victory of national interests over common European interests. Yet others evaluated the outcome of the two referenda on the basis of a completely different set of criteria, interpreting it as a sign of hope for the European social model, or as a disappointing triumph of protectionism over the market forces (Mihelj et al. 2008: 276)."

- Quality newspapers: represent political views mainly on the issues concerning the European Union. They are read by the elites who themselves are not so homogeneous as indicated here below:

We might want to distinguish between three different types of elites and quality newspapers. The first type comprises well-educated professionals that work in the service sector. These are more or less the people that have been labelled new middle classes... Of these, a small fraction is politically active and will likely consume a partisan daily, while those who are less politically partisan might favour a professionalized broadsheet… The business elite, however, has quite a distinct type of paper at its disposal: the financial broadsheet (Mihelj et al., 2008: 283).

Accordingly, these quality papers are divided into two categories: proper quality papers and financial papers (Mihelj et al., 2008: 290).

  - An example of quality papers: Le Figaro, Libération, Zeintung Die Welt. Telegraph, Times… (Mihelj et al., 2008: 284):
  - An example of financial papers: La Tribune, Les Échos, Financial Times Deutschland, Financial Times (Mihelj et al., 2008: 284):

- Popular newspapers or tabloids: They are generally addressed to lower social classes and local/regional readership ((Mihelj et al., 2008: 283). Popular newspapers in contrast to quality newspapers have, "undoubtedly very different styles and readerships…lumped into residual category that is purely defined by its commonality of not catering to political, cultural, or business elites (Mihelj et al., 2008: 290)."
  - An example of popular newspapers: La Nouvelle République du Centre-Ouest, Le Télégramme, Berliner Zeitung, Daily Mirror, The Sun (Mihelj et al., 2008: 284)

In this study, certain points are analyzed regarding the positioning of the European Union in terms of what European societies perceive. Are they with the European Union in terms of defending common European interests over their national interests

or do they prefer their national-state interests above all other interests (Mihelj et al., 2008: 276)? This question is clarified through the results of the content analysis that examined European newspapers' content regarding the discourse on the EUCT where two disagreements were noticed:

- In the first angle of disagreement the answer to the question of whether EUCT in strengthening the European Union as supranational is good or bad. The results showed that those who considered it as good indicated the Federalist positions whereas those who considered it bad indicated the Isolationist position (Mihelj et al., 2008: 285-286)

- In the second angle of disagreement to the question of whether the EUCT is considered as a threat to the state welfare and whether the state welfare is to be protected at the European level, the answer came as follows: The ones who were with the position of safeguarding the state welfare considered that the EUCT must not be ratified as it would give access to a common market and this would not protect their social rights, they stood with the Welfare State position; While others considered that the EUCT was the best solution for the protection of social Europe from globalization, they stood with the Neoliberalist position (Mihelj et al., 2008: 286).

    - The results of newspaper debates analyzed in seven European countries indicated the following ideological divisions (Mihelj et al., 2008: 296):

    - France, Germany, and Slovenia had dominant federalist/welfare-state content in their newspapers

    - United Kingdom (UK), Switzerland, Czech Republic, and Slovakia had dominant isolationist/neo-liberalist in their newspaper.

Our results confirm the existence of significant ideological divisions in the conceptions of Europe. In our sample, two major trans-state ideoscapes can be identified in Europe: a federalist/welfare-state ideoscape dominant in France, Germany and Slovenia, and an isolationist/neoliberalist ideoscape dominant in the UK, Switzerland, the Czech Republic, and Slovakia (Mihelj et al., 2008: 296).

However, the study goes even further by analyzing the "class-related communicative spaces (Mihelj et al., 2008: 295)" so as to understand what goes around at an internal state level, beyond national communicative spaces. By proposing to analyze two types of newspapers (Popular and Quality newspapers), the study aims to understand the background of each of the seven European societies and the reasons that triggered the above-mentioned results regarding the competing positions (welfare state vs. neoliberalism / federalism vs. isolationism) among these states. As Mihelj et al. (2008) indicate: "If the differences *between* states are marked, differences *within* them are pronounced (Mihelj et al., 2008: 290)."

Consequently, the results came as follows:

> *The relative strength of the two sets of antagonistic themes (welfare state versus neoliberalism and federalism versus isolationism) remains almost invariant across quality and non-quality papers, which is good news for a coherent public sphere. The argument between isolationists and federalists is, however, much more intensive in the 'popular' press than the one between welfare state and neoliberalist positions (Mihelj et al., 2008: 290).*

The results seem logical especially concerning the state boundary struggle where some want to protect their social rights and social welfare through boundary maintenance, and these are mostly the lower-class society, while others want to expand their national boundaries, and these are the higher-class society who are more advocates of the Pan-European identity. Accordingly, as mentioned in the study: "while rising elites are becoming increasingly cosmopolitan, the lower socio-economic classes are becoming more and more nationalists, localist and xenophobic (Mihelj et al., 2008: 290)."

What is retained from the study of Mihelj et al. (2008) is the importance of social classes in shaping boundary circumferences of their nation states. This, of course, is identified through media content which mirrors the aspirations of societies. Accordingly, what is perceived in media is that lower social classes are more advocates of national boundary maintenance which, according to them, preserves and safeguards their economic welfare and social rights. Contrarily, however, higher social classes are more apt for openness where the world of business and economics is better off at a wider market, and this seems more advantageous for the elites. Also,

media, through their discourses, play an important role in targeting their representative audiences, and the proof is that the disputes between the isolationists' and federalists' discourses seemed highly intensified within popular newspapers (Mihelj et al., 2008: 290). This may be compared with Strelitz's (2002) study where local/popular media played an important role in conveying local traditional and cultural messages for the low social classes who, in their turn, used the messages as a shield that may preserve and safeguard their sub-national cultural/traditional values in addition to their social wellbeing.

In our research on Arab identity, we plan to apply a content analysis, as in Mihelj et al.'s (2008) study, however, in our situation, the content analysis will be applied on both local and transnational Arab drama series (transmitted through local and transnational Arab TV coverage) in the intention of deciphering common Arab values. Moreover, unlike the study of Mihelj et al. (2008), our study concentrates on popular media content, since drama series are of a lowbrow/popular/mainstream nature as identified in the study of Strelitz (2002). Nevertheless, we find it pertinent to take into consideration the low/high social classes in addition to the educational levels (as perceived in the study of Nisbet and Myers 2010), as control variables, as they give a more succinct interpretation to our research by clarifying the Arab social landscape formation with relation to media messages.

Another important point is that the difference between our study and that of Mihelj et al.'s (2008) is that the Arab identity, through its common cultural/traditional basis (Arabic language and Islam) has the potential to meet on transnational common grounds (as previously mentioned in the study of Nisbet and Myers, 2010), that is why, the use of drama series in terms of content analysis may designate social and traditional values (as identified in Strelitz's study 2002) more than any media content. Our rationale, therefore, is to see if common cultural/traditional values transmitted through popular media content (drama series) may have sense or existence on the Arab transnational media communication platform, where the Arab society – unlike the European society that is multicultural and multilingual – may easily grasp its content.

4.1.8 Boundary expansion/boundary maintenance: the role of media tools and genres

After having reviewed all previous literature, and after having deduced all imperative models which would be set in our strategy for the implementation of our research framework, this section, which is the final section in this part of the chapter, canalizes the sketching of all theoretical methods previously perceived (self-in-group assimilation; high/low identifiers with regards to perceived media influence; in-group/out-group dissimilarity; divisive/non-divisive media coverage; low/high social classes; low/high educational levels; national/sub-national/transnational identities; local/foreign/transnational TV coverage) into a succinct model. More precisely, the study that is reviewed in this section offers a clearer view to our overall configuration through its means of providing an accessible base that can comprise the assemblage of the previously perceived theoretical models.

The study of Smith and Philips (2006), therefore, enters into meticulous dissection of media elements (media tools and media genres) in terms of their effect on national identity (strong national identification/boundary maintenance vs. weak national identification/boundary expansion). The study also tests which is more effective, media tools (Television, radio, newspapers, internet) or media genres (lowbrow/highbrow)?

The basic observation of the study, which is further used to develop its methodological foundation, is the concept of boundary circumference that is based on Anderson's (2006) rationale.

> *[Accordingly] (t)he classic texts on nationalism repeatedly argue that the media have played a key role in nation building. Writing in his study of Imagined Communities, Benedict Anderson (1991) famously pointed to the close association of the rise of print forums with the emergence of nationalism in early modern Europe. He suggests that the everyday ritual of newspaper reading, as well as imagining and observing others doing the same in the 'subway and barbershop' created a concept of nation that is '. . . visibly rooted in everyday life' (Smith and Philips, 2006: 819).*

Media, therefore, are important elements that play a vital role in setting imagined boundary circumference. They either reinforce national boundaries through feelings

of national pride that are based on culture/traditions/symbols/nostalgia/etc. which promote boundary conservation and maintenance, as has it been "…demonstrated (,) that local or sub-national identities have occasionally been reinforced through media (Smith and Philips 2006: 820)." Accordingly, media are also able to bring about boundary expansion through global communicative themes where multicultural ideas are dominant within the flow of information, leading to openness in culture (Smith and Philips, 2006: 820-821).

The methodology of the study is conducted through an empirical research on Australian citizens. A survey was carried out randomly by phone through the CATI (computer assisted telephone interviewing) systems on Australian residents between December 2000 and March 2001. Participants, although selected through random dialing, were questioned of their age, sex and state residency to insure fair evaluations. Every interview took a little more than half an hour to be completed with an average of 2071 respondents (Smith and Phillips, 2006: 826).

The data collected was divided into two main sections to be analyzed, the first is national identification (dependent variable) and the second is media usage (independent variable). Additionally, four other dependent variables were analyzed: a) national pride b) boundary maintenance (referring to the level of nationalism and commitment to symbolic national boundaries such as culture and values and traditions); c) boundary expansion (acceptance of different cultures, values and traditions) d) boundary permeability (need for openness to global influences) (Smith and Phillips, 2006: 827-838).

The research questions for the survey are divided into three sections and the results are as follows:

- Question 1: "Does exposure to the media strengthen collective identification among citizen? (Smith and Philips, 2006: 839,840)
    - Result for question 1: "The answer here seems to be 'it depends'… we produced a series of results suggesting that exposure to radio, television and print on the whole tend to strengthen national pride but…the internet has a contrary effect. However, when we started to explore genre effects

we found a much more complicated picture. The highbrow media tended to weaken national pride (Smith and Philips, 2006: 839,840)."

- Question 2: What are the major drivers of any media effect? (Smith and Philips, 2006: 840).
    - Result of question 2: "The answer here is that although technology and overall saturation effects were also shown to be statistically significant, these were less powerful predictors than genre-level effects (Smith and Philips, 2006: 840)."
- Question 3: When subjected to statistical controls, does consumption of the media still make a difference?" (Phillips and Smith, 2006: 840).
    - *Result of Question 3:* "The effects registered by control variables tapping into habitus (politics, tradition, social background) failed to eliminate the substantive influence of our strongest media variables in shaping attitudes over our four dimensions of national belonging (Phillips and Smith, 2006: 841)."

Consequently, the results of the survey have shown that although media have strong effect on national identity, it is the genres that have the greater effect rather than media tools. More specifically, lowbrow media genres tend to intensify national pride and national belongingness, leading to boundary maintenance, whereas, highbrow media genres tend to bring about more openness to foreign cultures and traditions (that have taken access through boundary permeability), leading to boundary expansion. Nonetheless, the third question seems to give important implication to the strength of media by demonstrating its strong effect on identities, where no other factor (social, political, traditional, cultural, etc.) seemed to eliminate or overpower its effect. This result is rationalized by Lockwood (1992) who indicates that: "…consumption of the mass media is generally highly selective and reinforcing, meaning that people…assimilated that which fits in with their pre-existing dispositions and slough off that which does not (Lockwood, 2992: 304 see Smith and Philips, 2006: 840)." Therefore, one may understand that media have such powerful influence due to personal choice in media consumption, such choice is the essential means that grants media its power of exertion.

In our research on Arab identity we propose to measure the effect of media through lowbrow media genres (Arab drama series) on a probable transnational Arab identity. Our measures differ from the measures used in the study of Smith and Philips (2006) in terms of identity assimilation. What we propose to measure is the possibility of high identity assimilation for a potential transnational Arab identity where national pride and belongingness, which were revealed in the Australian national identity, may be perceived as being existent on Arab common transnational grounds. As we already explained in our previous chapters, in addition to what was presented in the study of Nisbet and Myers (2010), Arab identity is built on commonness in language and religion (Arabic language and Islam as dominant religion) which identify the Arab people by the simple term, 'Arabs'. Accordingly, not only will we reverse the measures applied in the study of Smith and Philips (2006) in terms of highly integrated (potential Arab) transnational identity assimilation rather than highly integrated (Australian) national identity assimilation, but also, what is considered as boundary permeability leading to boundary expansion in the Australian identity – where national pride decreases through the integration of foreign cultures – will be addressed as boundary permeability leading to local/state boundary maintenance in Arab identity where local Arab distinct cultures and traditions will access to cause detachment from a common Arab identity.

Moreover, in our research we will test the probable existence of a transnational Arab identity assimilation through lowbrow media genres which have shown to bring about a high degree of national Australian identity assimilation in the Study of Smith and Philips (2006). Our choice of Arab drama series – which are considered to be of lowbrow media genres as they convey Arab popular culture and traditions (with nothing educational or of high culture since they are addressed to the masses) – is derived from the study of Strelitz (2002) which indicates that lowbrow TV content, identified as drama series, was able to generate a highly integrated in-group assimilation among Afro South African students at Rhodes university (Strelitz, 2002: 462-475). Accordingly, Head (1954) indicates, that drama series display a major aspect of popularity; they deal with attitudes and most importantly with social values that reflect facts of actual societies even on an unconscious level (Head, 1954: 176, 179). Another important point for our choice of drama series is that several studies on European identity (Eder, 2009: 433-435; Mezek, n.d.:9) have indicated the

effectiveness of storytelling (transmitted through media) on the transnational European identity formation (our purpose in choosing storytelling will be elaborated in the next part of this chapter) and logically, drama series are an essential channel for storytelling.

Ultimately, the results of the final question of the study of Smith and Philips (2006) indicate a significant contribution to the field of research in media studies. It is a great gratification to have a demonstrated proof on the unrivalled power of media in influencing identities and framing their social patterns, especially when one tends to test their efficiency in designing a common identity like we ought to do in our study.

4.1.9 Conclusion

The studies that are reviewed in this part of chapter IV convey several theoretical models that are essential for the construction of our research framework. Beginning with self-in-group assimilation that is identified through perceived media influence, as addressed in the studies of Duck et al. (1999) and Gardikiotis (2008). In our study, we will test the possibility of the existence of a wide transnational Arab in-group assimilation (perceived as an out-group for Arab local in-group identities) through the perceived influence of Arab drama series conveyed through Arab satellite and local TV channels. Moreover, we will test, also, the divisive and non-divisive media coverage, that is indicated in the studies of Anastasio et al. (2005), Madianou (2005) and Erjavec (2003), where in-group assimilation appeared to be identified through perceived influence of divisive media messages (where in-group out-group dissimilarities were intensified) and non-divisive media messages (where in-group out-group dissimilarities were lessened or even dissolved). In the case of Arab identity, divisive media will be represented through local/transnational Arab TV coverage of Arab drama series, where Arab cultural/traditional differences (divisive values) may be conveyed. These cultural/traditional differences will be deciphered in accordance to their depiction of dissimilarities (if they are present) in the Arab identity. As a contrast, non-divisive local/transnational Arab TV coverage of Arab drama series, will also be deciphered for their possibility of conveying collective cultural/traditional Arab values (non-divisive values) where the portrayal of common Arab values (if they are present) may indicate a potential common Arab identity (identified as an imagined Arab community). Here, the in-group identity concept, as applied to the context of our study, is identified through the local Arab identities

where divisiveness is measured through local dissimilarities whereas the out-group identity is identified through a (potential) transnational common Arab identity where non-divisiveness may be perceived. However, it is important to note that in-group and out-group positions vary according to their relevance with the context, that is why, Arab identity is considered as a wide in-group assimilation when perceived from the angle of its relatedness to other transnational identities i.e. the European transnational identity.

With regards to transnational and local TV coverage, it has been identified, in the study of Nisbet and Myers (2010), that increased exposure to transnational Arab satellite TV coverage has been able to indicate the possibility of a transnational political Arab identity based on Islam and on Arab political belongingness. Although the study does mention the existence of a national/local political identity (which must have been generated from the exposure to local/national TV coverage), the authors indicate, as part of the limitation of their study, that they did not measure the exposure to national/local TV stations. In our study, however, we will take into consideration both, the transnational and local Arab TV coverage, as we measure the influence of Arab drama series on Arab identity.

Furthermore, our choice in analyzing the influence of Arab drama series is initiated in the studies of Smith and Philips (2006) Strelitz (2002), Mihelj et al. (2008) which demonstrate that lowbrow/popular media genres cause national/sub-national/local identities to be more attached to their national/sub-national/local cultures and traditions, whereas, in contrast, highbrow media genres lead to transnational identification (which lessens national pride). In our study, we will test the effect of lowbrow media genres on the potential formation of a transnational Arab identity in which its existence has already been made, somehow possible, in the study of Nisbet and Myers (2010), where common Arab values (Islam and Arab political identities) have been identified, although conversely, that is, through highbrow media genres (political programs and news), given that lowbrow media genres were not even mentioned in their study. Our study, therefore, challenges the concept which considers that highbrow media genres lead (most of the time) to transnationalism, especially with regards to the Arab identity, where we consider that lowbrow media genres/ popular culture which are named by Gerbner (1958) as, "…a full-fledged style of living… (Gerbner, 1958: 90)(,)" must encompass a great deal of common Arab

traditions and culture. Moreover, our choice of Arab drama series – which are considered to be of lowbrow media genres as they convey Arab popular culture and traditions (with nothing educational or of high culture since they are addressed to the masses) – is derived from the study of Strelitz (2002) which indicates that lowbrow television content, identified as drama series, was able to generate a highly integrated in-group assimilation among Afro South African students at Rhodes university (Strelitz, 2002: 462-475).

As perceived, also, in the studies of Mijelj et al. (2008), Nisbet and Myers (2010) and Strelitz (2002) is the impact of social classes and educational levels on national and transnational identity formation (it is important to mention, here, that the transnational identity analyzed in the study of Mihelj et al. (2008) is a multicultural European identity unlike the transnational identity analyzed in the study of Nisbet and Myers (2010) which is a common 'Arab' identity. The rationale, here, is that European countries are composed of real nations, while the Arab countries cannot be even considered as nations, they are states that were built out of an artificial border design set upon them by the European colonialism) where low social classes and low educational levels appear to identify more with their national/sub-national/local identity while high social classes and high educational levels appear to identify more with the transnational identity. In our study, we will measure the effect of high/low social classes (identified as income) and high/low educational levels, in addition to age, gender and religion, in terms of control variables in order to test their impact on Arab local/sub-national identities (interpreted in terms of divisive and discordant to Arab commonness – leading to boundary maintenance) and on a possible transnational Arab identity (identified as non-divisive and compatible to Arab commonness – leading to boundary expansion). Such an expansion in the choice of our control variables (education, income, gender, age and religion) is identified in the study of Mihelj et al. (2008), where the authors indicate that: "Despite choosing to focus on class, we do not deny the existence and importance of other lines of social division such as those of gender, ethnicity and age which give rise to a further segmentation of mass communicative spaces (Mihelj et al., 2008: 276)."

Furthermore, unlike the study of Smith and Philips (2006) Mihelj et al. (2008) Streliz (2002), where cultural/traditional pride is perceived through national/sub-national/local boundary maintenance, in our study, Arab traditional and cultural pride

will be tested in terms of boundary expansion (a possible existence of a transnational Arab pride).

Consequently, if we are to address the originality of our study, we may admit that we do have a challenging position that goes against the rationale of some of the previously reviewed studies. The first challenge is that we intend to measure the effect of lowbrow media genres on a (possible) transnational Arab identity formation, whereas, as indicated in the following studies, Smith and Philips (2006), Nisbet and Myers (2010), Mihelj et al. (2008) and Strelitz (2002), lowbrow media genres do not lead to transnationalism, they lead to nationalism/sub-nationalism/localism, while it is highbrow media genres that lead to transnationalism. Another challenge is that we intend to test the existence of a wide in-group identity (the Arab identity) where pride and belongingness may take form through boundary expansion and transnationalism (a transnational Arab identity that has likely shown some existence in the study of Nisbet and Myers 2010), as contrary to the study of Smith and Philips (2006) and Mihelj et al. (2008) and Sterlitz (2002) where pride and belongingness have been perceived on a national/sub-national/local (sub-in-groups) identity through boundary maintenance.

4.2 Part II: Values through storytelling

In this part of chapter IV, we intend to explain, at first, the meaning of the term value(s). Then, through the analysis of values, we plan to identify their efficiency in measuring identity – since identity is identified through the manifestation of values: i.e. what a person values the most, he/she identifies with the most; and what he/she values the less, he/she identifies with less. By choosing to examine and analyze Arab values in our study, we intend to have a clearer picture on the formation of Arab identity in terms of what common Arab values may engender its unanimity. Furthermore, in the next step, we intend to explain the importance of storytelling and to examine, how, through the narrative, one may perceive values that may correspond to the interpretation of a society. It is important to note, however, that this part of the literature, which corresponds to the analysis of values and storytelling, is a basic theoretical interpretation for the implementation of our content analysis.

4.2.1 The term "value(s)": a brief interpretation

Our main objective in studying values is based on the understanding of identity formation since identity is logically constructed on the potentiality of the effects of values in determining its formation – in terms of what people believe in and what they value the most or the least, which leads to how they identify themselves as with or against, that is: the "us" and "them"; "we" and "others"; "in-groups" and "out-groups". As an example, is the term applied by Grecas (2000) who links values to the theory of identity since "He suggested that "value-identities" are important aspects of collectively shared identification that become internalized at the individual level (Hitlin and Piliavin, 2004: 382)."

The term "value(s)", by itself, is a complex word that has taken different forms and measures within the fields of social sciences and psychology. Values encompass different levels of interpretation in terms of what they are and what they can define. They determine human conduct and human thinking, they dictate behavior in terms of beliefs – what is accepted and what is not, what is more significant and what is less significant. Values are a mixture of mental, emotional and spiritual goals, that vary between less important to most important. Accordingly, they maintain characteristics that, if fundamental, may remain embedded within human psychology and social identification. Although it is quite challenging to try and depict values for the comprehension of a society, still some values may be easily grasped as they would be too obvious in characterizing this society (Spates, 1983:43).

4.2.1.1 Three forms of values: universal, social and personal

By attempting to define the term value(s) we realize that values are divided into three parts: universal values; social values; and personal values. What interests us most in our study, however, are the social values and more specifically, Arab social values.

First of all, universal values are considered, in some form, as archetypes that can be incorporated within a worldwide scale of what is *supposed* to be highly valued – i.e. "benevolence"; "security"; "achievement"; "universalism"; "hedonism"; "simulation"; "tradition" (Hitlin and Piliavin, 2004: 376). Nonetheless, from this notion of universal values a term has been applied by Hofstede considering the importance of power distance while evaluating what is more important to a society would be less important to another (Hitlin and Piliavin, 2004:378).

Social values, however, are considered in being more concrete than universal values, as they define limited scopes of social formations. In general, social values are identified as: "social class"; "occupation"; "education"; "family characteristics"; "age cohort"; "religion"; "national"; "demographic" (Hitlin and Piliavin, 2004: 370-378).

At a more limited level, are personal values, which are the basis of social and even universal values (Hitlin and Piliavin, 2004: 361). By deciphering personal values, it is of mere importance to bring about the functions of human behavior analyzed through cognitive behavior. Wojciszke (1989) presents "three preconditions for the influence of a cognitive value structure on behavior. The structure must be (a) a well-established entity in a person's cognitive system, (b) activated from long-term memory, and (c) accepted by a person as relevant and proper for conceiving of the current situation (Hitlin and Piliavin, 2004: 381)."

4.2.1.2 Common Arab values

After having succinctly introduced the three value formations, now, we intend to introduce the common Arab values which designate the basic foundation of our study. As it has been observed in several studies (Nisbet and Myers 2010; Pintak, 2009; Siegman, 1962; Ayish 1998) the foundation of Arab identity and Arab commonness lies mostly on religion (Islam) and on language (Arabic). Furthermore, what has been detected in the study of Siegman (1962) is a collection of several values that are considered uniting amongst Arab people. These values are the following (they are integrated as part of the above mentioned social values): "traditions" (that may be classified as family characteristics and social class); "interests" (that may be classified as education and occupation); "feelings" (that may be classified as national and religion) "sympathies" (that may be classified as national, religion and age cohort) (Siegman, 1962: 52). Siegman (1962) also mentions four additional values that are the main cause for Arab unification: "cultural"; "linguistic"; "religious"; "sentimental" (Siegman, 1962: 49). Additionally, more concrete Arab values are identified by Ayish (1998), which he divides into two components: secular and Islamic. The secular components are: dignity (*karama*); honor (*sharaf*); genealogy or lineage (*nasab*); paternalism (*abawiyya*); eloquence (*fasaha*). The Islamic components are: unity of God, man, and the universe (tawhid); belief (iman); community (umma); worship (ibadah); knowledge (ilm) (Ayish, 1998; 40). Finally, the above-mentioned Arab values are the central elements of the 'grid analysis code

book on Arab values' (*table 5.1*), found in chapter V, where the content is meticulously elaborated for the purpose of applying it as our theoretical model upon which the implementation of our content analysis is based.

Our next step is the interpretation of storytelling which will serve as a narrative basis for our content analysis. The reason why we have chosen storytelling is due to the important role it has played in generating expanded communicative European national boundary connections that have helped in the formation of the transnational European identity (Eder, 2009: 433-435; Mezek, n.d.:9). More specifically, our choice in analyzing (Arab) drama series, as part of our content analysis, is rationalized by the fact that drama series are amply based on storytelling since they recount stories that reflect societies where traditional and cultural values are most dominant in their narratives (Head, 1954: 176).

4.2.2 Why storytelling

In the construction of transnational Europe, there has been a certain causality that has revealed the existence of dominant interests and pursuits which have been able to overcome and/or complement the national European borders by making them unfold and be part of one transnational Europe (Curley, 2009: 654,665). This causality, which has facilitated the existence of the transnational European identity and which has interlinked common European pursuits, is recognized through the spreading of space communication networking where boundary connections have taken form by the intercommunication of national narratives. These narratives, which are the basic discourses that have stimulated the capacity of national European space networking interconnectedness, are considered as main elements of storytelling. Storytelling, therefore, is the communicative influence that has been able to embody communicative texts of European national identities, intermixed on European transnational communicative grounds, causing the existence of a perceived common European identity (Eder, 2009: 433-435; Mezek, n.d.:9). As indicated by Deirdre (2003) with regards to European national TV fiction (storytelling is, of course, a work of fiction): "…(T)here is a high tendency for broadcasters to broadcast national fiction. The recent Eurofiction report claims that national fiction gained ground in most of the major EU countries and developed in terms of forms of production, growth, in output and audiences (Deirdre, 2003: 43)."

Moreover, this established collective transnational European identity has been identified – through its communicative interconnectedness – as a 'diversity pot' (Eder, 2009: 433) where the transnational identification has been able to complement the national ones (Mezek, n.d.: 10). Therefore, national communication in Europe, through its communicative genres of storytelling, is perceived as the basis of an inter-linkage that has been able to achieve a common European identity (Eder, 2009: 438-442; Deirdre, 2003: 52) expressed as a model of "…accentuation of similarities among different European nations." (Mlicki and Ellemers, 1996: 100).

In the case of the Arab identity, storytelling will be analyzed in our study through a qualitative/quantitative content analysis, to examine whether a communicative linkage of narratives that contain common traditional and cultural values may be able to achieve a transnational Arab identity formation identified as a mixing pot (rather than a diversity pot of several cultures such as in Europe), where a fusion of Arab cultural/traditional integration may be perceived in terms of an imagined Arab belongingness.

4.2.3 Storytelling and drama series: conveying values through the narrative

"Once upon a time…," a sentence that rings in the ears of every eager listener around the world. An archetype that has long mesmerized many civilizations, and until this moment, most stories begin, or at least have the same sense as, "Once upon a time, in such and such a place, something happened (Yorke, 2014: 3)." But in truth, why does storytelling play such an imperative role in our lives. According to F. Saint René Taillandier (from the book of Marie -Louise Von Franz 1978), tales and stories are like dreams, they invite us to enter an adventure and find another dimension to our life, they even warn us that we may be at risk and might be devoured by the dragon of our unconsciousness (Von Franz, 1978: 23). Stories are told so that we may find traces of ourselves that link us to characters and heroes who give us answers to what we are in search of. That is the role of the protagonists who invite us to identify with them the experience of the story which we live through them, so: "when they're in jeopardy, [we]'re in jeopardy; when they're ecstatic, [we] are too (Yorke, 2014: 3)." In a narrative, the character appears as a complex formation that is both conscious from one part and unconscious from another, as he/she is issued from the imagination and fantasy of the writer. According to Freud, this fantasy that is engendered by the

writer in not inscribed in one character only but in all characters represented in his/her narrative (Sepulchre, 2011: 114,115). Freud's theory is specifically exemplified by Hergé, the creator of 'Tintin,' who recounts to Bernard Pivot – presenter of the program Apostrophe during an interview on 5 January, 1979 – that to him all characters in his comic strip book series, *Tintin,* are based on parts of his personality, for example, he tells Pivot that Tintin characterizes the part of him that likes being a hero as well as a reporter, that Capitan Haddock represents his moments of anger and that Dupont and Dupond, represent his times of folly (Hergé et les 50 ans de Tintin – Bernard Pivot "Apostrophe," Archive video INA 5 January 1979).

In our study, the pertinence in employing the concept of storytelling is to be able to understand drama series which are basic channels of storytelling that are composed of a narrative where various characters personify the major purpose of the story. But why must a character be present in a narrative and why is he/she given much credit? According to Sepulchre (2011), all theorists who analyze 'the character' feel the need to justify his/her presence and utility. As addressed by Pierre Glaudes and Yves Reuter in their answer to the question "why the character?" their response is that it is the character that permits the articulation of multiple dimensions found in a text, be it textual, cognitive, affective etc. (Sepulchre, 2011: 107). More accurately, the term 'character' is translated from the Greek word *ethos*, meaning: argument; ego; ethics; intentions; and manners (Fink, 2014: 44).

> *Character is the presentation of people by actors. It is "who the play is about." The characters inhabit the conflicts that drive the dramatic plot. Character is often analyzed in terms of protagonist (a.k.a., heroes good guys,...), antagonists (a.k.a., villains, bad guys,...), other principals who have major roles in the main plot ("A" story), supporting characters who have essential but lesser roles (a.k.a., those in "B" stories or subplots), and functionaries (e.g., mentors, foils, messengers, confidants, raisonneurs, sidekicks, others who serve a function to move the story forward). Character is crucial in holding viewer interest Our sympathies, or empathies, lie with the protagonist as he or she fight an antagonist (Fink, 2014: 44).*

Therefore, it is the character who holds the full dynamics of the text, be it a literary text or a drama series text. "The point of connection between ourselves and the text is, after all, primarily about people on the screen. We want to be like them, or we

desire them or are amused or frightened by them; It is frequently [the] character that dictates the drama… (Wickham, 2007: 91).” Consequently, the character can have great effect on our actions and perceptions especially when there is empathy formed towards this certain character. “If empathy is about entering the mind of a fictional character, then it helps if that mind contains feelings similar to our own. When we watch Sarah Lund rejecting her bosses, we think, ‘I wish I could do that”…There is something immensely attractive in living through a character who *does* obtain, revenge, who is proved to have value or… is finally proved right (Yorke, 2014: 6). Other than empathy there should be desire and motivation, a character must have a purpose that should be actively pursued or then the he/she would be simply dead and our quest for imitation would have no significance (Yorke, 2014:9). Nonetheless, a character must promote values that are similar to our own (as viewers) so that we may feel empathy towards him/her and be motivated and desirous of his/her achievements. Therefore, “Our favorite characters are the ones who, at some silent level, embody what we all want for ourselves: the good, the bad, the ugly too (Yorke, 2014: 6).” All depending on what we value most. For viewers to be attracted to a certain character, a hero for example, they must be able to identify with him/her, if not through empathy, they can identify with him/her through sympathy that is, if the hero has some sort of attraction and is able to hold the viewers’ interest. “The writer creates sympathy and empathy by unmasking ethos and pathos in the characters. **Ethos**, the word that Aristotle uses for “character” and the word from which “ethical” comes, refers to the moral standards of a character, and more broadly to his or her attitudes and habits (Fink, 2014: 60).” As for the word “**Pathos**, from which the word “pathetic” comes, refers to that quality in the protagonist that makes him or her worthy of the audience’s pity (Fink, 2014: 60).” However, for viewers to be able to recognize and absorb the personality and actions of their hero, and for them to feel either empathy or sympathy towards him/her so as to identify with his/her character there must be a table of reference that encompasses all basic human traits. These traits, which may be considered as universal themes of plot patterns, are represented in terms of the Seven Deadly Cardinal Sins versus the Seven Heavenly Cardinal Virtues (Fink, 2014: 76,77):

- Seven Deadly Sins: envy; gluttony; greed; lust; pride; sloth; wrath (Fink, 2014: 77).

- Seven Cardinal Virtues: faith, hope; love; courage; justice; prudence; temperance (Fink, 2014: 77).

Accordingly, the above typology of themes may serve as a basis for viewers to identify with the character(s)' representation of the dramatic themes which they find closer to their values. However, it is important to note that values among societies differ, as John Fiske says: "We are all different, and bring our own experiences and personalities to everything we see thus creating our own meanings (Wickham, 2007:59)." Also, it is important to note that our experiences and personalities that create our differences are mostly based on our inner chart of measurement that is constructed upon how we design and evaluate the measurement of our values.

After having briefly presented storytelling and the role of the character through the narrative, we now move to a further understanding of the link between storytelling and society, with a focus on drama series. First of all, drama series are considered as TV fiction since TV texts are divided into two sections: TV fact, such as talk shows, reality TV, news, etc. and TV fiction, such as, sitcoms, soap operas, drama series, single dramas etc. (Wickham, 2007: 87-163). Nonetheless, according to Wickham (2007), "The series is perhaps the most purely televisual of all the forms, and traditionally one of the most successful in television history (Wickham, 2007: 108)."

Moving to the analysis of values transmitted through drama series, Pierre Glaudes and Yves Reuter consider that it is through fiction that one may have a vision of the world which is gained through the function of the character who personifies the link between the narrative and the outer-world (Sepulchre, 2011:111). They believe that, throughout the narrative, the character becomes "…invested in a system of representation of individuals' values found in a society (Sepulchre, 2011: 111)." Moreover, Glaudes and Yves Reuter indicate that the task of analyzing values found in a text is quite complicated since ideologies are all scattered in texts and can hardly be specified in terms of their location, so there must be a certain methodology that should structure the work. Consequently, they created a temporary pattern built upon a grid of analysis which encompasses four criteria listed as such: clarity of the narrative; conformity with the doxa; the presence of a unifying thesis; the facility of expression (Sepulchre, 2011: 111).

In order to grasp Pierre Glaudes's and Yves Reuter's pattern more distinctly, a value analysis framework (as seen in *table 4.1* here below) is constructed where the four criteria are used as a basic model for the apprehension of value extraction from within a narrative. Accordingly, relevant information is taken from two articles – Al-Ghazzi's article (2013) titled: *Nation as neighbourhood: how Bab al-Hara dramatized Syrian identity*; and Chamieh's article (2016) titled: *Arab Drama Series Content Analysis from a Transnational Arab Identity Perspective* – that have explored the same narrative (*Bab El Hara* a popular Syrian drama series that counts eight seasons until now) which has been carefully dissected and partitioned in parallel to the four criteria, each exemplifying the criteria that is relevant to the proposed utility as shown in the value analysis framework (*table 4.1*) here below.

Table 4.1 Value analysis framework.

Pierre Glaudes's and Yves Reuter's four criteria for value analysis	**Al-Ghazzi's (2013) article**	**Chamieh's (2016) article**
Clarity of the narrative: We can speak of the clarity of the narrative when the actions are organized and hierarchal. When characters are clearly distinguished, hierarchized and opposed. When the reader has no difficulty in following the story. Patterns of values can, therefore, be deciphered depending on the characters, their numbers, the clarity of their objectives, their hierarchy, their distinction with regards to their qualification, and their distribution in opposing camps (Sepulchre, 2011: 112).	"The script is full of popular idioms, exhortations, and situations that underscore traditional gender roles, in which male characters react with nobleness and chivalry, while women are portrayed as submissive and confined to the household. The suspense and entertainment relies on evil characters who instigate conflicts with the male-male conflicts depicted as dagger fights, and the female-female conflicts as bickering struggles (Al-Ghazzi, 2013: 587)." "Another historical fallacy in *Bab al-Hara* is the character of the *'Aqid*, which means the leader of the hara. *'Aqid* represents the bravest, wisest, and most masculine man in the *hara* (Al-Ghazzi, 2013: 594)." "Television dramas of this kind celebrate the relation between the individual and the nation by presenting patriotic characters as heroes, while shunning characters who exhibit lowly acts of treason (Al-Ghazzi, 2013: 599)."	"**Men/women/children relation through paternalism.** …Paternalism is an important value in Bab El Hara…as it defines the construction of the Arab society as represented in the Hara where husbands, fathers, and brothers rule and where wives, daughters and sisters succumb. Women are also given the role of paternalism and control on their daughters, daughters in law and sons (Chamieh, 2016: 31)." "**Honor.** …the value honor plays an enormous role at all levels and in all circumstances. It is what defines the men of the Hara and how women can preserve their honor... A man's honor in Arab society is everything, it is defined by his position, his bravery, his importance within society (Chamieh, 2016: 32)." "**Lineage.** …In Bab El Hara…the value appears, at a macro level, in terms of interrelatedness and

Pierre Glaudes's and Yves Reuter's four criteria for value analysis	Al-Ghazzi's (2013) article	Chamieh's (2016) article
		solidarity among the inhabitants of the Hara: "I and my brothers against my cousins; I and my cousins against the stranger... (Ayish, 1998: 36)," but also at a micro level in terms close blood relations as the Arab proverb says: "blood is thicker than water (Ayish, 1998: 36) (Chamieh, 2016: 32)." "**Sympathy.** …In Bab El Hara…, the value exemplifies inherent Arab considerations that are performed in terms interrelationships among family members, friendships, and in gender support (women sympathize with each other since they). It characterizes the expression of true Arab compassion in terms of revealing in-depth personalization of Arab temperament (Chamieh, 2016: 32)." "**Dignity.** This value is…depicted in the series of Bab El Hara…, where it is represented more by women who tend to react emotionally to prove their value and self-esteem among each other and in reaction to male

Pierre Glaudes's and Yves Reuter's four criteria for value analysis	**Al-Ghazzi's (2013) article**	**Chamieh's (2016) article**
		authority that has full power to subdue them. The value in this series is well articulated as it defines the way in which Arab women think and how they act accordingly (Chamieh, 2016: 33)." "**Individualism.** …In Bab El Hara, the value is rarely present since the narrative is mainly built on the essence of Arab collectivism. However, the discourse and character which portrays individualism is given a sense of negativity which gives rise to the problematic of the narrative that is counter-fought by the discourse of major protagonists in the series (who indicate opposition to individualism) who act in defense to its detrimental and destructive influence on Arab existentialism (Chamieh, 2016: 33)."
Conformity with the doxa: Is the amount of discourse that fits within the ideological background of a certain society. This causes the facilitation of	"Set in the early 20th century, when Syria was under the French mandate, the series has created a wave of commercial nostalgia with people imitating the speech styles, costumes, and body language of characters in	"**Traditions.** In Bab El Hara… traditions are well integrated in the is series as they take form in everything we see or hear: the clothes, the houses, the streets, the mosque, the Qur'anic verses, the stories, the way women call their

Pierre Glaudes's and Yves Reuter's four criteria for value analysis	**Al-Ghazzi's (2013) article**	**Chamieh's (2016) article**
reading due to the amount of recognition with the text, such as common places, common clichés and stereotypes. Therefore, the more the texts, the situations and the characters are built in conformity with the opinions and beliefs of the society, the more the reading would be facilitated (Sepulchre, 2011: 112).	*Bab al-Hara* (Al-Ghazzi, 2013: 587)." "Taking *Bab al-Hara* as a case study, this article explores the popularity and the development of the Damascene milieu genre over the past two decades, and analysis it as an example of how popular culture contributes to the imagination of national identities (Al-Ghazzi, 2013: 587)." "In Syria, I argue, the popularity of series such as *Bab al-Hara* is based on their powerful construction of an essential national identity based on nostalgic imagination of the past at the local level, which is the *hara* or the neighborhood (Al-Ghazzi, 2013: 591)." "The most consistent and basic unit of the dramatization of the past in this genre is the series' setting, which is the idea of the *hara*. The *hara* is depicted as the realm that defines the identity of the inhabitants. It is this rooted sense of identity – enacted in the series – that is a central	husbands and the way sons and daughters call their parents, etc. As a whole this series is a piece of ancient Arab traditions (Chamieh, 2016: 32)." "**Ibadah:** in Bab El Hara the value is represented at an overall level by all the inhabitants of the Hara who abide in their moment by moment behavior to the rules of Islam (i.e. the way they eat, the way they fast, the way they talk, the way they pray, the way they wear their clothes, the way men treat their wives and the way wives treat their husbands, etc.). Although the value, ibadah, is present methodically at small dozes in all the actions of the series (Chamieh, 2016: 33)[.]"

Pierre Glaudes's and Yves Reuter's four criteria for value analysis	**Al-Ghazzi's (2013) article**	**Chamieh's (2016) article**
	object of nostalgia in Syria (Al-Ghazzi, 2013: 591)." "In *Bab al-Hara*, the portrayal of sovereignty was achieved by introducing the concept of the *bab* or gate of the *hara* (Al-Ghazzi, 2013:593)." "They celebrate community and local traditions from costumes to songs to foods in the way they portray the daily lives of people at the time (Al-Ghazzi, 2013: 599)."	
The presence of a unifying thesis: Readability is even more favorable if a unifying thesis proposes or even imposes a dominant interpretation in the sense of a narrated story. In certain genres like fables, such thesis is explicitly present (Sepulchre, 2011: 112).	"In this way, the ruling structure of the *hara* is presented as a vibrant public sphere that is compatible with authoritarian rule. In other words, the imagination of a deliberative public sphere in the context of a Syrian *hara* incorporates Habermasian notions of the public sphere as a realm of social life in which "critical public discussion of matters of general interest" takes place (Al-Ghazzi, 2013: 594)." "The genre of the Damascene milieu (Arabic: *Al-Bi'a al-Shamiyah*) refers to television series set in an	"**Colonialism.** [anti-colonialism]: In Bab El Hara, it is found in one essential action where it is considered as a main value representing bravery that is shown among the inhabitants of the Hara who act against French colonialism and western supremacy, thus, strengthening the representation of Arabism (Chamieh, 2016: 31).". "**Western political and cultural supremacy.** [anti-western political and cultural supremacy]: In Bab El Hara…, it

Pierre Glaudes's and Yves Reuter's four criteria for value analysis	**Al-Ghazzi's (2013) article**	**Chamieh's (2016) article**
	imaginary or an existing neighborhood (Arabic: *hara*) in the old city of Damascus, typically at an unidentified point during the late 19th or early 20th centuries when Syria was either ruled by the Ottoman Empire or the French mandate authority; and, in fact, a constant feature of the genre is the struggle against foreign occupation (Al-Ghazzi, 2013: 587)."	conveys the role of anti-colonialism and the resentment of the west that was represented as an instigator to corruption during the period of colonialism (Chamieh, 2016: 31).".
The facility of expression: Finally, the above mentioned terms and conditions can only functional if the text is taken seriously. This concerns the facility of expression. Certain procedures, such as irony or detachment, which may prevent identification can endanger the confidence in the literature. The tonality of the script is, therefore, essential in its capability of	"The *Bab al-Hara* television series, as the most popular of the Damascene milieu genre, has dramatized national identity through its portrayal of an amalgam of symbols of the past and present (Al-Ghazzi, 2013: 598)." "Within this framework, series such as *Bab al-Hara* have contributed to the construction of a national identity that promotes the unity of the different communities within the current form of the Syrian nation-state (Al-Ghazzi, 2013: 596)."	"**Emotional sentimental feelings**: In Bab El Hara…, the value is well accentuated as it appears in all the actions of the series and is performed at a deep level by displaying, naturally, how the narrative is operating through the instigation of strong emotions. Moreover, all the characters in the narrative act in terms of their emotiveness, be it for cause of honor, dignity, traditions, colonialism, paternalism, etc. Arabs are usually driven by their emotions and this value is characterized as the main value for the comportment of the personalities in the series (Chamieh, 2016: 32)."

Pierre Glaudes's and Yves Reuter's four criteria for value analysis	Al-Ghazzi's (2013) article	Chamieh's (2016) article
transmitting ideas (Sepulchre, 2011: 112).		

As seen in the above framework, both articles which have analyzed the drama series *Bab El Hara,* have served as a tangible description of what is proposed by Pierre Glaudes and Yves Reuter as material for their value analysis pattern. Moreover, it is important to mention that these two articles convey similar values found in the series as they both appear to be in conformity in terms of value extraction, where Al-Ghazzi's (2013) article interprets the values in a general manner at a macro level, whilst Chamieh's (2016) article goes more in-depth in depicting, more tangibly, the values transmitted by the series.

Consequently, what the analysts discover, while deciphering a text, cannot have any meaning without it being linked with the values present in a society. To have it as such, the values must correspond to the social group to which the writer belongs, in addition to having the ideologies transmitted by the group to which the reader belongs so as to give significance to the text. Accordingly, textual analysts seem interested in both moments of construction that are invested in both the author and the reader of the text (Sepulchre, 2011: 112). So, when analyzing a text, it is imperative to establish certain links while exploring the types of characters, comparing narrative structures to those found in a society, and relating fiction with social discourse that binds the characters of the narrative with the society through the discourse. One must also take into consideration the role of the reader in terms of how he/she apprehends the role of the character. Another important point is that the writer must classify the heroes of his/her text in accordance with values relevant to the society (Sepulchre, 2011: 113-114).

While taking into consideration the effect of texts on readers, Sigmund Freud analyses the situation in terms of a psychological effect. So, according to Freud, reading a text

places the reader in a narcissistic position where all depends on his/her interest and enjoyment of the text. At that moment, the characters and the fictive situations enter in correspondence with the sensibility of the reader. Reading, therefore, incites effects of identification, idealization and projection (Sepulchre, 2011:115). Consequently, all three characteristics (identification, idealization and projection) that may be obtained by readers of texts can help in proving, somehow, that TV texts such as drama series can have an effect on their readers in terms of the assimilation of transmitted values.

In this section of our study, we were able to shed light on the power and efficiency of storytelling in drama series through their transmittance of social values by inferring the game of empathy and sympathy via the characters (Yorke, 2014: 6)– who personify the link between the narrative and the outer-world through the values they convey, which are personal values found in a society (Sepulchre, 2011:111). Through the value analysis framework built upon Pierre Glaudes's and Yves Reuter's theoretical pattern, we were able to decipher the embedded social values of the famous Syrian drama series *Bab El Hara* by cross-referencing this framework with the analysis performed by Al-Ghazzi (2013) and Chamieh (2016) in their articles. The result of this operation proved to be fructuous, as the analysis, in both articles, presented a similar set of conveyed values through *Bab El Hara*, allowing us to have a good level of confidence in the depicted values which are based on the theoretical 'grid analysis code book on Arab values' (*table5.1*), found in chapter V, which will be used as a foundation for the deciphering of Arab drama series in our content analysis research.

5 RESEARCH METHODOLOGY DESIGN: MODELLED UPON THE CULTIVATION THEORY

This chapter represents the methodology of our study. It is based on the cultivation theory which underpins the design of our overall research structure. At first, we will briefly define the cultivation theory in order to show the importance of its adaptation to our study. The cultivation theory is based on testing the effect of media through recurrent TV viewing. Accordingly, in our study, we will measure the effect of recurrent TV viewing – through Arab local/ satellite channels, since TV has shown to be (see chapter III *figures 3.1,3.2,3.3,3.4 and 3.5*) the most utilized medium in the Arab world (especially satellite TV) – of Arab drama series on Arab audiences. Of course, what is important in the cultivation theory research design is that it interprets the effect of media through heavy/light TV viewing, where TV narrative may be perceived as being real. Our choice in analyzing Arab drama series is based on the concept which indicates the significance of the task of drama in providing a fertile base for heavy viewing, especially in the Arab world, where, as has been indicated in chapter III (*figures 3.6 and 3.7*), the production of Arab drama series has increased 100% from the year 2010 till 2012, and the most preferred genres to the Arab people seemed to be Arab drama series (together with movies and soap operas) with 90% viewership. In the research design structure of our study, we intend to use the methodology provided by the cultivation theory, which is based on two research methods, TV content analysis (of Arab drama series) and survey. More specifically, a thorough design analysis for both research methods (content analysis and survey) will be presented in this chapter.

5.1 The cultivation theory

Developed by Gerbner in the 1970's (Baran and Davis, 2012: 401), the cultivation theory "…addresses macro-level questions about the media's role in society… (Baran and Davis, 2012: 401)" and relates media to culture where it cultivates attitudes and values (Watson and Hill, 2010: 67). It is based on the assumption that television is a "message system" (Baran and Davis, 2012: 402) which develops and cultivates views that, although inaccurate, are considered by people as real happenings in their everyday lives (Baran and Davis, 2012: 402). This complies mostly with heavy viewers who perceive their world through their mirroring of television reality (Nabi and Riddle, 2008: 328).

Consequently, cultivation theory deals mostly with the effect of television that is "…believed to be a homogenizing agent in culture (,) (Littlejohn, 1989: 270)" as it provides shared ways in viewing the world through its means of being "…a centralized system of storytelling (Littlejohn, 1989: 270)." As indicated by Gripsrud (2007), television is an essential media tool that has played a significant role in structuring European national identities (since the 1950's) and can also be regarded as highly competent in formulating a transnational European identity (Gripsrud, 2007: 480, 483, 485). Furthermore, the success of transnational European TV coverage is achieved through the incorporation of the "local feel" (Deidre, 2003: 41), that is the national essence, in addition to trans-European material (Deidre, 2003, 41-42; Gripsurd, 2007: 483).

In our study, which deals with Arab identity, we intent to address the question of the role of media (TV viewing) on Arab society and more specifically, the role of Arab drama series on a possible transnational Arab identity. What we would like to perceive, however, is whether heavy viewing of transnational Arab TV drama may cause a homogenizing cultural/traditional value effect that may lead to a transnational Arab identity. Accordingly, the cultivation theory, through its validation of recurrent TV viewing effect on audiences, does present, to our research model, a full technique and a vital rationale (through content analysis and survey) for the analysis of recurrent Arab TV drama series' effect on Arab audiences (which is a macro level question that addresses the role of media on Arab society).

However, the classical cultivation theory model presents certain gaps (Lee and Niedereppe, 2010: 3) that fail to completely measure the effect of TV viewing on society.

In consequence, cultivation theory analysis has been subject to several criticisms that can be categorized as follows (Lee and Niedereppe, 2010: 3-5):

- Failure to take into consideration the effects of media channels and genres.
- Failure to take into consideration the effects of control variables.

5.1.1 Failure to take into consideration the effects of media channels and genres

As the theory has been developed during the 1970's, at a time when there was not much variation of TV channels as there are today, it has neglected the approach of genre and channel effects and concentrated mainly on TV viewing as a whole. However, today, this assumption is questionable due to the proliferation of TV channels and genres that offer a wide choice of content to viewers. This has led many cultivation researchers to integrate the genre specific variables (i.e. comedies, news, drama series…), thus, providing us with an extended version to the classical cultivation theory that could help us understand better the effects of media on audiences (Lee and Niedereppe, 2010: 3; Woo and Dominick, 2001: 603). The effects of genres and channels have been recognized on transnational European TV culture (Deirdre, 2003: 41-43), where genre preferences within the European countries appear as follows: "British viewers prefer soaps and dramas, Germans like crime series and TV movies, French viewers are fond of TV movies and mini-series. The Spanish prefer to watch comedy series. The Swedes appreciate lifestyle magazines (Deirdre, 2003: 43)."

The identified "genre-specific extensions" (Lee and Niedreppe, 2010:4) do not invalidate Gerbner's classical cultivation theory. Many scholars argue that even if the proliferation of TV channels and genres has led to diversified images and messages, this does not mean that television does not present a uniform social reality that may remain consistent over time (Baran and Davis, 2012: 409; Lee and Niedereppe, 2010: 4; Potter and Chang, 1990: 314; Woo and Dominick, 2001: 602-603).

Maintaining the classical cultivation theory analysis – in terms of heavy and light viewing – provides us with the advantage of building a baseline of overall TV consumption against which the effect of the extension of our identified genre-specific programs can be assessed – also in terms of light and heavy viewing (a measurement suggested by Potter and Chang, 1990). Accordingly, as perceived in our literature review (in part one, chapter IV), media genres (lowbrow, highbrow) and media channels (national/local and transnational) have been identified to have a significant effect on identity formations (Smith and Philips, 2006; Nisbet and Myers, 2010; Strelitz, 2002).

5.1.2 Failure to take into consideration the effects of control variables

Most of the studies that have assessed the cultivation effect have relied on simple correlation measurement of dependent and independent variables. This simplification in measurement has not taken into consideration the profound causality of the relation between television viewing and social reality. Consequently, by omitting the control variables that include gender, age, social classes, educational levels, etc. the cultivation effect of selective exposure of TV genres and channels remains imprecise due to the lack of accuracy in the demonstration of relevant social categories (Lee and Niedereppe, 2010: 4). Moreover, the importance of control variables has been identified in our literature review (part one, chapter IV) where social classes and educational levels, have had great impact on identity formation through media effect (Mihelj et al., 2008; Nisbet and Myers, 2008; Strelitz 2002).

5.2 The cultivation theory: interpreting our research methodology

As previously indicated, the cultivation theory is an appropriate theoretical model which fully designs our research methodology. First, the cultivation theory deals with the effect of television viewing. In our research, we intent to measure the effect of Arab TV drama on Arab audiences. Accordingly, the cultivation theory covers the effect of heavy/light viewing on audience perception, where heavy viewers would perceive their world through their mirroring of television reality (Nabi and Riddle, 2008: 328). In our study, we intend to analyze the effect of heavy viewing of Arab TV drama series on Arab audience's perception, that is, we intend to see if common Arab values, transmitted through Arab TV drama series, may be perceived as part of a common Arab reality indicating the potential existence of a transnational Arab

identity. Additionally, we intend to measure the effect of media genres (lowbrow media genres) and media channels (Arab local TV vs. Arab transnational TV), as well as the impact of control variables (social classes, educational levels, age, gender, and religion), as indicated in the extended version of the cultivation theory.

In the intention of modelling our research methodology we propose to acquire the four phases, listed here below, which are an adaptation to the cultivation theory research methodology and are initiated by cultivation theory researchers (Baran and Davis, 2012: 405-406):

- Message analysis: In this phase, we intend to analyze the content of four Arab drama series for the depiction of common and distinct Arab social/cultural values. The content will be analyzed both qualitatively (by implementing the Actantial Model developed by Greimas 1986) and quantitatively (by implementing, as an overall method, the 6 stages of the 'scientific method' identified by Neuendorf 2002, and by taking into consideration the four content dimensions identified by Head 1954). The theoretical model upon which the content analysis will be based is the 'grid analysis code book on Arab values' (chapter V, *table 5.1*) that is constructed specifically for the identification of common and distinct Arab values deciphered from Arab drama series.

- Survey Questions: The questions for the survey will be built on depicted common/distinct Arab values identified through the content analysis (qualitative/quantitative) on Arab drama series. For better accuracy in constructing the survey questions, an indicative focus group session will be performed. The questionnaire for the focus group will be based on Arab values taken from the content analysis (qualitative/quantitative) on Arab drama series (it is important to mention that the focus group session is not part of the cultivation theory research methodology. We are only applying it as an indicator to the survey questions).

- Survey: The survey will be conducted in Greater Beirut in Lebanon through CATI (computer assisted telephone interviewing).

- Result analysis: The results of the survey will be analyzed in the intention of examining whether common Arab values, transmitted through Arab drama series

(on local/transnational Arab TV coverage) have an effect in initiating a potential common transnational Arab identity (identified as an imagined Arab community). Accordingly, this potential transnational Arab identity will be identified as boundary expansion (extending from Arab local to transnational) and the design of its framework (that is built upon the variables perceived within the literature review studies) will be modeled upon Bar-Tal's (1997) "Model of Stereotypic Contents' Formation and Change (Bar-Tal, 1997:495)" (*figure 5.8*).

5.3 Content analysis research methodology

In this section, we intend to present a full interpretation on the content analysis design. At first, a clear interpretation is presented on the validation of content analysis in being an efficient design for deciphering drama series (as identified by Gerbner 1958 and Head 1954). Then a 'grid analysis code book on Arab values' (*table 5.1*) is introduced, as it will be used as the theoretical model for deciphering Arab drama series. The 'grid analysis code book on Arab values' has been constructed intentionally as a basis for the content analysis and its elements (divisive and non-divisive values) will be justified through a thorough definition of each value. Accordingly, in the beginning of the Arab value definition section, a brief historical background on the history of Islam is introduced (so that the Arab values, which are based on Arab culture and traditions, will be more clarified). Then, after having described Arab values exhaustively, a section on the chosen Arab drama series is introduced to enlighten us of their themes and the reason of their choice. Arab drama series will be, therefore, deciphered in terms of the 'grid code book analysis on Arab values' where values are designed in terms of divisive (distinct local Arab values) and non-divisive (common Arab values). The interpretation of both forms of divisive/non-divisive values is explicitly explained in this section of the chapter.

5.3.1 The efficiency of content analysis in deciphering drama series

By intending to integrate the content analysis design within the research model of our methodology, we propose to work in compliance with the cultivation theory research model (which encompasses both research models, content analysis and survey). Our intention is to extract common Arab values transmitted through Arab drama series (if there are any, of course) to test whether their influence may be perceived in terms of a wide Arab in-group assimilation acknowledged in terms of a common potential

transnational Arab identity based on Anderson's (2006) rationale of an imagined Arab community. The significance of content analysis, however, lies within the classification of communication as it is interpreted through an exchange in the formalities of coding and decoding where meanings are revealed, whether directly or indirectly, through the abstraction of multi-layered implications that may be validated through scientific measurement (Gerbner, 1958: 85-86). It would be pertinent to mention, also, the indispensable interpretations conveyed through content analysis within the function of communication itself that is based on Laswell's model of communication (who says what, to whom, in which channel, with what effect). However, Gerbner (1958) considers that Laswell's theory is too limited for such a deep communicative research model, such as the content analysis, which surpasses more than just a linear communicative form. He considers that Laswell's communication process is stagnated by the "what" as an effect, whilst the content analysis encompasses different intentions of communication forms that might be inscribed through awareness/non-awareness, intentional/non-intentional, direct/indirect giving the message more than just explicit objectiveness per se (Gerbner, 1958:92). Accordingly, Head (1954) proposes four content dimensions that may be taken into consideration in the content analysis implementation, as they analyse the content of the message more implicitly by taking into consideration the in-depth meanings of the overall message (rather than just explicitly as in Laswell's model): "(1)Interaction dimension, which encompasses the dynamics of the play as a whole unit; (2) temporal-physical dimensions, which have to do with locale and period; (3) character dimensions, which have to do with character traits; and (4) behavioural dimensions, which have to do with specific actions of the characters (Head, 1954: 179)." These four dimensions will be part of our quantitative content analysis implementation as they would permit us to explain "… with some exactness how literally the dramas reflect the facts and values of actual society, as well as to establish norms for the fictional society (the common Arab society in our context) that is collectively depicted by the plays (Head, 1954: 179)(,)" which, in our case, is meant as depicting collective and common Arab values in transnational Arab drama series for the whole Arab society to assimilate with.

Consequently, inter-textual analysis is based on the description of actions of "…the interrelationship of characters, to emphasize certain values… (Gerbner, 1958; 88)." In our research, we intend to analyse the whole actions of the four-chosen series

through the qualitative content analysis (by applying the Actantial Model initiated by Greimas 1986), which will help in the portrayal of the Arab society at a level of "social equation" (transformed from "private equation of themes") (Gerbner, 1958:88). It would also be imperative to mention that content analysis digs into the form and context of the analysed material (Gerbner, 1958: 92-95) for cause of excavating a certain "…event socially determined through a long chain of association in certain cultural context… (Gerbner, 1958: 95)" where the analyst, who is dealing with the subject, must be able to acquaint his personal position in terms of space, time and culture while relating to his content of analysis (Gerbner, 1958: 98).

Further on, our choice of analyzing Arab TV drama series, which are regarded as popular culture (lowbrow media genres), could be rationalized in terms of attaining mass audiences since they are products of mass production. Popular culture, therefore, is "Unlike any other type of culture… [as it is] a full-fledged style of living with a distinct pattern of feeling, thinking, believing and acting… (Gerbner, 1958:90)." Accordingly, drama series display a major aspect of popularity; they deal with attitudes and most importantly with social values that reflect facts of actual societies even on an unconscious level (Head, 1954: 176, 179). Drama series also provide a good basis for scientific experimentation since they establish a vital foundation for comparison (Head, 1954: 176).

5.3.2 The overall construction of our content analysis research design

In this section, a succinct and concrete content analysis design, which encompasses both methods the qualitative and quantitative, is represented.

5.3.2.1 The qualitative content analysis research design

The depicted messages, in the qualitative content analysis method, are deciphered through the Actantial Model introduced by Greimas (1986). The purpose in applying this model is to be able to identify major actions embedded within the Arab drama series and by consequence to have an overall understanding of the potential Arab values they deliver (the perceived values are acquired from the 'grid analysis code book on Arab values'). The qualitative content analysis, therefore, covers the totality of the episodes of the four-selected series (except for *Bab El Hara* where only the episodes of season two are analysed, given that the series counts eight seasons until now). In each series, of the four series, the overall action model (which encompasses

all actions throughout the whole episodes of the series – around 30 episodes in each series, except for *Rubi* that counts 95 episodes) is identified and analyzed through the six facets (actants) depicted in every action – where every actant is identified through his/her position in the action (Greimas, 1986):

a. The subject: the relationship of the subject towards the object (junction) where the subject is either willing (conjunction) or unwilling (disjunction) to get in connection with the object.

b. The object: is the object of the action (or the purpose).

c. The sender: which requests the establishment of the junction between the subject and object of the action.

d. The receiver: (which benefits) is the element for which the quest is being undertaken.

e. The helper: that assists in the achievement of the desired junction between the subject and the object.

f. The opponent: that hinders the achievement of the desired junction between the subject and the object.

Consequently, the execution of the overall action model, in each series, is applied step by step through every action. Here below, is an example of the worksheet used to inscribe the action model of every deciphered series. Nonetheless, every worksheet includes four *figures* (5*.1,5.2,5.3* and *5.4*) which are built, specifically, for our qualitative content analysis and rationalized in accordance to Greimas's Actantial model (1986) – *figure 5.4* is based on Greimas's table format, although adapted to the context of our study – as shown and explained here below:

*(it is important to mention that the worksheets of all four-deciphered series are found in the appendix and their results are found in chapter VI)

Figure 5.1: Character overview

Character	Summary	Conveyed values
Name of the character and his role/ job description	The role and personality of the character in the series	The values the character conveys (in terms of cultural/traditional Arab values)

In *figure 5.1*, the name of the character is inserted in box one in addition to his/her role and job description. In box two is the summary of the character's role in the narrative and in box three are the values he/she conveys (which are in accordance with Arab values that are listed in the 'grid analysis code book on Arab values').

Figure 5.2: Series outline

#	Summary	Number of episodes

In *figure 5.2,* the number of the season is inserted in the first box (this is specified mostly to the series which are part of several seasons such as *Bab El Hara* that counts eight seasons). In the second box, there is the summary of the whole series and in the third box, are the numbers of episodes of the series.

Figure 5.3: Description of the action and the six actants

#Id	Action description	Subject	Object	Sender	Receiver	Helper	Opponent
Action number	Description of the action	Identifying the subject	Identifying the object	Identifying the sender(s)	Identifying the receiver(s)	Identifying the helper(s)	Identifying the opponent(s)
Values		Values which the subject transmits in this action	Values which the object transmits in this action	Values which the sender(s) transmit in this action	Values which the receiver(s) transmits in this action	Values which the helper(s) transmit in this action	Values which the opponent(s) transmit in this action

In *figure 5.3,* the number of the chronological order of the action (as represented in the narrative) that has taken place is inserted in box one (i.e. first action; second action etc.), in the second box there is the description of the action (i.e. briefly explaining what the action is), in box three, four, five six, seven and eight are the six actants (subject, object, sender, receiver, helper, opponent) that are identified, in addition to the values (taken from the 'grid analysis code book on Arab values') they represent, which are added in each value box underneath the box of the actants' identification.

Figure 5.4: Description of the action with its time observation

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/comment
Action number						

In *figure 5.4*, the number of the chronological order of the action (as represented in the narrative) that has taken place is inserted in box one (i.e. first action; second action, etc.), in box two there is the time observation of the action as part of the

narrative. The timing is listed in terms of the orders of events within the action itself (i.e. time 1, time 2, time 3, etc.). In box three there is the actant class identification (in being either the subject, object, sender, receiver, helper, opponent). In box four there is the identification of the actant while performing either through the 'factual' in the action at that specific timing (i.e. where the character does perform actively the action role in this specific timing of the action) or in being identified as performing through the 'possible' in the action at that specific timing (i.e. a helper which is supposed to help but does not help at that particular timing of the action). In box six there are the active/passive roles of the actant(s). The active role is when the actant does perform the action at this particular time of the action (i.e. the policeman captures the thief), whereas the passive role is when the actant, through a passive non-action, does affect the performance of the action (i.e. by acting passively and not informing the police about a theft the actant is helping the thief whether intentionally or unintentionally). In box seven there is the justification and/or comment of the action.

The worksheets, listed above, are specifically designed to help us decipher Arab values through the adaptation of the 'grid analysis code book on Arab values' so that we may have a complete understanding of the values embedded within the content of the overall qualitative analysis of the series.

5.3.2.2 The quantitative content analysis research design

The quantitative content analysis is conducted in accordance with the principles of the four content dimensions identified by Head (1954) – Interaction dimension; temporal-physical dimensions; character dimensions; behavioral dimensions (Head, 1954: 179) – in addition to applying, as an overall method, the 6 stages of the 'scientific method' introduced by Neuendorf (2012) listed here below (Macnamara, 2005: 8-14):

- Objectivity/intersubjectivity: "Objectivity, or intersubjectivity, is maximised by several techniques, most notably the selection of a representative sample (Macnamara, 2005: 8)." Our selection of a representative sample of Arab drama series is applied through the usage of a purposive method, where the choice of the series is dependent on their categorization in terms of non-divisive/divisive and transnational/local in order to ensure the widest coverage possible (the choice of

the below listed series is justified in this chapter in the section on Arab drama series):

  - *Bab El Hara* (non-divisive, transnational)
  - *Bad Idriss* (non-divisive, local)
  - *Rubi* (divisive, transnational)
  - *Mourahikoun* (divisive, local)

- A priori design: "A deductive scientific approach to a research design requires that "all decisions on variables, their measurement, and coding rules must be made before the observation begins" (Neuendorf, 2002, p. 11). An inductive approach which measures variables after they have been observed leads to major biases and invalidity in a study (Macanmara, 2005: 9)." Accordingly, the construction the 'code book grid on Arab values', is designed in our study prior to the analysis, and is implemented in the QDA Miner Code Book for content analysis. This grid analysis code book ensures a multivariate analysis containing a categorization of the relevant messages/values (both positive/non-divisive and negative/divisive) in relation with a potential transnational common Arab identity.

- An intercoder reliability measurement: "There is growing acknowledgement in the research literature that the establishment of intercoder reliability is essential, a necessary criterion for valid and useful research when human coding is employed (Macnamara, 2005: 10)." In our research, an intercoder reliability measurement is performed by two coders (the main coder and an additinoal coder) on a reliability sub-sample through the estimation of Cohen's kappa (k). The approach that has been implemented is as such:

  - Selection of the coder: We selected a coder (Kamal Darouni) who is an assistant professor at Notre Dame University (NDU) who teaches advertising and marketing.

  - Review of 'grid analysis code book on Arab values': We reviewed with the second coder all values found in the 'grid analysis code book on Arab values' which have been implemented in the QDA Miner code book.

- Second coding: The second coder performed (seperately) the coding of an episode (already coded by the main coder) of *Bab El Hara.*

- Estimation of the Cohen's kappa (k): The Cohen's kappa (k) has been calculated on the commonly coded episode of the first and second coder.

- Validity: "Validity of content is achieved through thoroughly understanding the research objectives, preliminary reading of a sub-set (what Neuendorf calls 'immersion in the message pool'), and careful selection of the sample of media content to be analyzed (Macnamara, 2005: 12,13) Validity of the content analysis has been maximized by a thorough understanding of our research objectives as identified earlier in this study and through the careful selection of our sample media content of Arab drama series (divisive/local; non-divisive/transnational; divisive/transnational; non-divisive/local).

- Generalizability: "Generalizability refers to the extent to which research findings can be applied to and taken as a measure of the target population generally (in the case of content analysis, the target population is the total mass media message pool) (Macnamara, 2005: 13)." Generalizability is maximized, in our research, through the selection of the sufficiently large media sample.

- Replicability: "Replicability is determined by full disclosure of information on methodology and procedures (Macnamara, 2005: 13)." In our study, Replicability is insured through a thorough documentation of the 'grid analysis code book on Arab values' and its guidelines and through the usage of QDA Miner, enabling the systematic approach for the coding of the content.

Accordingly, here below are the figures (5.5, 5.6 and 5.7) that are integrated in the quantitative content analysis design (the results of the analysis are found in chapter VI):

Figure 5.5: Character overview

Character	Summary
Name of the character and his role/ job description	The role and personality of the character in the episode

In *figure 5.5* the name of the character is inserted in box one in addition to his/her role and job description. In box two is the summary of the role of the character in the narrative.

*It is important to note that we are replicating this figure in the quantitative content analysis as we are deciphering six episodes from *Bab El Hara* chosen from three seasons, so there might be more characters than in the qualitative analysis were we only chose to decipher one season (season 2). We did not add a third box on the values conveyed by the character (as in the qualitative analysis worksheet) because the coding is done (on the discourses and actions of the characters decoded at a micro level) quantitatively through QDA Miner.

Figure 5.6: Episode outline

#	Summary	Duration

In *figure 5.6,* the episode number is inserted in the first box, in the second box there is the summary of the episode and in the third box is the duration.

Figure 5.7: Working grid

Character	What he/she is	What he/she says	What he/she does

In *figure 5.7*, the name of the character is inserted in the first box. In the second box, there is a brief interpretation of what he/she is (i.e. a housewife, a pharmacist, etc.). In the third and fourth box are the discussions and actions (which are decoded at a micro level) of the character which are deciphered through QDA Miner.

The worksheets, listed above, are designed to help us decipher Arab values through the adaptation of the 'grid analysis code book on Arab values', so that we may have a complete understanding of the values embedded within the content of the series which is analysed through dialogue and action (at a micro level).

5.3.3 Grid analysis code book on Arab values

The 'grid analysis code book on Arab values' is the most essential part of our research study. It is the foundation that defines all our research elements and measurements. Accordingly, it has been designed through the combination of common and distinctive Arab values extracted from a thorough review of literature on Arab society. As we will see, in this section hereafter, every element within the grid is defined meticulously.

Nonetheless, it is imperative, at first, to begin by clarifying our intention in using the term divisive/non-divisive Arab values. As we have seen in chapter IV, and more specifically, in the study of Anastasio et al. (2005), media effect is clearly identified through the content of media messages, which, in our case, is identified through the content found in Arab drama series. However, in order to give essence to the messages transmitted through Arab drama series, so that we may analyze their effect, we have to base them on a tangible evidence and a validation for their measurement. This form of evidence/validation must provide a good basis for scientific experimentation and a vital foundation for comparison (Head, 1954: 167). But, before being able to establish such a comparison, one must choose the correct elements upon which the experimental measurement should be set. As seen previously in chapter IV, Pierre Glaudes and Yves Reuter indicate that fictions, through their narrative, are able to help us visualize the world through the representations emitted by the characters (within the narrative) which represent the value system of a society, thus, linking the text with the reality of the outer-world (Sepulchre, 2011: 111). From this context, we propose to analyze values transmitted through Arab fiction stories (drama series which characterize storytelling) through the discourses and actions of the characters

which are supposed to represent the values identified in Arab society and, therefore, establish a link between the Arab texts and the outer-world that corresponds to Arab reality. Accordingly, from this rationale, we consider that we may be able to base the measurement of media messages, in our study, on the identification of the values that are present in Arab society (whether common/transnational or distinct/local) which are supposed to be articulated through Arab drama series – since drama series deal with attitudes and most importantly with social values that reflect facts of actual societies (Head, 1954: 176-179).

However, in order to establish a good basis for scientific experimentation and a vital foundation for comparison (Head, 1954: 167) through our analysis of Arab drama series, we intend to adapt the divisive/non-divisive media measurements identified in the study of Anastasio et al. (2005) (chapter IV). Accordingly, we assume that divisive media content would convey distinct/local Arab values (divisive) that cannot be adapted to the whole Arab society, whereas non-divisive media content would convey common/transnational Arab values (non-divisive) that can be adapted to the Arab society as a whole as shown in the 'grid code book analysis on Arab values' *table 5.1*, here below:

Table 5.1 Grid analysis code book on Arab values

<table>
<tr><td colspan="2">Social and Political Issues</td></tr>
<tr><td>Non-Divisive</td><td>Divisive</td></tr>
<tr><td>• Colonialism (anti-colonialism) Milton-Edwards, 2006: 23,25; Hourani, 1991: 318,325; Farah, 1963: 142,146; Kramer, 1993: 179; Siegman, 1962: 53)
• Western political and cultural supremacy (Siegman, 1962:53,58,59)</td><td>• Sub-identities
o Ethnic diversity (i.e. Pharaonism, Phoenicianism) (Siegman, 1962:52,53; Salem, 1962: 298)
o Geographical diversity (Siegman, 1962:52; Hourani,1991:89)
o Religious diversity: Sunnites/Shiites (Berkey, 2003: 142; Siegman,1962:52,53,58)
• Tribalism (Siegman, 1962:56; Hourani, 1991: 107; Ayish, 1998:36)</td></tr>
<tr><td colspan="2">Power relations</td></tr>
<tr><td>Non-Divisive</td><td>Divisive</td></tr>
<tr><td>• Men/Women/Children relation through paternalism (Ayish,1998:36,44,45; Hourani, 1991:106,120)</td><td>• Women and children emancipation</td></tr>
<tr><td colspan="2">Social relations</td></tr>
</table>

Non-Divisive	Divisive
• **Honor** (Ayish,1998: 36; Hourani, 1991:105) • **Dignity** (Ayish,1998: 35-36) • **Genealogy or lineage** (Ayish,1998: 35-36; Berkey, 2003:151) • **Eloquence** (Ayish,1998: 36-37; Hourani, 1992:52) • Hospitality • **Traditions** (Siegman, 1962:52; Berkey, 2003: 66-67) • Emotional, Sentimental, Feelings (Siegman, 1962:49,52,59) • **Arabic language** (Ayish, 1998:37 Kramer, 1993:74; Jameela,1989:7; Salem, 1962:290) • **Social hierarchy** (Hourani, 1991:108; Berkey, 2003:150) • **Culture** (Pinktak, 2009: 203; Siegman, 1962:40; Hourani, 1992:83, 424,425) • **Symbols** (Hourani, 1991:193-197; Siegman, 1962:59) • **Myths** (Hourani, 1991:204-205) • **Sympathies** (Siegman, 1962:52; Hourani, 1991:148)	• Globalization • **Individualism** (Pintak, 2009:193,203-204) • Multiplicity of dialect (Siegman, 1962:52-53) • Economical imbalances (Halliday, 1996:34)
Ideologies	

Non-Divisive	Divisive

• **Religion: Islam** (….) (Berkey, 2003: 61; Ayish, 1998:37; Farah, 1963:148-152)
  ○ **Tawhid** (Ayish, 1998:38; Hourani, 1991:63)
  ○ **Iman** (Ayish, 1998:37-38)
  ○ **Ibadah** (Ayish, 1998:38; Hourani, 1991: 160)
  ○ **Ilm** (Ayish, 1998:39)
• **Religious authorities** (Berkey, 2003:143; Hourani, 1991:158,160)
• **Arabism** (Salem, 1962:298)
• **Resentment of non-believers** (Siegman, 1962:58-59; Salem, 1962: 296)
• Dreams of revived ancient Muslim glories (Siegman, 1962:59)
	• **Umma in Islam** (Ayish, 1998: 39; Hourani, 1991: 46; Kramer, 1993:192)
	• **Secularism** (Salem, 1962:296; Hourani, 1991: 114,444)
	• **Atheism** (Salem, 1962)

5.3.3.1 A detailed definition of the values listed in the 'Grid analysis code book on Arab values'

The concept of the 'grid analysis code book on Arab values,' that is utilized as our operational grid analysis system, is to cover the composition of Arab values that are transmitted through utterance and procedural actions conveyed within the Arab drama series chosen in this study. Initially, as a first step, it is imperative to understand that the construction of the Arab world is defined through the existence of "…Arabs [who]

are tied by very real bonds of common language, religion and culture (Siegman, 1962: 49).” This opens our search in the aim of seizing perceptible commonness translated into more conceivable components specified as values.

> *[Moreover, these indicated] Cultural bonds that unite the Arabs have not made for any political unity…for beneath the overriding unity of Arabic language, religion and institutions, each region developed an intimate local life, with its own social structure, its special economic interests, its particular relations with the outer world…And so there grew up the Arab world as we know it: an association of peoples, who are vividly conscious of a network of traditions, interests, feelings, and sympathies that unite them with one another, but who live in communities each with its separate social, economic and political structure, its local loyalties, its attention to particular interests (Siegman, 1962:49,52).*

For this reason, our search in terms of Arab commonness resides at the level of a shared imagined community where Arab TV drama series recount the narrative of a culturally bounded Arab nation that is unified, yet, at the same time fragmented with diverse sub-cultural values, traditions and beliefs. The source of these fragmentations, which we will specify in our grid analysis under the term of divisive values, are both external and internal. The indication of external in terms of Arab divisive values is addressed towards the British and French colonialism, which, although did play an effective role in the fragmentation course, however, there remains the internal causes of divisiveness which fall mostly within the establishment of Islam through the rivalries of Prophet Mohammed’s successors after his sudden death in 632 A.D. (Siemgman, 1962: 49; Berkey, 2003: 57; Madelung, 1997).

Going back in history towards the beginning of Islam, after Prophet Mohammed’s death, the expansion of Arab conquests would have been inevitable without the unification notion stipulated by Islam (Siegman, 1962: 49). However, Islam, at that

time, was not the center of unification, since, under the rule of the first four Caliphs[12] – Abou Bakr, Omar, Uthman and Ali, who were known as the Rashidun (632AD-661 A.D.) the 'Rightly Guided' who were the early companions of the Prophet (Hourani, 1991: 24-25) – and throughout the Umayyad Caliphate (that came after the Rashidun Caliphate ; (661 A.D.-750 A.D.), Arab nationalism, or as it was named the "Arab Kingdom (Berkey: 2003: 75)" was the indispensable nurturing realm and the principal existing entity of Islam (Siegman, 1962: 49-51; Berkey, 2003: 75,77). Nonetheless, this condition changed since "With the arrival of the Abbāsid Caliphate [750 A.D. – 1258 A.D.], the epoch of the national Arab realm changed and Islām became a world religion (Siegman, 1962:50)." Consequently, "Abbāsid insurrection was facilitated not only by the disaffection of the non-Arab subjects, but also by a deep and lasting religious schism that had developed under the Umayyads and resulted in the establishment of Shi'i Islam, which does not recognize the legitimacy of the Orthodox (Sunni) Caliphate (Siegman, 1962:50)." The basis of this rupture between Shi'ite and Sunnite Muslims goes back to the battle of Kerblā (680 AD), when al-Husayn son of Ali and grandson of Prophet Mohammed (through Fatima his daughter), was killed, together with the members of his party, by the Umayyads (Berkey, 2003: 87-88) (al-Husayn refused the succession of Yazīd son of Muāwiya as caliph so he led a rebellion against him which ended disastrously for al-Husayn and his followers).

> *The essential element of Shi'ism, as it came to be formulated in the eighth and ninth centuries, lies in the conviction that leadership of the community should have passed to Ali and his descendants after Muhammad's death – that the community should be ruled not merely by a "successor" (caliph) of the Prophet chosen through consensus but by a divinely selected leader, or Imam, from among the Prophet's descendants. (Ar. ahl al-bayt) (Berkey, 2003: 87).*

12 "A caliph is not a prophet. Leader of the community, but not in any sense a messenger of God, he could not claim to be the spokesman of continuing revelations; but an aura of holiness and divine choice still lingered around the person and office of the early caliphs, and they did claim to have some kind of religious authority (Hourani, 1991: 22)."

The purpose in displaying, although briefly, the history of Islam and the Arabs after the succession of Prophet Mohammed is essential in this part of the study due to the profound and durable conflicts among the Muslim community in terms of the rupture between Sunnites and Shi'ites which is present until now and which has greatly affected and is still affecting the existence of the nature of a veritable Arabism (Medelung, 1991: 1; Siegman, 1962). Also, this brief overture will help us understand more profoundly the descriptions of the divisive and non-divisive values – listed within our 'grid analysis code book on Arab values' – summarized in *table 5.1*:

Colonialism. It corresponds to the Arab feeling of **anti-colonialism**. It refers to the European colonial period – mainly Britain and France – which took place in the Middle East after the Ottoman hegemonic rule that lasted for around four hundred years. European colonialism was agreed upon after Sykes-Picot agreement in 1916, and the San Remo Conference in 1920, where Britain and France partitioned the Middle Eastern countries and tailored them upon their own necessities (Milton-Edwards, 2003: 23; Hourani, 1991: 318; Farah, 1963: 142; Kramer, 1993: 179). This created a feeling of loss among Arab people especially that the European powers imposed on them rulers and monarchs who acted as agents to them (Milton-Edwards, 2006: 25; Hourani, 1991: 325). Even after the departure of the foreign superpowers (the period after World War II), the new map that they created in the Middle Eastern territories "…resulted in the artificial creation of new states to which citizens felt little or no sense of loyalty or identity, [mainly in the fertile crescent]… (Milton-Edwards, 2006:25)." Consequently, this creation of an Arab state model that defines Western ambitions and interests was translated into chaotic and inadequate governmental structures based on rivalries among Arabs, especially after their independence from foreign rule (Farah, 1963: 146).

This value is non-divisive since it expresses the refusal of Arab inferiority towards the superior West. Western colonialism, also, is known to have played an eminent role in consolidating Arab ethnic and religious diversities (Siegman, 1962: 53).

Western political and cultural supremacy. This value is considered non-divisive at a macro level. Arabs, like any other people, desire their superiority and supremacy especially that they are proud of their culture, honor, dignity, traditions, etc. However, it was right after the expedition of Bonapart, in1798, that the Arab people felt a great shock by discovering that the Occident has bypassed them by far. This shock has

placed them face to face with their own decadence which they tried to surpass in form of an Arab revival (*Nahda*) – where Muslim reformists took Europe as a model to be targeted, whereas Liberalists took Europe as a model to be imitated – but in vain (Corm, 2012: 46,51; Khader, 2009: 158). Consequently, a certain emotional reaction is perceived towards the West, a reaction of refusal for inferiority as explained by Siegman (1962): "The reason for this is that the modern Arab revival, whether in its pan-Islamic or its secular nationalist manifestations, grew out of an emotional reaction to the overwhelming power and progress of Europe in the modern world with its implicit imputation of inferiority to the East (Siegman, 1962: 59)."

Geographical diversities. These diversities imply mostly distinctive cultural features due to the vastness of Arab territories where the differentiation in environmental and terrain conditions (deserts and mountains) play a great effect in the means of dwelling and, consequently, in the mode of thinking (Siegman, 1962: 52). This value is divisive since geography plays an eminent role in terms of culture especially when people are scattered in different areas where their comportment, needs and practices abide by the obligations of their local environmental milieu and atmosphere even though they speak the same language (Hourani, 1991: 89).

Ethnic diversity. Ethnicity is still mildly embedded within the traditions and customs of every Arab country. It is represented in terms of folklore, dialect, myths, legends, traditional heritage, etc. As an example, are Pharaonism in Egypt and Phoenicianism in Lebanon (Siegman, 1962: 52-53). These ethnic diversities are considered as divisive values since, after the Arab conquests, they remain "…to this day [distinctive social functions as they] give each of these [Arab] areas their unique ethnic, psychological and social stamp (Siegman, 1962: 52)."

> *The general area inhabited by the Arabs is perhaps the cradle of history. Its ancient character has left in some of its regions a certain classical attraction that continues to persist in spite of the rich Arab-Islamic character produced during the past thirteen centuries. Occasionally, the Arab nationalist is exacerbated by witnessing the faint though disturbing gravitational pull of Babylonians, the Phoenicians, the Pharaohs and the Carthaginians. In the Mediterranean basin and in the Fertile Crescent Arab nationalism has to battle against the deposit of the ages to affirm its ideas. In so doing its best*

ally is Islam and the Arabic language – two major factors, which the inhabitants of the area have in common (Salem, 1962:

298).

Religious diversity – Sunnites/Shiites. Is considered as a divisive value as it has caused division amongst Arab people. Although Islam, in terms of a phenomena, has always been considered as total and global, yet, Arab states are constituted of different societies and groups who, although homogenized, they are opposed to the Sunnite majority (i.e. the Shi'ite) (Corm, 2012: 30,31).

The distinction between Sunni and Shi'i Islam as the two sectarian identities formed over the eighth, nineth and tenth centuries rests in the first place upon different memories of what occurred in the earliest years of Islam, and second on radically different views of the nature and locus of religious authority. The Sunni and Shi'i accounts of the pivotal events of early Islam are incompatible, and in this period those different memories became fixed in compelling religious rituals and celebrations. So, for example, if Shi'is in the tenth century learned to express their sectarian identity in celebrations of Muhammad' alleged recognition of Ali as his intended successor at the pool of Khumm during his final pilgrimage, Sunnis in response began to celebrate the Prophet's taking refuge in a cave outside Mecca during the hijra in the company of Abu Bakr, as a marker that he had intended his friend and not his cousin, to be immediate successor (Berkey, 2003: 142).

This schism between Sunni and Shi'ites still plays a vital role in the rupture of the Arab and Islamic world. We can also add the Christian Arabs who tended to be more open to Western influence (i.e. Lebanese Christians always welcomed the French mandate while Egyptian Copts always welcomed the British mandate). Paradoxically, however, it is the Christian Arabs who were the instigators to Arab modern nationalism at the beginning of the 20th century (i.e. Michel Aflaq, Antoun Saade…) (Siegman, 1962: 52-53, 58).

Tribalism. Although the term tribalism is a pure Arab value that must indicate non-divisiveness, however, in the context of our study, tribalism is considered as being divisive as it tends to support sub-national identities where a person is more inclined to give support to his/her sub-national/tribal allegiance rather than to his/her the

national/transnational belongingness. According to Ayish (1998), the term tribalism is identified as, "Asabiyya, or tribal solidarity, [which] was the mechanism through which a person expressed his individualism in the context of the collective tribal ethos…(Ayish, 1998: 36)(,)" not in terms of a collective national belongingness.

Before the nineteenth century there was no concept of state in Islam. The predominant concept was mainly religion, that is, Islam. So, "As far as the individual was concerned, his "national" or "patriotic" feeling did not go beyond his village, town or tribe (Siegman, 1962: 56)". Tribalism, therefore, defines the function of an in-group mechanism where the belongingness to a tribe indicates opposition to another one (Hourani, 1991: 107). According to Ayish (1998), "(t)he spirit of *asabiyya* is best expressed in Arabic proverbs: "blood is thicker than water" and "I and my brother against my cousin; I and my cousin against the stranger…" Reflecting a "magnified individualism" of the tribe… (Ayish, 1998: 36)."

Therefore, although tribalism is essential in Arab identity, however, in terms of its effect on a potential transnational Arab identity, tribalism indicates classification of people into distinct communities, societies, ethnic groups, religious groups, etc. that are translated into sub-identities which lead, inevitably, to dis-unification.

Men/women/children relation through paternalism. The social construction of Arab society is based on a patriarchal system that defines the functioning of the society through power and control. It is therefore the superior authority which dominates social relations (Ayish, 1998: 36). "The patriarchal social structure of the tribal Arab society placed a great value in collectivity, allegiance, obedience, harmony and oral modes of expression (Ayish, 1998: 36)." It is a non-divisive value since it defines the Arab socio-cultural and political expressions at a macro and micro level (Ayish, 1998: 36).

> *Males are granted quwama or responsibility for females. Parents are also provided with a high status within a family. In Arab secular traditions, authority is vested in individuals like father, the tribal chief or leader, the elderly, the male child, and the rich… Paternalism is rationalized on the basis of the need to maintain and reinforce the collective interests of population rather than on furthering individual objectives...(Ayish, 1998: 44-45).*

It is also important to note that within Arab societies, "As the woman grew older, however, she might acquire greater authority, as mother of male children or senior wife (if there was more than one) not only over younger women of the family but also over men (Hourani, 1991: 106)."

More so, the role of women is limited in Arab societies as they must subdue to male domination and control:

> *An Egyptian jurist of the Maliki school, Ibn al-Hajj (b.1336), said that women should not go out to buy things in the market, because they might be led into improper acts if they sat with shopkeepers: some of the pious elders (may God be pleased with him) have said that a woman should leave her house on three occasions only: when she is conducted to the house of her bridegroom, on the death of her parents, and when she goes to her own grave (Hourani, 1991: 120).*

Consequently, the role which women led in Arab societies (a role that is noticeable and obvious in the drama series *Bab El Hara*) is the following:

> *To live in the seclusion of the harim was not to be totally excluded from life. Within the women's quarters of large households, in visits to each others, at the public bath-houses, which were reserved for women at special times, and at celebrations of marriages or birth of children, women met each other and maintained a culture of their own (Hourani, 1991:120).*

Women and children emancipation. Is a divisive value as it is opposite to paternalism where members of a society (especially women and children) do not respond or subdue to any patriarchal control or dominating constraints. This value is in perfect opposition with the above-mentioned value (Paternalism). This value pertains to the complete liberty of women and children who may indulge in any act that is unacceptable and is considered as offensive in Arab societies (i.e. women who indulge in adultery, premarital sex, children who are disrespectful, etc.).

Honor. Is an important Arab non-divisive value as it determines the worthiness of a person in Arab society (Ayish, 1998: 36). "The concept of honor originally derived from a person's lineage. It also implies courage, the capacity and the will to defend

the independence of the group and the chastity and freedom of its women and dependents (Ayish, 1998: 36)."

> *It was part of a man's honor to defend what was his and to respond to demands upon him from members of his family, or of a tribe or larger group of which he was part; honor belonged to an individual through his membership of a larger whole. The women of his family – mother and sisters, wives and daughters – were under his protection, but what they did could affect his honor: a lack of modesty, or behavior which would arouse in men who had no claim over them strong feelings that might challenge the social order. Mingled with a man's respect for his womenfolk there might therefore be a certain suspicion or even fear of women as danger (Hourani, 1991: 105).*

Dignity. Is a basic non-divisive Arab value upon which morality is centered. "The dignity-based-code lent itself much to such values as honor (*sharaf),* genealogy (*nasab*), paternalism (*abawiyya*), and eloquence (*fasaha*) (Ayish, 1998: 35)."

Lineage or genealogy. Is a non-divisive Arab value that is based on the adhesiveness of family blood-connection and kinship within the Arab society (Ayish 1998: 35). Accordingly, "the family serves as an intermediary between the individual and society and the institutions through which individuals inherit socio-cultural and political allegiance (Ayish, 1998: 36)." Genealogy also concerns important and leading Arab families and religious authorities who passed their social status to their sons and other members of their family (Berkey, 2003: 151).

Eloquence. It is a non-divisive value since Arab societies have always greatly esteemed eloquence in prose and poetry (Ayish, 1998: 36-37). "Arabs' appreciation of eloquence was intrinsically derived from the versatility and musical beauty of Arabic… (Ayish, 1998: 36)." As the renowned Arab writer Amr ibn Bahr al-Jahiz (776 AD-868 AD) wrote: "A man who is noble does not pretend to be noble, any more than an eloquent man feigns eloquence (Hourani, 1992: 52)."

Hospitality. Is a non-divisive Arab value. Arabs consider hospitality towards guests as a pride as it brings good reputation and they find avarice as disgraceful and humiliating.

Traditions. Arab traditions are inherited customs from the previous Arab communities which are still operational until now and are considered as unifying values within the Arab world (Siegman, 1962: 52). In Islam, most traditions are taken from the *hadith* (that is transmitted memories of Prophet Mohammed's behavior) (Berkey, 2003: 66) and the Qur'an that is the word of god which "…expressed God's Will in the form both general principles and of specific commandments in regard to certain matters (prayer, alms, fasting, pilgrimage, the prohibition of adultery, of drinking wine, and eating pork) (Berkey, 2003: 67).

Emotional sentimental feelings. Is an Arab unifying non-divisive value same as traditions and sympathies as Siegman (1962) says: "And so there grew up the Arab world as we know it: an association of people, who are vividly conscious of a network of traditions, interests, feelings and sympathies that unite them with one another… (Siegman, 1962: 52)." Arabs always tend to overreact in their expressions whether it is about love, hate, power, etc. their emotional feelings are always overly expressed.

Arabic language. Within the Arab society, it is the use of the Arabic language that initiates the overall liaison of a constructive structure that accumulates the formation of Arab identity (Abdel Rahim, 2005: 43-44). Through their history, Arabs have relied on their language as a central core for a collective and unified identity (Ayish, 1998: 37). Furthermore, Arabic is the language of the Holy Qur'an, the Word of Allah as revealed to Prophet Mohammed through Archangel Gabriel (Jibril). Arabs take pride in the use of their language (Kramer, 1993: 74) considering it their abode to a direct link with Allah. An important saying was quoted by Prophet Mohammed: "I love the Arabs for three things...I am an Arab, the Qur'an is in Arabic and the language of those in Paradise is in Arabic (Jameelah, 1989: 7)." Arabic language is also considered as a basic criterion for Arab unity (Salem, 1962: 290), an argument identified by the Arab theoretician Sati' el Husri who considers that Arab nationalism is based primarily on the Arabic language, that unites the Arabs, as it is considered its main component, where religion plays a secondary role (Khader, 163: 2009).

Social hierarchy. Social hierarchy has always been part of Arab societies be it from the times of pre-Islamic and Islamic societies. In Arab villages, for example, it is the elders who acquire control and preserve the power of reconciliation among the villagers (i.e. Al Zaim and the important men in *Bab El Hara*) as well as the Sheikhs (Sheikh Abdel Alim in *Bab El Hara*). Additionally, the power of leadership is always

maintained in certain families and is passed on to the children and grand-children (Hourani, 1991: 108). Social hierarchy also plays a major role in the formation of Islam and is based mostly on genealogy.

> *That is, religious authority was something that one claimed from one's intellectual forefathers… Not infrequently, the "genealogical" patterns of transmitting authority manifested itself literally. One consequence of the system was that the social status which accrued to those who were recognized as outstanding scholars and transmitters of the religious authority embedded in texts tended to be concentrated in families, as fathers passed that status to their sons, to family members, and to those students with whom they were most intimately associated. In other words, the social authority of the ulama tended to produce family dynasties of scholars, with all of a dynastic system's usual mechanisms for guarding integrity and value of family's authority, including nepotism (in which sons succeeded to the offices and privileges of their scholarly fathers) and intermarriage with other socially elite groups (Berkey, 2003: 150).*

Culture. According to the Sapir-Whorf theory, "…*people perceive the world through the cultural lens of language* (Macionis, 2000: 67)." So, it is mostly through the link of common language that Arabs still maintain a common culture that is a shared way of life for them as it plays a tangible part in Arab nationalism (Pintak, 2009: 203). According to Siegman (1962), "It is … a fact that the Arabs are tied by very real bonds of common language, religion and culture (Siegman, 1962: 40)." Additionally, Islam is based on the culture of Arabic language since, "By the end of the tenth century, there had come into existence an Islamic world, united by a common religious culture expressed in the Arabic language… (Hourani, 1992: 83)." Arabic, also, is the main language that is taught in Arab schools and universities and this is a strengthening position for Arab culture which has also been reinforced through Arab media (Hourani, 1991: 424-425).

> *A common factor in most schools was the emphasis on the teaching of Arabic, and the teaching of other subjects through the medium of Arabic. For the greater number of those who came out of the schools, and of graduates of the new universities, Arabic was the only language in which they were at home,*

> *and the medium through which they saw the world. This strengthened the consciousness of a common culture shared by all who spoke Arabic (Hourani, 1991: 424).*

Symbols. They characterize the "emotional attachment to the dream of revived ancient Muslim glories [that] can be best understood in terms of traditional values and attitudes which, while undergoing profound change as a result of powerful new forces, are still very much a part of Middle Eastern society (Siegman, 1962: 59)." They are expressions found in Arab folk-stories and poetry that symbolize Arabism through the description of love, the adoration of God, praise to the rulers, applause to the warriors… (i.e. Thousand and One Nights, Antar, Salah El Dine…) (Hourani, 1991: 193-197).

Myths. Arabs have several beliefs in supernatural forces which exist in terms of myths in their traditions until now. An example to these myths are the *jinns* (evil spirits), the evil-eye, the belief in the interpretation of dreams etc.

> *The jinns were spirits with bodies of vapor or flame which could appear to the senses, often in the form of animals, and could have an influence on human lives; they were sometimes evil, or at least mischievous, and it was therefore necessary to try and control them. There could also be human beings who had power over the actions and lives of others…because of some characteristic over which they had no control – [i.e.] the 'evil eye'… [Also] dreams and visions could open a door into a world other than that of senses. They might bring messages from God; they might come from jinns or devils (Hourani, 1991: 204,205).*

Sympathies. Sympathy is a uniting value among Arab people as Siegman (1962) indicates "And so there grew up the Arab world as we know it: an association of people, who are vividly conscious of a network of traditions, interests, feelings and sympathies that unite them with one another… (Siegman, 1962: 52)." Accordingly, Islam teaches believers to sympathize with one another through the *zakat* which is a religious obligation to help the poor and needy. *Zakat* that is one of the five pillars of Islam is "…the making of gifts out of one's income for certain specified purposes: for the poor, the needy, the relief of debtors, the liberation of slaves, the welfare of wayfarers (Hourani, 1991: 148)."

Globalization. It is considered as a divisive value as it aims in hindering the existence of national identities by weakening the sense of national belongingness. In terms of media and communication one could be stunned on how a radical change has taken place, in Arab society, due to globalization and media proliferation. An example is the tremendous gap between Arab drama series (i.e. Abou Milhim) and Western TV series (i.e. Eight is Enough) that were transmitted during the 1970's on Arab TV stations and how, lately, this gap is no more existent in Arab drama series (i.e. Mourahikoun and Rubi):

> *...one observed on Lebanese television, for example, an imported program like "Eight is Enough", which in one of its episodes showed a U.S. teen-ager approaching her father for approval to "get on the pill", which contrasted oddly with the values of a country where "honor crimes" are condoned by law. In the same week, on another popular local program, Abu Milhim", the Lebanese viewer heard the program's hero telling a young girl who lost her virginity in a bicycle accident: "I wish you had lost your eye and not your virginity (Dajani, 2001: 2)."*

Moreover, thirty years after the above-mentioned programs (Eight is Enough & Abou Milhim) a complete change appeared to have taken place within the Arab media content. Freedom and openness to social realities began to be transmitted through drama series as well as socio-political talk shows that tackled issues which used to be considered as taboos in the Arab world such as premarital sex, incest, and other related issues (Kraidy, 2000: 2). This change taking form through media approach is related to the penetration of an outward environment moving inwards to a local environment where change is being adaptable and somehow gradually accepted.

Individualism. It is logical that individualism does not promote Arab nationalism as it contradicts in-group belongingness and the formation of collective identity. It may be identified, in Arab society, as "…the domination of a ruling élite instead of genuine patriotic loyalty (Hourani, 1991: 443)." As mentioned by Hibou (2011) who writes about the corruption in Tunisia as in most Arab countries where the ruling élites lead their citizens to fall into the web of dishonesty, bribery, fraud, immorality, etc. for the sake of personal benefit.

Multiplicity of dialects. Is a divisive value since Arab dialect differs within several Arab regions (i.e. Egypt, Morocco, Saudi Arabia, Syria, Lebanon, etc.). The varied ethnicity among Arab people who are dispersed geographically between the Gulf, the Middle East and Africa indicates a certain "…particularism [that] is evident today in the different facial features seen among Arabs, the different manners of speech, the various vernacular dialects, and the distinctive social customs (Siegman, 1962: 52)."

Economical imbalances. Is a divisive value as it is the outcome of aspirations towards personal benefits instead of communal benefits. It is a byproduct of corruption (generated usually by Arab rulers), that is a poison to the social system as it builds frustration, disenchantment, humiliation, makes people live in disdain, violence, injustice and discrimination (Hibou, 2011: 18-20).

Religion: Islam. After the death of Prophet Mohammed in 632 A.D., all the revelation that he received "…were collected into the Koran as we now know it, and gradually brought the inhabitants of virtually the whole of the Arabian Peninsula to embrace Islam and acknowledge the political supremacy of his *umma.* The Muslim tradition, initiates the origins of the faith in an Arabian context (Berkey, 2003: 61)." The importance of the Qur'an is also related to its teachings of the Islamic values that include unity (*tawhid*), the unity of God, man and the universe, in addition to belief (*iman*), worship (*ibadah*), knowledge *(ilm*) and community (*umma*) (Ayish, 1998: 37). Arab identity is, therefore, structured upon two major components that function in completion with one another, the Arabic language and Islam. Islam that includes 90% of the Arab population (Abdel Rahim, 2005: 41) – while the remaining 10% are but a minority (Christians, Armenians, Druze, Jews…) (Farah, 1963: 148-152).

Tawhid (unity of God, man and the universe). Is the basic essence of collective consciousness in Islam where all Muslims around the world continuously repeat the same saying "There is no God but Allah" (La Illah Illa Allah). That is "God is One (Hourani, 1991:63)."

> *The concept of the tawhid emphasizes on the oneness of Allah, the Creator, the Omnipotent who is the only one worthy of worship. Beliefs in the existence of partners to God is termed shirq or association, an unforgivable sin in the Islamic faith…The concept of tawhid also implies belief in the unity of God, man and nature. In the unitary perspective of Islam, all aspects of life, as well*

> *as degrees of cosmic manifestations, are governed by a single principle and are unified by a common center. There is nothing outside the power of God, and in a more esoteric sense nothing outside His Being, for there cannot be two orders of reality…The concept of tawhid implies that God alone is Great Therefore no human being is greater than another before God (Ayish, 1998: 38).*

Iman (belief). *Iman* is a central component in Islam where every Muslim must believe in the oneness of "God, His Angels, His Books, His Messengers, and in the Last Day (Day of Judgment)…*Iman* is a private affair reflecting the individual's personal relationship with his Creator. In Islam, iman is a primary pre-requisite state of belief on which a comprehensive system of values, attitudes, and devotional rituals is based (Ayish, 1998: 37,38)."

Ibadah (worship). Islam is more than just a religion, it is a mode of life, for "Even eating, drinking, sleeping and such worldly actions which satisfy physical needs and even yield sensuous pleasures, become acts of worship provided they are performed with true religious motives (Ayish, 1998: 38)."

> *The ultimate goal of life in Islam is to assert man's servility to God: "I have only created Jinns and man, that they may serve me" (LI,56). Unlike followers of other monotheistic religions, Arabs came to believe in Islam as more than just a religion; it is a deen or a "complete way of life," deriving its comprehensiveness from the concept of ibadah (worship). Islam considers every virtuous action which is sincerely performed and which aims at carrying out the commandments of God, thus seeking His pleasure, an act of worship, for which Muslims will be rewarded (Ayish, 1998:38).*

Accordingly, the "acts of worship [include]: prayer and the ritual purification which is preliminary to it, fasting, the giving of alms, the performance of pilgrimage, and the duty of fighting in the cause of Islam (*jihad)* (Hourani, 1991: 160)."

Ilm (knowledge). *Ilm* in Islam is considered as beneficial to the Muslim community (Ayish, 1998: 39).

> *The Qur'an advises Muslims to pray: "O, my Lord! Advance me in the knowledge" (20:114). It also asserts that those who have knowledge are not equal to those who don't (39:9); that it is by virtue of knowledge that humans are superior to angels and have been made vicegerent of God on earth (2:30); and that knowledge links humans to God: "Only the knowledgeable persons…fear God (35:28) (Ayish, 1998: 39).*

Religious authorities. In Arab Muslim societies, it is the religious authorities who apply the law since "Islam is a religion of law…The law is not embodied in a code, but rather in texts in which the jurists [*qadis*] expressed their opinion as to what constituted proper Islamic behavior (Berkey, 2003: 143)." This explains why religious authorities such as *oulamas* (who are religious scholars) and *muftis* (who enact *fatawas* which are juridical religious opinions which may be integrated in the authorative book of *fikh*) are venerated in Islamic tradition (Hourani, 1991: 160).

Historically, however, after the death of Prophet Mohammed there has been a major struggle on who was the most suitable in interpreting the message that was conveyed through the behavior of the Prophet (the *hadith*) and in the Qur'an (Hourani, 1991: 158).

> *For the Shi'is, and the various groups which sprang from them, authority lay with the line of imams, infallible interpreters of the truth contained in the Qur'an. From early Islamic times, however, a majority of Muslims in the Arabic-speaking countries were Sunnis: that is to say, they rejected the idea of an infallible imam who could, in a sense prolong the revelation of God's Will. For them, that Will had been revealed final and completely in the Qur'an and the sunna of the Prophet, and those who had the capacity to interpret it, the 'ulama, were keepers of the moral conscience of the community (Hourani, 1991: 158).*

Arabism. Is a term that signifies Arab nationalism and indicates the Arab feeling of oneness. Arabs find their identity in Arabism and in Islamism (Salem, 1962: 289). According to Salem (1962), "…there is a growing feeling of Arabism, of Arab cultural unity and of Arab common destiny. When these elements gain roots in the mind and soul of the rising Arab generations, a type of political unity may follow. A feeling of

cultural oneness is gradually disclosing itself; and in time, it may translate itself into political and administrative unity (Salem, 1962:298)."

Resentment of non-believers. In terms of ideology, Arabs emphasize on their Arab-Islamic identity (Salem, 1962: 296). Most Arabs even confirm in identifying themselves as profoundly and fiercely Muslims, a feeling that has been accentuated towards Western progress and superiority (Siegman, 1962: 58-59). Consequently, "This emotional reaction, while consciously not always conceived of or expressed in religious terms, was nevertheless conditioned by a tradition of religious resentment of nonbeliever, particularly when he appeared superior to the believer (Siegman, 1962: 59)."

Dreams of revived ancient Muslim glories. Are still found in traditional Arab stories that recount the bravery and heroism of Arab leaders and warriors such as Salah El Dine, Antar… However, these ancient glories, so much sought by Arabs, have continuously dragged them into a swirl of dispirited anticipation torn between an unwanted present and a utopian past leading to a paradox within the Arab mindset. Thus, Arabs are not able to understand how the present and the mysterious future cannot indicate at least a mere sight of their glorious past reality (Khader, 2009 :2,3)

Accordingly, "The intense resentment of the West which has been a characteristic of Arab nationalism, its preoccupation with power and power symbols, and its emotional attachment to the dream of revived ancient Muslim glories can best be understood in terms of traditional values and attitudes… [that] are still very much a part of Middle Eastern society (Siegman, 1962: 59)."

Umma in Islam. The notion of the *umma* is against Arabism, since, according to its preachers Islam is a universal religion that is sent to all mankind and cannot be "…subject to territorial, linguistic, racial and nationalistic limitations (Ayish, 1998: 39). According to Sayyid Qutb, – an Egyptian Muslim ideologue who rebelled against Nasser's project of Pan-Arabism – there should be Muslim fighters (*jihadists*) who must pursue the achievement of the true Muslim society by destroying the worship of false gods and removing "…all the obstacles which prevented men from accepting Islam. The struggle should aim at creating a universal Muslim society in which there were no distinctions of race, and one which was worldwide (Hourani, 1991: 446)."

For Sayyid Qutb…who was executed by Nasser in 1966, Arab nationalism signified "spiritual decadence." If the Prophet Muhammad had so wished, he "was no doubt capable of setting forth a movement of pan-Arab nationalism in order to unify the strife-riven tribes of Arabia." Instead, he called all of mankind, Arab and non-Arab, to submit to God. The Arabs thus enjoyed no privileged standing in Islam, of the kind claimed by Arab nationalism: "God's real chosen people is the Muslim community, regardless of ethnic, racial, or territorial affiliation of its members (Kramer, 1993: 192)."

Secularism. This value is divisive at it weakens the essence of Arab identity that is based on Islam, as Salem (1962) says, "The Arab's search for ideology leads him again to the assertion of his Arab-Islamic identity…(Salem, 1962:296)." Some contemporary Arab writers, however, such as the Syrian philosopher Jalal al-Azam (b.1934) considers that religion and science are incompatible and that the truth cannot be found in religion (Hourani, 1991:444). Accordingly, "For the Tunisian Hisham Djaït (b.1935), national identity could not be defined in terms of religious culture…Social institutions and laws, however, should be wholly separated from religion and based upon 'humanistic' principles… (Hourani, 1991: 444)." Nonetheless, these contemporary ideas of secularism are difficult to fit in the Arab society since several Arab countries still abide by the law of the *shari'a* which includes personal status, divorce, marriage, inheritance, etc., in addition to what is prohibited by the Qur'an such as drinking alcohol, adultery, theft, etc. (Hourani, 1991: 114).

Atheism. Is a divisive value as it deteriorates the foundation of Arab identity that is mostly based on Islam (Salem, 1962).

5.3.4 Arab drama series selection rationale

Based on the 'grid analysis code book on Arab values', where Arab values are interpreted as being either divisive or non-divisive, Arab drama series are, also, chosen in terms of their divisive and non-divisive message content. As identified in the study of Anastasio et al. (2005), media messages through their divisive content are able to cause dissimilarities between in-group and out-group identifications unlike non-divisive media messages, where in-group out-group dissimilarities are lessened or even dissolved. In our study, divisive media will be represented through

local/transnational Arab TV coverage of Arab drama series, where Arab cultural/traditional differences – divisive values that are listed in the 'grid analysis code book on Arab values' – may be conveyed. These cultural/traditional differences will be deciphered in accordance to their depiction of dissimilarities (if they are present) in the Arab identity. As a contrast, non-divisive local/transnational Arab TV coverage of Arab drama series, will also be deciphered for their possibility of conveying collective cultural/traditional Arab values – non-divisive values that are listed in the 'grid analysis code book on Arab values' – where the portrayal of common Arab values (if they are present) may indicate a probable common Arab identity.

So, we may estimate that the divisive media content transmitted through local divisive Arab drama series are an enabler of local Arab identity as they convey local distinct Arab values that cannot be applied to the overall Arab identity context, while the non-divisive media content that are transmitted through transnational non-divisive Arab drama series are an enabler of a transnational Arab Identity since the values they convey may be applied to the overall Arab identity context. Accordingly, for better accuracy in terms of conveyed divisive and non-divisive media messages, we have chosen to analyze, also, local non-divisive Arab drama series in addition to transnational divisive Arab drama series to see how their discourses differ from the local/divisive and transnational/non-divisive.

The four Arab drama series we have chosen for the qualitative/quantitative content analysis of our study and which convey the messages in terms of divisive/distinct and non-divisive/common Arab values are the following:

- *Bab El Hara* (non-divisive, transnational)
- *Mourahikoun* (divisive, local)
- *Bad Idriss* (non-divisive, local)
- *Rubi* (divisive, transnational)

Transnational non-divisive. Bab El Hara (Produced by MBC group; directed by Bassam El Mulla; written by Marwan Qaouk)

"Bab el Hara is one of the most popular Arab TV drama series watched by tens and millions of people in the Arab world", "the appeal is cross-generational, and

viewership consists of all social demographics from Arab countries (as referenced by Wikipedia)". The original broadcasting channel for all seven seasons is MBC (which is a transnational, 'Pan-Arab' TV station based in UAE). *Bab El Hara* had its début in Ramadan 2006. The series counts 8 seasons (around 31-32 episodes each) until now (the last series was transmitted during Ramadan 2016), all of which were broadcasted during Ramadan seasons. The series – which is a historical drama series – narrates the daily life of Syrian families in a Damascus neighborhood during the French colonialism (in the early 1940's). The values transmitted are all traditional Arab values encompassing paternalism, religion (Islam), anti-colonialism, lineage, etc.

Local divisive. Mourahikoun (Produced by Marwa Group; Directed by Seif-El-Dine Soubeii; written by Claudia Marchelian)

*Mourahikoun (*Teenagers) is a social Lebanese drama series that sheds light on problems and obstacles teenagers face nowadays in addition to how parents deal with them while struggling with their problems as well. The messages transmitted by the series present lots of conflicting issues with the traditional Arab values since they convey women/children emancipation values that support pre-marital sex, adultery, infidelity, etc. The series was broadcasted in 2012 on Future TV (its original channel for transmission which is a Lebanese TV station) it counts 32 episodes.

Transnational divisive. Rubi (produced by Sama Art Production – Syria; Directed by Ramy Hanna; Written by Claudia Marchelian)

*The story is copied from a Mexican TV series, also called Rubi, that was broadcasted on Canal de las Estrellas in Mexico from 17 May 2004 till 22 October 2004, and has been adapted to the Arab context.

Rubi is a social Arab drama series that narrates the story of a young lady who has great love for money to the point that she bypasses the boundaries of Arab social limitations in terms of values and culture. Rubi offends everyone in her surrounding (her mother, her sister, her best friend, her husband…) using disloyal schemes, which lead her to betrayal and deceitfulness. The series is provocative in a sense that we see Rubi performing shocking and unacceptable social and ethical behaviors for cause of gaining lots of money. Although the main actors in this series are Syrian, Egyptian and Lebanese, and although *Rubi* was broadcasted transnationally to a wide Arab

audience, – as Elie Fares, refers to the term "Ruby-mania" in his blog "A Separate State of Mind" where he writes that "It turns out Ruby is a TV show. Yes, a TV show that people are obsessing about en masse[13]." – still the values that are transmitted do not standardize with Arab values as was written online by Joshua Carney, "*Ruby's* plot includes love triangles and betrayal by a powerful female character, topics that press the boundaries of social acceptability[14]." *Rubi* was widely broadcasted on several transnational 'Pan-Arab' TV stations (MBC 4 – MBC+Drama – CBC) and on a Lebanese TV station (LBCI) in 2011-2012 and the series counts 95 episodes.

Local non-divisive. Bab Idriss (Produced by Marwa Group; Directed by Samir Habchi; Written by Claudia Marchelian)

Bab Idriss is a historical drama series which narrates the daily life of a Lebanese family who owns a pension (family hotel) in the midst of Beirut, during the times of the end of the French mandate in 1943. The values that are transmitted in this series correlate with the Arab values in terms of culture and traditions. The series was transmitted during Ramadan in 2011 on LBCI (its original channel of transmission which is a Lebanese TV station) and counts 31 episodes. Although *Bab Idriss* does carry a great deal of Arab values, yet, it was not transmitted on transnational Pan-Arab TV stations such as MBC during its original transmission during Ramadan, therefore, it did not gain huge masses of Arab audiences like *Bab El Hara*.

5.3.4.1 The month of Ramadan and Arab drama series

The month of Ramadan. It is important to note that in the Arab world most important Arab series are transmitted during the month of Ramadan (Dick, 2005: 178) which is

13 Elie Fares, "Dear Lebanon, Who The Hell Is Ruby?", A Separate State of Mind, May 16, 2012, http://stateofmind13.com/2012/05/16/dear-lebanon-who-the-hell-is-ruby/

14 Joshua Carney, "Pandora's screen? Turkish programing in the Arab world", Arab Media Report, 11/03/2013 http://arabmediareport.it/en/lo-schermo-di-pandora-la-diffusione-dei-programmi-turchi-nel-mondo-arab

a month of fasting (*sawm*) and which comes once a year (since the religious Muslim calendar works on the lunar year – that is eleven days shorter than the solar year – the Ramadan month, like all Muslim months, does not come at the same time each year). Fasting is one of the most important Muslim rituals and is one of the five pillars of Islam. Muslims, throughout the month of Ramadan, should abstain from eating, drinking and from sexual intercourse from daybreak till sunset (Hourani, 1991: 149). Therefore, Arab TV series fall in their right moment when all family members unite around the Ramadan meals at the end of the day as Lindsey (2005) puts it: "Every Ramadan is more or less the same. People are tired, traffic is bad. Every day at dusk, thankful families gather at home to bread their day-long fast. And afterwards, they indulge in another holiday tradition: Ramadan soap operas (Lindsey, 2005: 199)."

Arab drama series. "Television drama series in the Arab world, known in Arabic as *musalsalat,* are one of the most popular cultural and entertainment forms in the region. Series typical consist of 30 episodes broadcast daily during the holy Muslim month of Ramadan (Al-Ghazzi, 2013: 586)."

Syrian drama series. For years, the Egyptian drama series dominated the Arab world with their captivating themes (love, poverty, etc.) that enthralled huge masses of Arab audiences. Egyptian actors, also, became well known throughout the Arab society. However, during the beginnings of the 1990's when Arab satellite TV stations expanded in the Arab world there came a rush of drama series (al-Fawra al-dramiyya) where Syrian series took the lead in the Arab world especially after several Syrian drama hits that took place in mid-1990's (Dick, 2005: 178-179). Consequently, "Syrian actors (and those acting in Syria) suddenly, became known around the Arab world, providing least anecdotal evidence of the fawra (Dick, 2005: 179)." Also, Syrian drama series presented a certain authenticity to the Arab public by displaying Arab traditional ways of living in addition to historic sceneries such as the old city of Damascus, and this has made Arab people feel closer to Syrian series that were giving them a purely Arab flavor which is not found in Egyptian series. Accordingly, the Syrian Arabic dialect seems the most well received and well understood among Arab people especially within the gulf region (Dick, 2005: 179-180) (that is why, now, all Turkish drama series have huge Arab audiences, as they are using the Syrian dialect as voice –over).

*It is important to mention that although Arab drama series, which are broadcasted in most Arab countries, are not articulated in the classic Arabic language pronunciation (*al-Fosha* - which is mostly used in Arabic news broadcasting), still, they are well understood among Arab viewers. Moreover, as mentioned in the above paragraph, Syrian Arabic dialect is well received and well understood among Arab people, same as with Egyptian series (spoken in the Egyptian dialect) which dominated the Arab world, previously.

More specifically, commonness in Arabic language exists through the classical Arabic (*al-Fosha*), which is the standared Arabic language, the language of the Qur'an, understood by all Arabs and mostly used at a 'highbrow'communication level (i.e. in Arabic news broadcasting). Nonetheless, there is also the local Arabic speaking which is characterized by the diversity of various dialects, i.e. the Egyptian dialect, the Lebanese dialect, the Syrian dialect, the Moroccan dialect, etc., which are uttered in daily conversations among local Arab societies and are used at a 'lowbrow' media communication level (i.e. drama series, talk-shows, etc.). Some of these dialects, however, such as the Syrian dialect and the Egyptian dialect, are well understood among all Arab societies, unlike other Arab dialects, such as the Moroccan dialect and the Tunisian dialect.

5.4 Survey Research Methodology

In this section of our research model, which is also part of the cultivation theory methodology, we intend to introduce the rationale of the survey framework design. This research framework is built on the logic of the literature review in chapter IV, part 1. However, in order to model all the elements, found in the literature review, we propose to adapt them to the "Model of Stereotypic Content" Formation and Change (Bar-Tal, 1997: 495)." We have chosen this model, in particular, as it deals with the overall structuring of identity formation, where in-group identities may either assimilate with out-group characteristics, through the acquisition of their cultural/traditional values, transmitted through communication channels, leading to stereotypic content extensity (boundary expansion) or they may reject them due to perceived fear or conflict (boundary maintenance) (Bar-Tal, 1997). Accordingly, stereotypic content is also measured by the level of intensity through a person's degree of confidence in it (Bar-Tal, 1997: 494). In this case, "(t)he contents that group

members have(,) determine to a large extent the nature of intergroup relations. Particular traits, intentions, abilities and other characteristics attributed to another group may influence the behaviors of group members towards this group (Bar-Tal, 1997: 492)." Through this logic, we intend to measure the capacity of a potential transnational Arab identity, in terms of stereotypic content acquisition (stereotypic extensity - boundary expansion), or rejection (boundary maintenance) by local Arab identities. With regards to the validation of the importance of the role of stereotype on identity formation, the Social Identity Theory makes it clear that social identity is formulated through the stereotype process:

> *Social Identity theory…suggests that social identity defined as "a part of the individuals' self concept which derives from their knowledge of their membership in a social group (or groups) together with the value and emotional significance attached to that membership" (Tajfel, 1981, p. 255) is associated with the motive to achieve positive self-evaluation. Individuals' desire for positive social identity provides a motivational basis for differentiation between social groups and ingroup favoritism. Stereotyping is the process which allows selective accentuation of intergroup differences and ingroup positive evaluation (Bar-Tal, 1997:514).*

Consequently, since our research deals with media effect on identity, and since identity is reflected through in-group assimilation which takes form through perceived media influence (which when intensive it leads to stereotypic intensity) that is processed by stereotypic content acquisition (leading to stereotypic content extensity – boundary expansion) or rejection (boundary maintenance), we find that the model presented by Bar-Tal (1997) on stereotypic content is an ideal model upon which our research framework design may be adapted. Nonetheless, it is important to add, here, that media play an important role in identity perception of stereotypic content which are not innate, but rather learned and acquired or rejected, as indicated by Ibroscheva and Ramprasad (2008), "…stereotypic content is not a given universal content, but is one learned through interactive processes with interpersonal sources and social institutions which participate in the process of socialization. One such critically important social institution is the mass media (Ibroscheva and Ramprasad, 2008)."

5.4.1 Bar-Tal Model on Stereotypic Contents' Formation and Change

As identified, here below, in the Model of Stereotypic Contents' Formation and change, *figure 5.8,* there are basic categories that affect the stereotypic contents' intensity or extensity. These categories are represented as such:

- Background variables: "The intergroup relations can range from violent conflict in the form of war, to friendly, peaceful cooperation. Between these two sides of the dimension can be found many nuances expressing various types of intergroup relations (Bar-Tal, 1997: 498)." Accordingly, these forms of relations have an effect on stereotypic contents' extensity and intensity given that the more they are pronounced (being perceived as either extremely positive or negative) the more the in-group membership would assimilate with them extensively and/or intensively (Bar-Tal, 1997: 498). Background variables which consists of historical heritage, culture, education, collective memory, etc. of an in-group are, identified as, "Past intergroup relations [that are] selectively remembered and serve as a foundation on which new types of relations are constructed (Bar-Tal, 1997:500)."

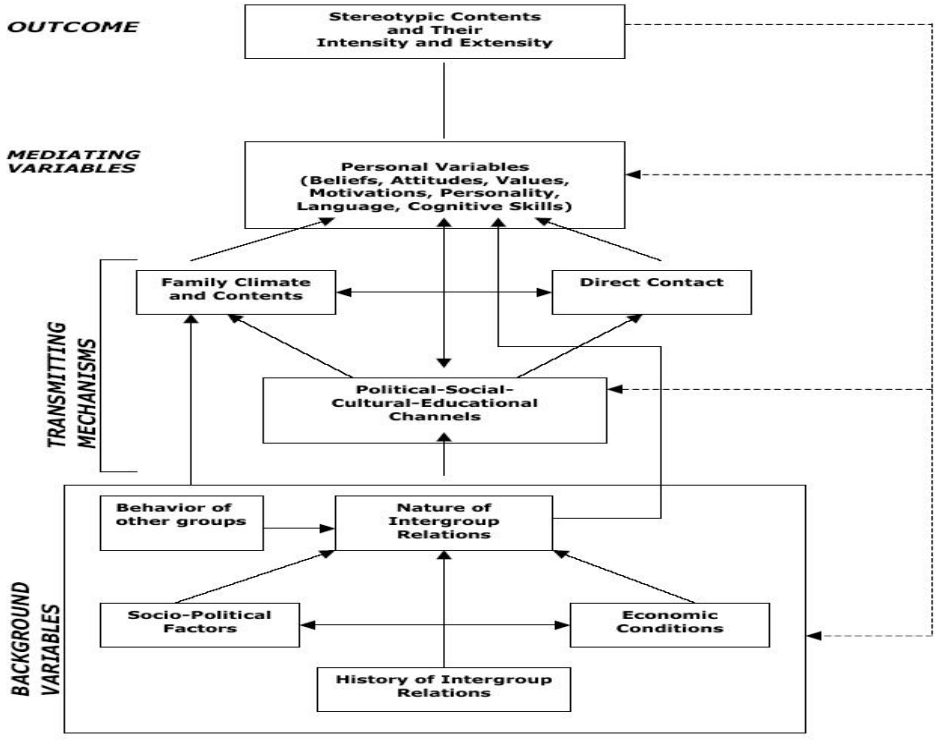
- Transmitting Mechanisms: "The information about outgroups which serves as a basis for the formation or change of stereotypic contents comes from three main sources. It is absorbed from various political-social-cultural-educational channels (Bar-Tal, 1997: 505)." Some are direct channels such as family friends, etc. while others are in-direct channels such as the media (i.e. books, newspapers, radio, television). Media channels, however, are considered in being of extreme importance since the "…knowledge coming from these sources is unquestioningly received as valid and truthful (Bar-Tal, 1997:505)."

- Mediating Variables: "These variables mediate the information processing (,)(Bar-Tal, 1997: 511)(,)" since they play the role of the personal filters. "Cognitive research has shown that in the process of information acquisition, individuals tend to select particular aspects of the available information-what seems meaningful, consistent and relevant to them-and tend to impose upon this information their own structure and interpretation (Bar-Tal, 1997: 511)." Accordingly, language plays a very important role in terms of communication

content assimilation since, "Language, as used by individuals, is the carrier and transmitter of stereotypic content (Bar-Tal, 1997: 511)."

- Stereotypic intensity and extensity: Stereotypic intensity "…refers to the level of confidence that group members have in the contents of the stereotypes….[It]is partially determined by personal variables… (Bar-Tal, 1997: 514)." Stereotypic extensity "…describes the degree of consensus among group members….[It] is influenced entirely by intrasocietal processes and communication channels…[So,] the effects of stereotypic are determined by intensity and extensity. The more intense and extensive they are, the more influence they have on group behavior (Bar-Tal, 1997: 514)."

Figure 5.8: Bar-Tal Model on Stereotypic Contents' Formation and Change (Bar-Tal, 1997:495)



5.4.2 Research framework design: as adapted to Bar-Tal's model

This research framework design is built on variables retrieved from the studies in the literature review and modelled in accordance with Bar-Tal's (1997) "Model of Stereotypic Content"

- Background Variables
    - Arab background variables:
    - Are based on common Arab values (introduced in the 'grid analysis code book on Arab values').
- Transmitting Variables
    - Media genres (independent variables):
        - lowbrow media genres (transmitted through national/transnational TV coverage):

- Arab transnational drama series
- Arab local drama series

  - Media coverage (as independent variables):

    - Divisive media content: Local Arab drama series
    - Non-divisive media content: Transnational Arab drama series

- Mediating variables:

  - Social impact (control variables)

    - Low/high social classes
    - Low/high educational levels
    - Gender
    - Age
    - Religion

- Stereotypic Intensity[15] towards Stereotypic Extensity[16]

  - Boundary expansion (dependent variable):

    - Transnational Arab identity: Which is identified through stereotypic content intensity towards a transnational Arab identity that leads to stereotypic extensity.

- Stereotypic Intensity towards preservation

  - Boundary maintenance (dependent variables)

    - Local Arab identity: Which is identified through stereotypic intensity towards a local Arab identity.

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[15] "Intensity refers to the degree of confidence a person has in a stereotypic content (Bar-Tal, 1997: 494)."

[16] "Extensity refers to the extent of consensus in which group members hold a specific content (Bar-Tal, 1997: 494)."

6 QUALITATIVE / QUANTITATIVE CONTENT ANALYSIS RESULTS

This chapter displays the results of the qualitative and quantitative content analysis research. For the qualitative content analysis, the methodology of the Actantial Model initiated by Greimas (1986), is implemented, by deciphering Arab values (introduced in the 'code book grid analysis on Arab values'), conveyed via the actions performed in the four chosen Arab drama series, at a macro level of analysis.

For the quantitative analysis, however, the methodology of Neuendorf (2002) – the 6 stages of the 'scientific method' – is applied as an overall research design, by deciphering Arab values (introduced in the 'grid analysis code book on Arab values') which are assembled in the QDA Miner code book for a micro level of analysis. Accordingly, a message by message content analysis is implemented by taking into consideration the four content dimensions identified by Head (1954).

Here below are the results of both the qualitative and quantitative content analysis designs of the four Arab drama series: *Bab El Hara; Bab Idriss; Rubi*; and *Mourahikoun*

6.1 Qualitative content analysis

In this section, all the depicted Arab values of the four Arab drama series deciphered through the Actantial Model are listed, one by one, together with the series that conveys them. Accordingly, a thorough analysis of each value, conveyed through the series, is listed and rationalized in terms of its portrayal in the series.

6.1.1 Colonialism.

This value corresponds to the Arab feeling of anti-colonialism. It is non-divisive as it defines the resentment to European Colonialism among Arab citizens.

Bab El Hara. In this series, colonialism is considered as an essential value since bravery is shown among the people of the *Hara* who act against French colonialism and Western supremacy. In action 1 (see appendix A) in *Bab El Hara,* Abou Shehab swears on his honor that he will take his revenge for the Zaim who was killed by Steif (a Syrian spy to the French). Throughout the action, Steif is shown to be a deceitful man with no honor and dignity since he takes advantage of the people of the *Hara* who always seem to help him by giving him food and shelter. Steif does not only act dishonestly but he also murderes two people, the Zaim and Abou Samir from whom he steals a large sum of money which shows his lack of sympathy (since Abou Samir used to give him food everyday). The writer is trying to show, here, that the Western forces and whoever takes sides with them cause harm to the Arab society. The series shows that it is only through true Arabism, which is defined by the assemblage of Arabs against the West, that Arabs will find their serenity. Therefore, the power of the Arabs is defined through their grouping against any foreign force. Accordingly, colonialism is symbolized, in this series, as any outward entity that does not correspond to Arab society which is mostly defined (in the series) by honor, sympathy and traditions. At the end of the action, the author shows the level of weakness and dishonor in the person who goes against his Arab descent and lineage, such as Steif. The author also shows the bravery of Abou Shehab who, by acting against Steif, is protecting the honor of the Arab people from Western spies. At the end of this action when Steif is killed and thrown in the forest, the writer tries to show how a person, who goes against his Arab roots and tries to serve colonialism, would be punished. Throughout all the seasons (the 8 seasons) of *Bab El Hara*, colonialism plays a major role since all series try to strengthen Arabism by showing the resentment towards the West and towards colonialism.

Bab Idriss. In this series, colonialism plays a major part as it is the principal axis upon which the narrative is built. This is represented in actions 1, 4, 5, 7, 8 and 10 (see appendix B). In action one, the rebels and Rached are shown to be in preparation or the arrival of the scouts (Arabs from all Arab countries preaching against colonialism) to Lebanon. This action indicates that the Lebanese people and the rebels are working in collaboration with all the Arab countries who are against colonialism. Here, the author tries to show that being against Western forces is something brave and honorable as it serves the cause of Arab patriotism. The action gives a sense of a certain mockery towards the French who appear to be weak in front of the Lebanese

resistance. In action four, colonialism is fought at an individual level by Shams (a woman) who is trying to spy on the Colonel Hugot (a French colonel). The action presents a sentimental feeling of jealousy from Rached who follows Shams disguised as a waiter as she dances in a café restaurant. In this action Shams is able to provide the names of the spies who are working against the rebels. However, in action five, it is the French who win by giving Shams false information, and since Rached has complete trust in what Shams says, he and the rebels act upon this information and lose the combat against the French. In action seven, a heroic part is shown to be played by Shams who accepts, although against her will, to live with Colonel Hugo and marry him so that she may protect Rached and along with him the rebels. In action eight, Rached and Shams struggle against the French forces and Shams puts her life in danger (since after her marriage to the French Colonel everyone, in addition her closest friends, starts to believe that she is a spy to the French) in order to rescue her country from colonialism. In action ten, Omar, who is a French soldier (his mother is French but his father is Lebanese), becomes patriotic and joins the rebels to fight against colonialism. This series shows that being against colonialism is an honor and that a person who is with the French or works as a spy to the French is considered as disloyal and deceitful. Although, it is known, that the Lebanese society is more open to the West and more specifically to the French culture than any other Arab society, still, this series promotes the sense of Arabism and anti-Westernization among the Lebanese people.

Analyzing 'Colonialism' (anti-colonialism) in *Bab El Hara* and *Bab Idriss*. Both series tackle the value differently. In *Bab El Hara* anti-colonialism seems subtler and addressed more naturally than in *Bab Idriss*. Although in *Bab El Hara* colonialism is of importance, yet, it operates in adherence with other Arab values that operate independently and the value is performed at a macro level (it is seen more horizontally and encompasses the whole series without entering into details), while in *Bab Idriss,* the value is taken more at a micro level (more specifically, at a personal level i.e. Shams who sacrifices her life for Rached, her lover), it is more stressed upon and it mixes with other Arab values. In *Bab Idriss*, women such as Shams and Ola play a direct role in anti-colonialism, while in *Bab El Hara*, it is only the 'brave' men of the *Hara* (i.e. Abou Shehab, Abou Issam) who play the heroic role.

The absence of the value 'Colonialism' (anti-colonialism) in *Mourahikoun* and *Rubi*.

In the series *Mourahikoun*, the value colonialism is non-existent. The narrative upon which the series is based reflects a modern Lebanese society with no historical inclination whatsoever. The main theme of *Mourahikoun* revolves around love, betrayal, excessive freedom, lack of social constraints etc. With regards to *Rubi*, there is not a hint of indication of colonialism. The series is copied from a Mexican series and it is impossible to find an Arab struggle against Western colonialism within it. *Rubi* is a typical modern series which revolves around love, revenge, love of money, poverty, wealth, etc.

6.1.2 Western political and cultural supremacy

This value is non-divisive since Arabs refuse to succumb to any Western supremacy, which they consider as degrading to their culture, values and Muslim religion.

Bab El Hara. This value is considered important in this series since it conveys the role of anti-colonialism and the resentment of the West. This value is present in actions, 1 and 8 (see appendix A). In action one, we find that it is conveyed by Steif and by Abou Jawdat. Abou Jawdat reflects this value through his obedience to the French army (he is head of the police and works under the regulations of the French mandate) who are his superiors. He is shown to be corrupt, lacking in honor and dignity. In this action, the author tries to show that the West, through its cultural and political supremacy, is based on corruption. The narrative addresses the Arabs to act more trustfully in their judgements and not to rely on external forces. This is demonstrated in the way by which the important men of the *Hara* (i.e. Abou Shehab, Abou Issam, Abou Hatem, etc.) solve their problems among themselves without asking for external help (such as complaining to Abou Jawdat). Also, in action one, the value Western cultural and political supremacy is addressed through Steif's actions (by spying at the *Hara*, stealing the gold and murdering the Zaim as well as Abou Samir) which imply treason and deceitfulness. In action eight, Western political and cultural supremacy is represented by the way in which Abou Jawdat and his helper, Nouri, deal with the law. When Ferial comes to Abou Jawdat to place a complaint against Issam, her son in-law, he accepts the golden bracelet which she gives him and does what she asks him to do by capturing Issam and imprisoning him, without verifying about the truth of her account. At the end of the action when Abou Shehab comes to his office and pays him money, he releases Issam also without any

verification. This is the way by which the series shows how Western supremacy was a facilitator for corruption during the period of colonialism.

Bab Idriss. This series is reliant, at a large extent, on this value that compliments colonialism. The value is found in actions 1, 2, 3, 4, 5, 7, 8 and 10 (see appendix B). In action one, Western political and cultural supremacy is represented by the French forces in Lebanon who are not pleased with the arrival of the scouts who have been preaching, around the world, against colonialism. Western supremacy is shown, by the author, through the refusal of the French forces to any freedom of expression in a country which is not theirs. In action two, the value is represented in a passive way by commandant Thierry who would be happy to have his lover Najla (wife of Zakaria) and son with him. The idea here shows that the Western forces only care about their personal pleasures, such as commandant Thierry who does not care that Najla is married and has a family. The author's intention is to have people think that Western forces are greedy as they consider that they even own the people of the country which they govern. In action three, commandant Thierry does not want to send Najla back to her husband because he loves her. Although Najla also loves him, but still, one can sense the power of the Western cultural and political supremacy (as represented by the author of the series) through the authority of the commandant in being able to maintain Najla at his camp and not allow anyone of her family to have access to his camp or even try to take her back home. In action three, it is only through the orders of colonel Hugo that Najla is sent back to her family. Here the narrative gives clear indication of Western supremacy. In action four, Western supremacy is given a weak characterization, since colonel Hugo, who appears to be falling in love with Shams, discloses to her a military secret and doesn't even suspect that she is a spy. This indicates that there is a certain inconsistency in the way this value is represented in this series. In action five, the French forces regain power as they outwit the Lebanese rebels. In this action, Western, political and cultural supremacy is represented at a political level (the French army against the Lebanese rebels) unlike in other actions (i.e. actions, 2, 3, 4, 7 and 8) where the value is represented at a personal level. In action seven, the value is not political but personal; colonel Hugo in his love for Shams threatens her to stay with him or else he would harm her lover Rached. Shams succumbs to the threats of the colonel in order to save Rached and agrees to marry him. In action eight Shams remains with the colonel as his wife and pays the price by

her death because she is considered a traitor by the Lebanese rebels. In actions seven and eight Western political and cultural supremacy is given a weak portrayal through its personalization in being emotional and sentimental. Accordingly, there is a repetition in terms of how this value is represented, that is, due to love, colonel Hugo (with Shams) same as colonel Thierry (with Najla), is using his power in order to achieve his personal satisfactions. In action ten, the value is represented in terms of an internal hierarchal order within the French army. Omar wants to leave the French army but has to succumb to the orders of the higher officers. At the end, he breaks free from the army and joins the rebels. In this series, Western political and cultural supremacy is dramatized in terms of love triangles, it is used as a veil to support the internal love conflicts of the narrative and is reduced to personal actualizations.

Analyzing 'Western political and cultural supremacy' in *Bab El Hara* and *Bab Idriss*. In the series *Bab El Hara,* Western political and cultural supremacy is represented at a social level giving the French forces – through their representatives i.e. Abou Jawdat, Nouri, the police officers who work under the regulations of the French mandate, and Steif who is a spy to the French – a negative attitude that demonstrates corruption and deceit. The value is not taken at a personal level as it identifies how Western corruption is a nuisance to Arab society. Nonetheless, the value reflects uniformity and consistency in its dealings with the Arab people without implicating any sentimental or relational preference (i.e. Abou Jawdat and Steif only care about money and show no preference to anyone). Conversely, in *Bab Idriss,* the value is taken more at a personal level and there is inconsistency in its representation. When a value such as, Western cultural political supremacy, is characterized through the whims of human emotions it loses its potential meaning and becomes inconsistent, similar to human sentiments. Accordingly, the value is not taken seriously in *Bab Idriss* as it is being reduced to the personal sentiments of colonel Hugo and commandant Thierry and this, of course, does not give the value its true identification.

The absence of the value 'Western political and cultural supremacy' in *Mourahikoun* and *Rubi.* Same as with colonialism, the value Western political and cultural supremacy is non-existent in *Mourahikoun*. There is no Orient versus Occident in this series which only portrays an extra-modern Lebanese society. The value is also missing in *Rubi,* whose narrative revolves around love affairs and business affairs of Lebanese and Egyptian characters.

6.1.3 Men/women/children relation through paternalism.

The social construction of Arab society is based on a patriarchal system that defines the functioning of the society through power and control. It is therefore the superior authority which dominates social relations (Ayish, 1998: 36).

Bab El Hara. Paternalism is an important value in this series. It defines the construction of the Arab society as represented in the *Hara* where husbands, fathers, and brothers rule and where wives, daughters and sisters succumb. Women are also given the role of paternalism and control on their daughters, daughters in law and sons. Paternalism is found in actions 2, 5 and 6 (see appendix A). In action two this value is represented by Abou Issam who is continuously reprimanding his wife, Souad, for not being so obedient with him and at the end when she tells him a daring word "*fasharet*" (meaning: not even in your dreams), he divorces her. Abou Issam considers that his wife has dishonored him by saying such a word in front of his daughters and his daughter-in-law, so she must be punished. In Arab society, it is the woman who pays the price of the divorce as she would be disgraced among her surrounding, whilst the man would always appear rightful in whatever he does. In action five, Souad is to be scandalized in the *Hara* because she is divorced. Although Ferial is the cause of spreading the news, the women of the *Hara* (Um Khater, Um Ibrahim and Um Bashir) are afraid to mention Souad's divorce in front of their husbands who might someday do the same to them or even forbid them from speaking with Souad, such as Abou Ibrahim who informs his wife that if the story is true he will oblige his son to break his oath of marriage with Dalal (daughters also pay the price of their mother's divorce and would be disgraced just as their mother). In action six paternalism is demonstrated through the veiled women whom Abou Issam unveils (thinking they were men disguised as women). When this happens all the men in the *Hara* become furious since a woman is not allowed to be seen unveiled publically (a woman can only be unveiled in the presence of her husband, father, brothers and uncles).

Bab Idriss. In this series paternalism is represented in actions 3, 6 and 9 (see appendix B), however, it is only represented at certain extreme cases (i.e. when faced with adultery). In action three, paternalism is expressed by Rached who wants to make Zakaria oblige his wife Najla – who ran away to her lover the commandant Thierry – to get back home to him as it is a man's right to bring back his wife by force under

the order of obedience *(hokum al-ta'a)* which is an Islamic law. This indicates that Arab men would always have power over women (be it his wife, his sister, his sister in law…) and this right is given to them by law. In action six, Zakaria saves Najla from her brother who was about to kill her in order to preserve the honor of the family since she is an adulteress. Zakaria lies in front of Najla's brother and parents telling them that it is not her fault but that she was raped. He also reassures them that he only brought her back for the sake of her daughter so she is never to get out of the house and must only live to raise her daughter and that it is his right to get a second wife, to which Najla's father replies that this is the correct thing to do. This action demonstrates that a man has the right to kill his wife, sister or daughter for the sake of preserving his honor. Accordingly, a man can also imprison his wife at home if he finds that she is not obedient or if she has done something which he considers as wrong. He can marry another woman without her consent. Men in Arab societies stand together against women, like Najla's father who thanks Zakaria for not divorcing his daughter and found it natural that his son-in-law may marry another woman. In action nine, Hajj Zakaria reproaches his daughter Badria by announcing to her that she is no more his daughter because he understood from his eldest daughter Bahia that Badria has committed adultery while she was still married to Ezeddine (whom she married when she was fourteen and who treated her very badly all the time and to whom she is divorced). Although Bahia was trying to explain to her father and to her sister that Naim wants to marry her, still, they would not forgive her. Paternalism is shown here by Hajj Zakaria, who, although is a kind man who would help everyone, still, he would not even try to listen to his daughter who has suffered greatly in her previous marriage (this shows inconsistency with regards to the character of Hajj Zakaria in the narrative since he does pardon Najla and wants to protect her, yet, he does not pardon his own daughter and wants to punish her). Bahia also plays the role of paternalism by not being able to understand how her younger sister would marry another man after divorcing her first husband as she considers that this is dishonorable. Although paternalism is well accentuated in this series, yet, it does not cover the narrative of the whole series and there are opposing attitudes that do not spell out paternalism, such as the life of Shams who is the heroin and who is at the same time a dancer.

Analyzing 'men/women/children relation through paternalism' in *Bab El Hara* and *Bab Idriss*. In *Bab El Hara* paternalism seems so natural. People in the *Hara* live in

accordance to this value as if it is part of their daily ritual. Women in their discourse converse naturally how they are afraid from the wrath of their husbands. Men also converse naturally by not giving any importance to the lives of their women by demeaning their existence and naming them *harem*. In *Bab El Hara* women are not allowed to leave their houses without taking permission of their husband or father and they can never be in a mixed society with men even during marriages and deaths. No man in the *Hara* is allowed to know the name of the wife or daughter of another man, women should remain hidden under a veil which must conceal their existence. In *Bab Idriss*, paternalism is well highlighted, however, in certain cases only. Women in *Bab Idriss* are not afraid from the wrath of men and they seem to act more liberally, they can meet with men, sit with men alone, etc. We only sense the efficiency of paternalism in terms of law and traditions (i.e. order of obedience, crime of honor) however, we do not sense it as a full way of life like in *Bab El Hara.*

The absence of the value 'men/women/children relation through paternalism' in *Mourahikoun* and *Rubi*. In the series *Mourahikoun*, the value paternalism does not appear at a macro level in terms of a whole action model. Although one character, Dr. Azmy, does address it at its extreme by threatening his wife and marrying another, yet still, his act of aggression is performed at a specific timely manner and not as a whole action in the narrative. The way paternalism is positioned in the *Mourahikoun* seems like small patches which are disconnected from the overall narrative. In *Rubi* also, paternalism does not appear as a whole action model. It is sometimes represented by Alia who reprimands her daughter Rubi, as she does not approve of her character.

6.1.4 Women and children emancipation.

This value is a divisive value as it pertains to the complete liberty of women and children who may indulge in any act that is unacceptable and is considered as offensive in Arab societies (i.e. women who indulge in adultery, premarital sex, children who are disrespectful, etc.)

Mourahikoun. This value is central in this series as it conveys the message at its extremes by promoting, to a large extent, the justification of the act of adultery and betrayal. Women and children emancipation is found in all the actions of the narrative (actions, 1, 2, 3 and 4 - see appendix C). In action one it is represented in the act of premarital sex when Jimmy tries to convince Christine to sleep with him because,

according to him, love can never be fully expressed without a full relationship. Although Christine refuses, at first, but she finally accepts especially that her younger teen-age sister Carla encourages her by telling her that her archaic and outdated concepts are no longer up-to-date. The author, here, is trying to promote the idea of true love in terms of an obligation which must be fulfilled through a physical relationship, or else, it would not be genuine and authentic. The value in this action is presented at its extreme as it is promoting sexual intercourse (which is a free choice for adults) as a compulsory requirement for the accomplishment of a mutual sentiment. In action two the value is represented in terms of fear from homosexuality. Nazih, who is not able to accept his sexuality, has decided to marry his much younger student Rima, so as to prove to society that he is heterosexual. The value is represented at its extremes as it is showing the immorality of Nazih who wants to marry an innocent girl who has no experience in life so that he may hide his true identity. The author, here, is exposing a delicate topic in an unsubtle manner by representing Nazih as unfeeling and egoistic and by displaying homosexuality as a defect in society. Although, Sally, Sam and Nada represent a different view by considering homosexuality as natural, still, the manner in which it is exposed does not support or even respect the idea that a person's sexuality is his own personal choice. In action three, the value is represented by Naim, Vickie and Ayman. Naim in terms of having doubts of his wife's adultery and her having a child from another man, Vicky in terms of being an adulteress who betrays her husband, and Ayman in terms of being Vickie's lover. The value, here, is also taken to extremes as it is showing, in a natural manner, Vickie's disloyalty to her husband to the point that she even has a child from an extramarital relationship. Vickie's infidelity is assumed to be accepted by the author as it is built on true love. Naim, is represented as the bad man since he is uneducated and is corrupt in his work (he owns an office and brings foreign maids to Lebanon whom he treats badly). In this series, the position of Naim's corrupt character at work is giving Vickie (who is a university professor where she teaches ethics to students) right for adultery. As for Ayman, he is shown as a sincere man who really loves Vickie (although she is a married woman). Naim in this action is shown as weak since he does not take any upright initiative and tends to fall under the 'mission accomplie' set by his wife and her lover. Also, Vickie and Ayman are given the label of virtue that is inscribed under the title of true love. In action four, Naim is formally defined as the bad man, and Vickie and Ayman as the moral and respectable people since they have

done a heroic job with the help of Fares (Vickie's chauffeur who also has a love affair with a married woman and is represented as respectable since his relationship is based on true love) and Samar (Vickie's daughter) by calling the police in order to help a poor maid who is extremely sick and trapped in Naim's office. The mélange between Naim's bad and corrupt character and Vickie's extramarital relationship and betrayal does not put things into their logical order since betrayal cannot be justified by the partner's bad character, this explains why the value of women and children emancipation, in this series, is represented at an exaggerated extreme.

Rubi. In this series, the value of women and children emancipation is the core value of the series as it narrates the story of a young lady who does not abide by any social restriction as long as her personal interest is being met. The value is present in all the actions of the series (actions, 1, 2, 3 and 4 - see appendix D). In action one, Rubi does her best and uses all her manipulative powers to get hold of Tamer (a rich engineer), who is Sherine's (Rubi's best friend who is rich and who has always helped Rubi financially) fiancé. This action shows how Rubi is able to play with the feelings and emotions of both Omar (the doctor who loves her but who is poor and whom she left when she found out about his poverty) and Tamer whom she controls and marries. This action displays the weakness of men, who, when they fall in love, they show a weak personality and accept to be manipulated by the women whom they love. It also shows how women can be manipulative and obtain whatever they want from men. In action two, Fadi obliges Maya to sleep with him by force. Fadi, represents the personality of an egoistic rich guy who only cares about having sexual relationships with women, only to leave them at the end when he gets bored. Maya, represents the personality of an innocent and docile girl who falls as a prey to guys like Fadi. In action two, Maya goes in the evening to visit Fadi who is alone in his villa and who sleeps with her by force. In action three, Racha also has a premarital affair with Dr. Mazen during a moment of vulnerability and gets pregnant. Although Dr. Mazen does not want to marry Racha and wants her to abort the child, Racha refuses and with the help of Omar and Nagham she pressures Dr. Mazen to agree in marrying her, and he does. Dr. Mazen is like Fadi, he takes advantage of women and believes in sex only for pleasure. Racha is the same as Maya, she is innocent and obedient and easily believes what she is told. In action four, Tamer takes his revenge from Rubi, who wants to leave him now that he is not rich anymore (due to her high expenses) in order

to marry Omar who has become exceedingly rich. Rubi, in all her manipulative powers, is able to make Omar believe that she loves him and that she is not after his money. Omar, is shown as weak since he still believes Rubi after all what she has done to him, and agrees to marry her. At the end when Tamer takes his revenge from Rubi by showing Omar that she is after his money, Rubi is left alone with no money and no friends. In this series, we see two forms of characters representing the value of women and children emancipation in parallel, Fadi and Dr. Mazen vs. Maya and Racha in parallel with Rubi vs. Omar and Tamer. With Fadi and Dr. Mazen, Maya and Racha fall for them through the act of premarital sex which is not accepted in Arab society. With Rubi, Omar and Tamer are weak as they appear to be easy preys to her manipulative designs. Men in Arab society cannot be perceived as weak and must never succumb to a woman's order or control (i.e. in *Bab El Hara*, there is a form of mockery in the narrative towards Abou Bader who is weak and is afraid from his wife Fawzieh).

Analyzing the value 'women and children emancipation' in *Mourahikoun* and *Rubi*. In *Mourahikoun*, the value is taken at the utmost extreme since it tackles issues, that are a taboo to the Arab society, in an exaggerated manner. The messages conveyed by the series, are very provocative to Arab audiences; they are even provocative to non-Arab audiences. The way the value of emancipation is introduced corresponds to a form of exhibitionism similar to anarchic medieval carnivals where, a pseudo-modernity is thrown within the narrative blatantly and unannounced with no clear reasoning in terms of what is sensible and what is not. In the series of *Rubi*, the value is well represented, but, it provides a negative view to the audiences. That is, people see how Rubi is acting and they acknowledge that her character is bad and cruel and has no decency (she flirts with Omar and Tamer at the same time) people also realize that what Fadi and Dr. Mazen are doing is very dishonourable. Therefore, although this series does vehicle the value of women and children emancipation, yet, it represents it under a harmful and destructive light.

The absence of the value 'women and children emancipation' in *Bab El Hara* and *Bab Idriss.* It is impossible to imagine that this value may take form in *Bab El Hara*. It would appear as science fiction if a woman is ever given the chance to act independently from the patriarchal society, she would seem as an extraterrestrial character who has arrived from another planet. Women in *Bab El Hara* cannot dream

of leaving the house unveiled and without permission. The whole narrative depicts them as submissive to men. They are only present to serve men and to do as they are told. We may associate *Bab El Hara* with what Hourani (1991) has written while referring to Ibn al-Hajj (b.1336), that a woman has the right to leave her house only on three occasions, to go to her bridegroom's house when she is married, to go to her parent's funeral, and finally, to be transported to her own grave when she is dead (Hourani, 1991: 120). In *Bab Idriss,* however, the value does appear, although very weakly and indirectly. It does not take form through actions nor is it expressed through discourses. One might sense it, slightly, in the behavior of Najla, Badria and Shams, however, it does not reveal any direct meaning as it is always overshadowed by male domination.

6.1.5 Honor.

Is an important Arab non-divisive value as it determines the worthiness of a person in Arab society (Ayish, 1998: 36).

Bab El Hara. In this series, the value honor is of high importance as it is the instigator of other values such as colonialism, paternalism, traditions, dignity... It is found in this series in actions 1, 2, 4, 6, 7 and 8 (see appendix A). In action one Abou Shehab swears by his honor to take revenge of the person who has killed the Zaim. By doing so, Abou Shehab preserves his honor, as commander of the *Hara,* as well as the honor of all the inhabitants, since the Zaim is the high chief of the *Hara* and his status is an honor to all its inhabitants. The value is represented in this action as an act of preservation for Arab unity. The message that is conveyed is that Arabs must unite against the common enemy who may be harmful to the essence of their existence and their being, which is, their honor. At the end of the action, Abou Shehab finds the killer, Steif, and he kills him without hesitation. In Arab society, it is better to kill for the sake of honor than to live without honor. In action two, honor is represented by Abou Issam who divorces his wife because she has confronted him with a daring word "*fasharet"* in front of his daughters and daughter-in-law. In Arab society, a man's honor relies on his wife's comportment, she is to obey him and submit to his needs, however, if she opposes him or disrespects him he has the right to divorce her. In action four, the value is represented by Metaz who swears on his honor to teach Abou Bader a lesson because he is the cause of his parent's divorce. Although it is Fawzieh

who is also responsible for causing the divorce, but, men in Arab traditions never meddle with women, it is not up to their level (only women deal with women). In action six, the value is represented from two sides. The first side is characterized by Abou Issam who wants to capture the two thieves (who are to enter the *Hara* disguised as women by wearing a veil) who want to steal and kill the widow of Abou Samir. According to Abou Issam, Abou Samir's widow is his responsibility (although he never saw her or spoke with her because this is *haram* and not allowed) and her honor is his honor because she is from the same *Hara* as himself. Therefore, when trying to protect her, he is preserving his honor and the honor of the *Hara*. The other side is characterized by the important men of the *Hara* (Abou Gassem, Abou Hatem, Abou Marzouk) in addition to the chief of the neighboring *Hara* (*Haret El Nar*), Abou El Nar. When Abou Issam publically removes the veil from the heads of two women who were visiting the *Hara* (as he thought that they were the thieves), the important men of the *Hara* feel that he has dishonored them and dishonored the *Hara* (Abou Issam did not tell anyone about his plan to capture the two thieves, whom he heard talking together in secret, because he was afraid that the plan might be ruined). Also, Abou Nar, who was told that the women were from his *Hara,* considered that Abou Issam has dishonored him and his *Hara.* The message conveyed in this series is that a man's honor is to protect the women of his family and of his community who also play a role in preserving his honor by being virtuous and respectable to the traditions. In action seven, Abou Ghaleb exposes Abou Issam in front of the men of the *Hara*. Abou Issam is dishonored when the men capture him sleeping in his shop, as this is degrading for a man (Abou Issam who divorced his wife did not want anyone to know and since he is not allowed to stay with her in the same house, he remained in his shop without having anyone notice). His sons Issam and Metaz try to cover up for their father's honor by kissing his hands in front of all the men because the honor of their father is their honor as well. As for Abou Gassem, when he knows that Souad his sister was divorced by Abou Issam, he takes her to his house by force because she has dishonored him in remaining in the house of the man who has divorced her. In action eight, honor is represented by Issam's father (Abou Issam), brother (Metaz) and uncles (Abou Shehab and Abou Gassem) who would not accept him to remain in prison because his mother in-law (a woman) has presented a complaint against him. So, their honor was to release Issam from prison because his imprisonment, on the hand of a woman, brought dishonor to their family. In this series, the value honor

plays an enormous role at all levels and in all circumstances. It is what defines the men of the *Hara* and how women can preserve their honor (by being virtuous and obedient). A man's honor in Arab society is everything, it is defined by his position, his bravery, his importance within society.

Bab Idriss. In this series, although the value honor is present, it does not play an essential role as it only deals with the specific actions of the narrative not with the whole concept of the narrative. The value is found in actions 2, 3, 6, and 9 (see appendix B). In action two, honor is represented by Rached, Ola and the family who discover that Najla has dishonored them by having a baby from a French commandant. As for Rached he runs to kill Najla in order to preserve the family's honor. In Arab society, a man is perceived as brave if he kills the woman who has dishonored him or his family. In action three, honor is represented from three sides. The first side is characterized by the Muslim law which preserves the honor of man through the "order of obedience" (*hokum al-ta'a*) by bringing a woman back home to her husband by force. The second side is characterized by Rached (because Zakaria is weak and is considered to have no honor) who wants to preserve the honor of the family by having Najla brought back home to be punished and killed. On the other hand, the third side is characterized by what Hajj Nicolas considers, that Najla is to be divorced and not allowed back home because she will dishonor the family by causing bad reputation to Zakaria's younger sisters who are not married yet. In action six, the value is represented by Nizar (Najla's brother), who wants to kill Najla because he heard that she had a child from a French commandant. As explained previously, a man may kill his wife or sister if they have committed adultery and this would give them honor in Arab society. However, if a man is to forgive his sister or wife for having committed adultery, he would be considered as being weak with no honor. In action nine, Hajj Zakaria rebukes his daughter Badria because she dishonored him by having a relationship with Naim (although she is divorced from Ezeddine). Men, in Arab society, who do not want to kill their wife/daughter/sister/sister-in-law/daughter-in-law for having committed adultery, may consider her dead and may oblige all family members to do so as well. This may be a form of protection to their honor.

Analyzing the value 'honor' in *Bab El Hara* and *Bab Idriss*. Honor is a pivotal value in *Bab El Hara*. It is the basic engine that promotes the proliferation of most of the

other Arab values. Without honor, an Arab has no existence and this is clearly shown in *Bab El Hara*, where the narrative relates all circumstances to the value of honor, be it imprisonment, dealing with women, colonialism, etc. In *Bab Idriss,* honor is well articulated, however, it does not encompass all circumstances as it appears only in relation to women adultery.

The absence of the value 'honor' in *Mourahikoun* and *Rubi.* The value honor is non-existent in *Mourahikoun.* The narrative of the series cannot evoke such a value where adultery and betrayal are put under a positive light. The only character in the series who is supposed to defend his honor is Naim (whose wife Vickie has betrayed him with Ayman, from whom she has a child), however, the wicked and immoral role that is placed upon him by the author cannot serve any intentions of honor and dignity as these values would appear totally alienated from the narrative. In *Rubi* also, honor is non-existent. Men who fell blindly in love with *Rubi* seemed to act as puppets to her whims. Although she did betray them all (Omar, Tamer, Farouq), none of them seemed able to stand for his honor.

6.1.6 Lineage or Genealogy

Is a non-divisive Arab value that is based on the adhesiveness of family blood-connection and kinship within the Arab society (Ayish 1998: 35).

Bab El Hara. In this series the value appears, at a macro level, in terms of interrelatedness and solidarity among the inhabitants of the *hara*: "I and my brothers against my cousins; I and my cousins against the stranger… (Ayish, 1998:36)," but also at a micro level in terms close blood relations as the Arab proverb says: "blood is thicker than water (Ayish, 1998:36)." The value is found in actions 1, 4 and 8 (see appendix A), and is mostly displayed in terms of blood relations. In action one, we find it represented passively by Ferial and Loutfieh, who are essential receivers in the case of the revenge for the Zaim, who is Ferial's uncle. Therefore, Ferial and Loutfieh's are the ones who would benefit the most from the revenge because of the close blood relationship with the Zaim. Also, as mentioned previously (in the analysis of honor), the whole inhabitants of the *Hara* would benefit from the revenge because the *Zaim* is part of their community and an essential part as well. In action four, lineage is represented by Abou Shehab who approves and encourages the idea that Metaz (his nephew) should take revenge from Abou Bader who was the cause for the

divorce of his sister Souad. Since Abou Shehab is Souad's brother, he considers that Abou Bader has caused disrespect and dishonor to him as well. In action eight, Abou Shehab and Abou Gassem who are the uncles of Issam consider it as humiliating for them to keep Issam in prison. It is their job, as his uncles, to help him and stand beside their sister and her family. In this series, lineage also appears clearly in terms of paternal names that is: Abou Issam is the father of Issam who is named after his grandfather, accordingly Issam will be named Abou Chawkat as he will name his son Chawkat similar to the name of his father; same with Abou Ibrahim who is the father of Ibrahim; Abou Bashir who is the father of Bashir... (*Abou* means "father of" in Arabic) This gives importance to the paternal lineage of the male to his father and it shows the honor of the father in having a son upon which he bases his own name. Women also get to be named as mothers of a male son which is an important honor to them: Um Issam is the mother of Issam; Um Bashir is the mother of Bashir; Um Ibrahim is the mother of Ibrahim… (*Um* means "mother of" in Arabic).

Bab Idriss. In this series lineage appears more at a micro level not at a societal level. The value is present in actions 3, 6 and 9 (see appendix B). In action three, we see Rached, Bahia, Bahaa' and Hajj Zakaria, trying to exert their opinion on Zakaria persuading him and/or forcing him to either leave Najla with the commandant and then divorce her (Bahia and Bahaa') or bring her back home to either reestablish her as his wife (Hajj Zakaria) or kill her (Rached). The interference of Zakaria's family in his relationship with his wife Najla, indicates that, through their close lineage with him, they feel humiliated by what she has done as much as he does. Najla, by committing adultery, did not only bring shame to her husband but also to his family. In action six, Nizar tries to kill Najla because he heard that she has committed adultery. According to him, Najla has brought shame to him and to his family and this would affect the way people might perceive them in the village (as the family of an adulteress). In action nine, Bahia kicks Badria out of the pension because she considers her an adulteress for having been in a relationship with Naim. Also, Hajj Zakaria, denies her and considers that he does not have a daughter called Badria anymore. According to Bahia and to Hajj Zakaria, Badria brought shame to herself and to her family through her relationship with a man who is not her husband.

Analyzing the value 'lineage/genealogy' in *Bab El Hara* and *Bab Idriss*. In *Bab El Hara,* one may sense the presence of lineage in terms social in-group belongingness,

in addition to lineage through blood relationships where all members of the family stand together to protect their honor. In Arab societies, lineage is an important issue because a person is respected and given a certain social status in terms of his belongingness to a certain family, tribe, clan, etc. and this is shown very clearly in *Bab El Hara.* In *Bab Idriss* lineage is only accentuated in terms of personal issues where shame and honor are at steak.

The absence of the value 'lineage/genealogy' in *Mourahikoun* and *Rubi.* The value is not given any significance in *Mourahikoun.* Every character in the series plays his/her role independently from any family lineage or preservation. Even the heroine Vickie, who is a mother and a wife, has a child from an extramarital affair. With regards to *Rubi,* lineage also is not given any importance neither in the action nor in the discourse. The only important form of lineage we sense is Alia's care for her daughters Rubi and Racha who are more appreciated by their friends and surroundings due to their respected mother.

6.1.7 Traditions

Arab traditions are inherited customs from the previous Arab communities which are still operational until now and are considered as unifying values within the Arab world (Siegman, 1962: 52).

Bab El Hara. Traditions are well integrated in the series as they take form in everything we see or hear: the clothes, the houses, the streets, the mosque, the Qur'anic verses, the stories, the way women call their husbands and the way sons and daughters call their parents, etc. As a whole, this series is a piece of ancient Arab tradition. Tradition is mostly present in actions 1, 4, 5, 6 and 7 (see appendix A). In action one, tradition is interpreted by Abou Shehab who swears to take revenge for the Zaim. By swearing, Abou Shehab is committed in terms of honor to execute his vow. In Arab traditions, a man should maintain his word even if it must cost him his life. Also, since Abou Shehab is now responsible of the *Hara* after the Zaim, it is up to him to implement the revenge and maintain the honor of the *Hara.* In action four, Metaz swears to teach Abou Bader (who is the cause of his parent's divorce) a lesson so as to take revenge from him and preserve the honor of the family. Although it is Abou Bader's wife, Fawzieh, who is the main cause of the divorce, in Arab traditions a man does not intervene with women as this will demean his self-esteem. In action

five the value appears in the case of Souad's divorce which scandalizes her in the *Hara*. In Arab traditions, a divorced woman is shamed and disgraced, because if she were blameless, her husband would not have divorced her. The value is also represented by the women of the *Hara* (Um Bashir, Um Ibrahim and Um Khater) who are afraid to inform their husbands about Souad's divorce as they are scared of being treated the same way. Additionally, their husbands may forbid them from speaking with Souad who is considered as a shame to her society. Women in Arab traditions are always afraid from their husbands' wrath since it is in the hands of men to divorce women or marry a second, third and fourth wife (a *durra* meaning another wife). Abou Ibrahim also represents the value of traditions by informing his wife that, if it is true that Souad is divorced, their son must leave her daughter Dalal. In Arab traditions, a daughter carries the shame ('*aar*) of her mother. In action six, Abou Issam commits a great offence and a big sin by removing the veil from the heads of two women publically. This series characterizes the essence of Arab traditions when women were (and still are in several Arab countries) not allowed to expose themselves in public and had to wear a veil covering their heads and faces and a *abbaya* (black robe) covering their body till their toes (a woman can only expose herself to women or to her husband, father, brothers and uncles). In action seven, Abou Issam is dishonored in front of the men of the *hara* because he is captured sleeping in his shop which is a degrading position for a man. In Arab traditions, when a woman is divorced it is she who must leave the house and go back to her parents, not the man, as it is forbidden for a divorced woman to remain with her ex-husband in the same house (this is called living in the *haram,* meaning in sin). The ex-husband is not even allowed to see his ex-wife unveiled, as she is no more his *halal* (his right).

Bab Idriss. In this series, the value is present in terms of architecture (i.e. the pension; the villa of colonel Hugo; the hospital; the French camp; the village houses; Hajj Nicola's coffee shop; the souks...), and in terms of cloths (the dresses worn by women are conservative i.e. long skirts and long sleeves; old men such as Hajj Zakaria and Hajj Nicolas wear the red *tarboush*). The narrative, however, only represents the value in certain actions (actions 3, 6 and 9 - see appendix B). In action three, the value is represented by the law of obedience (*hokum al- ta'a)*. In Arab Muslim traditions, a man is given favor by the law to oblige his wife to return home by force when she leaves the house. Tradition is represented by Rached who convinces his brother

Zakaria to bring back Najla home by order of obedience in order to punish her and kill her. In Arab society if the woman has brought shame to her husband or has committed adultery, he has the right to do with her as he wishes in order to protect his honor. Hajj Nicolas also addresses tradition by advising the family of Zakaria to persuade him to divorce Najla because she is now an adulteress and her reputation would affect the unmarried girls in the house (Ola and Dalal). In Arab traditions, when there is an adulteress in the family, the whole female family members will be affected by her reputation. In action six it is represented by Nizar, Najla's brother who wants to kill her because she has committed adultery. In Arab, traditions, a man is revered when he kills his sister/daughter/wife if she has committed adultery because in this way he is defending his honor as well as the honor of his family and his community. In action nine, Hajj Zakaria represents tradition in terms of denying his daughter who is an adulteress.

Analyzing the value 'traditions' in *Bab El Hara* and *Bab Idriss*. In *Bab El Hara,* traditions are more assimilated within the script of the narrative. Every action and every discourse works in equivalence with traditions. In *Bab Idriss,* traditions are only expressed in few discourses since the overall environment concentrates more on love triangles that are blended with a historical atmosphere.

The absence of the value 'traditions' in *Mourahikoun* and *Rubi.* In *Mourahikoun,* the value has no position in the narrative. There is nothing traditional in the series. With regards to *Rubi*, the value has no presence in the narrative as well. It only appears slightly when Rubi is reprimanded by her mother because she invites Omar to her house while her husband is in Egypt. In Arab traditions, a woman is not allowed to receive a man (who is not from her direct family, i.e. father, brother, uncle) in her house when she is alone.

6.1.8 Emotional sentimental feelings

Is an Arab unifying non-divisive value. Arabs always tend to overreact in their expressions whether it is about love, hate, power, etc. their emotional feelings are always overly expressed.

Bab El Hara. The value is well accentuated in this series because all the characters in the narrative act in terms of their emotiveness, be it for cause of honor, dignity, traditions, colonialism, paternalism, etc. Arabs are usually driven by their emotions

and this value is characterized as the main value for the comportment of the personalities in the series. The value is found in actions 1, 2, 3, 4, 5, 6, 7 and 8 (see appendix A). In action one, it is represented by Abou Shehab, who, out of deep sorrow and fury swears on his honor to take revenge for the death of the Zaim by killing the murderer. Taking revenge by killing someone is an emotional reaction, one needs to have hot blood in order to accomplish such a tough task. Abou Shehab's reaction indicates to the strong sentimental feelings which he has for the Zaim to the point that he is ready to risk his life. Strong emotions are natural in Arab societies especially in terms of deaths and revenge. In action two the value is represented by Fawzieh, Ferial, Souad, Abou Issam, Bouran, Dalal and Jamileh. Fawzieh becomes highly emotional when Ferial tells her that Souad is talking about her in the *Hara* by saying that she is dirty. In Arab society, a woman's value is directly related to her cleanliness. A dirty woman is rejected by her surrounding, no woman would want to visit her or ask for her daughter'(s) hand in marriage (if she has daughters). Ferial represents excessive emotional sentimental feelings in terms of her jealousy from Souad (Ferial's uncle was the Zaim, high chief of the *Hara,* and Souad's brother is the commander of *Hara* and each of them considers that her family lineage is more important). Jealousy among Arab women is highly represented in their feminine milieu because a woman's value is dependent on the importance of her male lineage (be it her father, uncle, brother or husband) in addition to how her husband treats her. An Arab woman always relies on male patronage to determine her true value in society. Souad represents the value in terms of acting emotionally due to her fury against Fawzieh who ruins her cooking pan and who throws muddy water on her clean clothes. Women in the Arab society socialize most of the times and this, naturally, always leads to lots of quarreling and emotiveness. As for Abou Issam, he reacts emotionally to what Souad tells him (*fasharet)* and this leads him to divorce her on the spot. Arab men cannot bear to have their women disrespect them; if their manliness gets bruised, they get blinded by their emotions and act irresponsibly. Regarding Bouran, Dalal and Jamileh they act emotionally by crying grievously because their mother has been divorced. In Arab society, if the mother's self-esteem is crushed her daughter(s) will be affected as well because it is the daughter who sympathizes mostly with her mother. In action three the value is represented by Ferial and Souad under the form of jealousy. In action four, Metaz is highly emotional as he wants to teach Abou Bader a lesson. Metaz characterizes the young emotional Arab male who considers that a man's value and

strength is defined through his strength of muscles. In action five, Ferial acts upon her emotional feelings of jealousy in wanting to scandalize Souad, while the women of the *Hara* (Um Ibrahim, Um Bachir and Um Khater), who hear about Souad's divorce, act upon their emotions of fear from their husbands by being frightened that they may someday divorce them as well. In action six, the important men of *Haret Al Dabeh* and the commander of *Haret Al Nar* react emotionally towards what Abou Issam did with the two veiled women (he removed their veils publically in the *Hara*). In Arab society, a scandal is always dealt with through emotiveness without trying to understand the real cause of the incident. Therefore, instead of asking Abou Issam why he acted as such, Abou Gassem, Abou Marzouk, Abou Hatem, and Abou Nar blame Abou Issam (who is known to be a respectable man) harshly and act mercilessly towards him by turning their back on him. In action seven, Abou Gassem appears highly emotional when he discovers that Abou Issam has divorced his sister and is sleeping in his shop. He slaps Issam in the face and breaks the door of the shop. As for Issam and Metaz, they act emotionally by trying to defend their father and by kissing his hands in front of everyone. Abou Gassem felt that he was dishonored while Issam and Metaz, they were trying to save their honor and their father's honor. In action eight, Ferial, out of hatred and jealousy (her hatred towards Souad and her family augmented when Souad sent Um Zaki, the mid-wife, to make sure that Loutifieh is pregnant so that Issam may take her back. According to Ferial this has demeaned her dignity and that of her daughter) goes to the police station and places a complaint (which is false) against Issam by informing Abou Jawdat that Issam entered her house and tried to kill her. In this series, the value 'emotional sentimental feelings' appears in all actions and is performed at a deep level by displaying, naturally, how the narrative operates through the instigation of strong emotions. It also describes how Arabs maintain relationship among each other as well as with strangers in terms of passionate feelings and emotions.

Bab Idriss. In this series, the value is represented more in terms of love and emotions with a bit of honor and patriotism (accentuated mostly by Rached). It is present in actions 2, 3, 4, 6, 7, 8, 9 and 10 (see appendix B). In action two, it is represented by Najla in terms of her love for commandant Thierry and her fear of remaining at the pension where they might take revenge of her (since she has a baby from an extramarital relationship with commandant Thierry). It is also represented by Rached and Ola who felt that their honor, the honor of their brother, and that of the family

was disgraced by Najla's act of adultery. Rached upon knowing about the adultery goes up to Najla's room in order to kill her. Strong emotions are natural in Arab society especially when it comes to women's adultery. In action three, the value is represented by Zakaria's love for Najla in wanting to have her back as his wife – although she betrayed him with another man. In action, four it is represented by Rached's jealousy for Shams who is a dancer. In action six it is represented by Zakaria's love for Najla and by Najla's fear of her brother and parents. In Arab society, a woman is always afraid from the wrath of the men in her family especially if she has done something that brings shame to them. In action seven, the value is represented by Colonel Hugo who is in love with Shams and wants her to live with him. It is also represented by Shams who accepts to live with the Colonel and marry him so as to save and protect Rached (her lover). In action eight, Rached wants to rescue Shams from the Colonel because he is in love with her. In action nine, Badria informs her sister and her father that she loves Naim and wants to marry him. She considers that her love towards Naim is stronger than her reputation. Whereas, Hajj Zakaria, he acts emotionally and rebukes his daughter by deciding to ignore her existence. In Arab society, a daughter who brings shame and dishonor to her family may be considered as dead by the family. In action ten Omar wants to leave the French army because of his patriotism and most importantly because of his love for Ola.

In this series, the value is not well represented in terms of Arabism as it only focuses on love sentiments. Additionally, there is a certain inconsistency in how the value is addressed, for example, Rached at first, for the cause of preserving his honor and the honor of his family and that of his brother, intends to kill Najla who is an adulteress, and more specifically, he wants to kill her because her lover is a French Commandant (see actions 2 and 3), while afterwards, we see him planning to save Shams, the woman whom he loves and wants to marry, from the French Colonel to whom she is married (see actions four and eight). Without entering into the true nature of why Shams married to the French Colonel, the narrative does seem quite incoherent. Another example which also articulates an obvious irregularity is represented by Hajj Zakaria who, at first, informs Bahia his daughter that he is worried about Najla's future that she may end up on the streets and he asks his grandson Zakaria to forgive his wife Najla, who has committed adultery and to bring her back home to live with the family (see action 3), while afterwards, when his daughter Badria (who has

suffered in her previous marriage with Ezeddine) implores him to approve of her marriage with Naim, he refuses and shuns her out by denying her existence because he considers her as an adulteress who must be punished (see action 9).

Mourahikoun. In this series, the value is represented in terms of love relations not in terms of portraying an Arab value. It is present in actions 1, 2, 3 and 4 (see appendix C). In action one it represented by Christine who has great fear of sleeping with Jimmy, but at the same time, she has great fear of losing him if she does not sleep with him. In action two it is represented by Nazih who is extremely emotional and scared from the judgment of the society if they find out that he is gay. In action three, it is represented by Naim and Ayman. Naim who is afraid of losing his daughter, Suzie, who might turn out to be Ayman's daughter and Ayman who is afraid that Naim might hurt Vickie if he discovers the truth. In action four, it is represented by Samar, Vickie, Fares and Ayman, who are afraid for the health of the maid and do their best to help her. The value here has no sense in terms of Arabism it is only represented in terms of human feelings and emotions that are, most of the times, over-dramatized.

Rubi. In this series, the value is only represented in terms of love and human sentiments not in terms of Arabism. It is found in actions 1, 2, 3 and 4 (see appendix D). In action one, the value is mostly represented by Tamer whose emotional feelings are manipulated by Rubi who makes him fall in love with her. In action two, it is represented by Maya who loves Fadi but who feels ashamed after sleeping with him. In action three it is represented by Racha who feels emotional towards her baby and wants to preserve her pregnancy by making Dr. Mazen marry her. In action four it is represented by Tamer and Omar. Tamer who wants to take revenge from Rubi in order to redeem his honor that has been trampled by Rubi's deceitful character and love for money and Omar who is saddened by discovering Rubi's true character. The value of emotional sentimental feelings only expresses human emotions in this series and does not characterize any Arab assimilation.

Analyzing the value 'emotional sentimental feelings' in *Bab El Hara, Bab Idriss, Mourahikoun* and *Rubi*. It is clear that this value is well interpreted as a valid Arab value in the series of *Bab El Hara* where Arab emotions take form by introducing the Arab mentality in terms of honor, manhood, paternalism, jealousy among women, etc. The value in *Bab El Hara* expresses, at a close level, the sentiments of Arab people

(be it men or women) in relation to one another and in relation to strangers. Whereas, in *Bab Idriss,* the value does not fit within the Arab mold completely as it is expresses sentiments of love affairs (i.e. Between Ola and Omar, Rached and Shams, Badria and Naim), similar to *Mourahikoun* and *Rubi.* In *Bab Idriss* for example, Zakaria interprets emotions that are in opposition to the Arab mindset. An Arab man usually imposes himself and does not accept to be humiliated by a woman. So, there is a great difference between the reaction of Zakaria who forgives his wife after having committed adultery and that of Abou Issam who divorces his wife on the spot because she uttered a daring word. Zakaria, who has a weakness towards his wife, is closer to Omar and Tamer, in *Rubi*, and to Ayman and Naim in *Mourahikoun* who are manipulated by women and have no sense of Arab male chauvinism. Although the value, emotional sentimental feelings, is present in all four series, because Arab drama series are mainstream genres (lowbrow media genres) and they concentrate on emotions, still, the true Arab emotions are only portrayed in the series of *Bab El Hara.*

6.1.9 Sympathy

Sympathy is a uniting value among Arab people. Arab people are taught to sympathize among each other through the Muslim religion.

Bab El Hara. In this series, the value exemplifies inherent Arab considerations that are performed in terms interrelationships among family members, friendships, and in gender support (women sympathize with each other as they know that they are the weaker gender in Arab society). The value is represented in actions 2, 3, 5, 6 (see appendix A). In action two, sympathy is represented by Bouran, Dalal, Jamileh and Loutfieh who felt devastated when Abou Issam divorced Souad. In Arab society, daughters (characterized, here, by Bouran, Dalal and Jamileh) always sympathize with their mother – especially when she is in trouble – because they spend most of their time with her in the house and tend to have the same destiny as her. As for Loutfieh, who is the daughter in-law and who does not like Souad, her sympathy, here, reveals how Arab women, in all circumstances, cling together in their misfortunes since they identify with each other's providence. In action three, sympathy is represented by Abou Issam, who seems to understand and accept the situation of his son Issam and his son's wife, Loutifieh, in wanting to live alone in a house (When Issam got married to Loutfieh, they were given a room in the house of

Issam's parents, which is a normal practice in Arab society, where a man may live with his parents after marriage and where the wife assists in helping with the house chores. Loutfieh, however, brought trouble to the women of the family by not cooperating in the house work and this led Souad to complain continuously about her lazy character). Abou Issam's sympathy, here, is based on bringing to himself peace of mind by separating Loutfieh from Souad. Men in Arab society cannot bear to be disturbed or troubled by the nuisance of women, so if they must sympathize it should be for the sake of their own wellbeing. In action five, the value is represented by Loutfieh, Um Zaki and Um Bachir, who feel sorry for Souad as they identify with her and know how demeaning and shameful the situation is for a divorced woman in Arab society. In action six, Abou Bachir demonstrates true friendship by sympathizing with Abou Issam. Abou Bachir is the only person who does not turn his back on Abou Issam after the scandal of the two veiled women. On the contrary, he goes to visit him informing him that he is sure that what he has done cannot be an act of impertinence and that there must be a cause for it. Abou Bachir demands from Abou Issam to tell him the cause so that he may help him. Abou Bachir portrays the image of the true noble friend in Arab society. In this series, sympathy characterizes the expression of true Arab compassion in terms of revealing in-depth personalization of Arab temperament.

Bab Idriss. In this series, the value is only represented in action 3 (see appendix B), by Hajj Zakaria who sympathizes with Najla and informs his daughter Bahia that Najla (who has committed adultery and ran away to her lover a French Commandant) must return home to her husband and daughter so that she will not end up begging on the streets. Although this action portrays sympathy in general, it does not portray sympathy in the Arab value because sympathy in Arab society cannot go beyond Arab norms and traditions where adultery is considered as an unforgiveable crime for women. Additionally, as mentioned previously, there is an inconsistency in the narrative since Hajj Zakaria, in action nine, acts in a complete opposite manner with his daughter Badria whom he punishes severely for having a relationship with Naim, the man she intends to marry.

Mourahikoun. The value sympathy is represented, in this series, in action four (see appendix C) with Samar, Vickie, Ayaman and Fares who sympathize with the sick

maid who is trapped in Naim's office. The value, here does not characterize the Arab value of sympathy.

Rubi. The value, in this series, is represented in action three (see appendix D) by Nagham and Omar, who sympathize with Racha, who became pregnant from Dr. Mazen, by defending her case and by obliging Dr. Mazen to marry her. The value, here, has no Arab significance.

Analyzing the value 'sympathy' in *Bab El Hara*, *Bab Idriss*, *Mourahikoun* and *Rubi*. This value is only represented as an Arab value in the series of *Bab El Hara,* where sympathy functions in coherence with other unifying Arab values, such as traditions, dignity, honor, emotional sentimental feelings, etc. Whereas in the other series, *Bab Idriss, Mourahikoun* and *Rubi*, the value functions at an individual personal level as it does not follow any Arab constant mindset to which it can be appropriated.

6.1.10 Dignity

Is a basic non-divisive Arab value upon which morality is centered.

Bab El Hara. In this series, the value is represented more by women who tend to react emotionally to prove their value and self-esteem among each other, and in reaction to male authority that has full power to subdue them. The value is found in actions 2, 3 and 8 (see appendix A). In action two, the value is represented by Fawzieh and Souad. Fawzieh decides to take her revenge from Souad when she hears from Ferial that Souad is telling the women of the *Hara* that she is dirty. Fawzieh has no choice but to prove the contrary in order to clear her name and save her dignity in front of the women of the *Hara* and make Souad the dirty one. So, she starts by throwing garbage in front of Souad's door so that people may think that she is dirty, and this way, no woman will enter her house. In Arab society if a woman is perceived as dirty she loses her dignity and self-respect in front of all other women in her society. Souad, also, tries to save her dignity in front of her husband, who accuses her of acting dirty by throwing garbage in front of their house, by begging him to believe that she is innocent. It is demeaning for a woman in Arab society when her husband accuses her of being dirty especially that this would mean that he can divorce her or marry another. In action three, the value is represented by Ferial and Loutifieh. Ferial, wants to preserve her daughter's dignity by obliging Issam to take a house where he can live

alone with his wife instead of living with his parents. According to Ferial, Souad is taking advantage of her daughter by making her work like a servant in her house. As for Loutfieh, she gets annoyed and feels demeaned whenever her mother-in-law asks her to do anything in the house – although it is Souad's daughters, Dalal and Jamileh who do most of the work. In Arab society, problems among daughters-in-law and mothers-in-law are very frequent as there are no boundaries among family members (i.e. married children and their parents) especially among the mothers and their sons where the mother would feel that her son's bride has stolen him from her. In action eight, Ferial feels that her dignity has been crushed by Souad who has ordered Um-Zaki, the midwife, to go and check if Loutfieh is really pregnant before having Issam take her back as his wife. Ferial finds it demeaning to her and to her daughter that Issam wants her daughter back only because she is pregnant. She also finds it shameful to have Um-Zaki sent to see if they are saying the truth about the pregnancy. In Arab society, a woman's reputation is very important and sending a mid-wife to check on a woman's pregnancy can mean lot of things. The value in this series is well articulated as it defines the way in which Arab women think and how they act accordingly.

Analyzing the value 'dignity' in *Bab El Hara.* In this series, the value dignity is clearly presented in terms of women's position in Arab society. It is not enough that the women in *Bab El Hara* appear to be submissive and discredited of their true value in society, still, if they lose their dignity they would have nothing more to aspire for. Dignity appears to be their shield of protection against male chauvinism which propagates its effect in all their surroundings. A woman must fight continuously, even among women of her own sex (she is supposed to prove that she is clean, pretty, has a good reputation, cooks well, etc.), only to preserve her dignity and not be crushed by a man's opinion.

The absence of the value 'dignity' in *Bab Idriss*, *Mourahikoun* and *Rubi.* The value does not seem to appear in an overall action of the series of *Bab Idriss*. Although the series does depict Arab values, but there is nothing that draws attention to an act or a sense of dignity except, perhaps, with Badria who feels her dignity crushed when her parents refuse to talk to her due to her relationship with Naim. In *Mourahikoun*, however, dignity does not appear as it has no meaning at all in the narrative. In *Rubi*, dignity does not take form in terms of an overall action, although it does appear in the

character and sometimes in the discourse of Alia, who is the only person to represent that value in the narrative.

6.1.11 Individualism

It is logical that individualism does not promote Arab nationalism as it contradicts in-group belongingness and the formation of collective identity. Therefore, it is a divisive Arab value.

Bab El Hara. This value is rarely present in this series where the narrative is mainly built on the essence of Arab collectivism. However, the discourse and character (Abou Ghaleb) which portrays individualism is given a sense of negativity which gives rise to the problematic of the narrative that is counter-fought by the discourse of major protagonists in the series (who indicate opposition to individualism, i.e. Abou Issam, Abou Shehab, Metaz, Abou Bachir, Abou Hatem, etc.) who act in defense to its detrimental and destructive influence on Arab existentialism. The value is present in action 7 (see appendix A) by Abou Ghaleb who interprets a certain mélange of individualism in his character and his actual being. Abou Ghaleb is a man who lives alone, he is poor, not married (he was married before but refuses to remarry after the death of his wife and son), and has no connections. His sense of individualism is perceived more in terms of his merciless character that has no empathy whatsoever. His mission, in the narrative, is to harm people and watch them suffer. In action seven, Abou Ghaleb (who wants to take his revenge from Abou Issam whom he accuses to be the cause of his wife and son's death) puts a lock on the door of Abou Issam's shop so that the next morning, his son Issam would not be able to open the shop before the prayers of dawn. Since the mosque is situated just near Abou Issam's shop, this means that the men would discover that Abou Issam is sleeping in his shop. Abou Ghaleb, in this action, exposes Abou Issam in front of everyone in the *Hara,* and this gives him a sentiment of personal satisfaction which is portrayed, by the author of the series, in being a repulsive sentiment as it does not conform with the Arab sentiment of communal cooperation.

Rubi. In this series, individualism is clearly articulated and is given a negative approach through the sense of greed, deceit, disrespect, manipulation for material and physical pleasures, etc. It is present in actions 1, 2, 3 and 4 (see appendix C). In action one it is represented by Rubi, who manipulates Tamer by making him fall in love with

her and by obliging him to leave Sherine (who is his fiancé and who is Rubi's best friend) in order to marry her. Rubi, by subduing Tamer and making him marry her, causes harm and pain to all her surrounding (most of all to her mother and sister who feel embarrassed towards Sherine who has always been a support to them and to her; to Omar who loves her and who was planning to marry her; to Sherine who is her best friend and who had great confidence in her). In action two, the value is represented by Fadi who is a rich, egoistic and spoilt guy who takes advantage of girls by entering into relationships with them and then leaving them after having abused them morally and sexually. Fadi takes advantage of Maya who is an innocent girl, he sleeps with her against her will and feels content in having destroyed her. In action three, individualism is represented by Dr. Mazen who is a cardiologist and who is supposed to have compassion towards people. Dr. Mazen takes advantage of Racha's vulnerability and distress (which are caused by her poverty and by her mother's sickness), by persuading her to sleep with him and when Racha turns out to be pregnant he tries to escape from his responsibility by obliging her to abort the child. In action four, Rubi, falls as a prey to her deceitful character and love of money, she loses everything she has in addition to Omar's love. In this series, individualism is characterized as bad and unpleasant and is positioned in being dangerous and damaging to the person who portrays it.

Analyzing the value 'individualism' in *Bab El Hara* and *Rubi*. Individualism is portrayed as a divisive value in *Bab El hara*, where Abou Ghaleb in his heartless and egoistic character tries to instigate division among the inhabitants of the *Hara,* who, in their feelings of belongingness are able to resist his dirty games and confront him through their unity. In *Rubi,* the value is also represented as bad, but only to demonstrate the decadence of wicked and deceitful characters portrayed in the series.

The absence of the value 'individualism' in *Mourahikoun* and *Bab Idriss*. Although the series *Mouraihkoun* is the best to convey divisive Arab values, it is not surprising to find that individualism does not appear within the major actions of the series since the narrative converts individualism and portrays it as an emotional sentimental feeling (not as an egoistic comportment), where true love, that is based on adultery and betrayal, prevails and is stronger than any family connection. Accordingly, the value does not appear also in *Bab Idriss* where the narrative concentrates mostly on love triangles mingled with anti-colonialism.

6.1.12 Ibadah

Islam is more than just a religion, it is a mode of life (i.e. eating, drinking, sleeping, praying, fasting, etc.).

Bab El Hara. In this series, the value is represented at an overall level by all the inhabitants of the *Hara* who abide in their moment by moment behaviour to the rules of Islam (i.e. the way they eat, the way they fast, the way they talk, the way they pray, the way they wear their clothes, the way men treat their wives and the way wives treat their husbands, etc.). Although the value, ibadah, is present methodically at small dozes in all the actions of the series, it is loudly expressed in action six (see appendix A) when Abou Issam removes the veils of the two women publicly. This action caused great dispute and opposition by all the inhabitants of the *Hara* as it is against the traditions and the Islamic religion that a man gets in direct contact with women who are not from his direct family (i.e. wife, daughter, mother, niece). Also, by unveiling the women, Abou Issam caused dishonour to the *Hara* and brought shame to the women who had their hair displayed publicly, and this is *haram* (a sin).

Bab Idriss. In this series, the value ibadah is very rarely represented (i.e. it is represented through fasting during Ramadan; by the way Zakaria marries a second wife which is his total right, his *halal*) and it does not cover the overall way of life of the characters in the series. It is mostly expressed in action 3 (see appendix B) under the term "Order of Obedience" (*homkum al-ta'a)* which means that a man can bring his wife home by force, under the Islamic law, even if she does not want to return to him.

Analyzing the value 'Ibabah' *in Bab El Hara* and *Bab Idriss*. In the series *Bab El Hara,* the value is overly present as it is the base which determines the overall functions of the personalities of the *Hara* who are judged in terms of their behaviour through Ibadah (the rightful actions in Islam). In *Bab Idriss*, Ibadah is only portrayed as a superficial painting with no depth in its performances.

The absence of the value 'Ibadah' in *Mourahikoun* and *Rubi*. The value does not appear at all in *Mourahikoun,* neither in the clothes (women do not wear conservative clothes), nor in the way of living (adultery, infidelity, drinking alcohol etc.), where women and adolescents are extremely liberal. We may consider, however, that it may be slightly presented by Dr. Azmi who marries a second wife since he is a 'man' and

this is his right in Arab Muslim traditions. But, as we mentioned previously, the character of Dr. Azmi seems to be a disconnected piece of personality within the narrative. In *Rubi,* the value Ibadah also seems to be missing in the overall construction of the narrative as well as in the discourse (no conservative clothes, total liberty, alcohol, etc. nothing that has to do with Arab Muslim traditions). It is only indirectly represented by second marriages (Alia who was the second wife of an Egyptian business man who divorced her when her daughters were very young and he kept it a secret from his first wife; and Fathy who is secretly married to Dalal who is his second wife) and by Rubi's *maher* (the money she ought to get after her divorce from Tamer). In Muslim marriages, the bridegroom must pay a *maher* for his wife, one which must be paid at the moment of the marriage (*mou'adam*) and another that must be paid if he divorces her (*mou'akhar*).

6.1.13 Conclusion (qualitative content analysis).

Arab values are perfectly represented and conveyed through the series of *Bab El Hara* where their true meaning is naturally performed and personalized by the actors and the ambience throughout the narrative. *Bab El Hara,* conceptualizes every Arab value which is given its true sense by being fully represented through the discourse, the utterance, the scenery, the clothes, the environment, the music, the houses, in addition to the mindset and feelings. This may bring evidence as to why the series has been widely recognized and distinguished as a renowned Arab drama series in the transnational Arab arena - "Bab el Hara is one of the most popular Arab drama series watched by tens and millions of people in the Arab world (as referenced by Wikipedia)." As for *Bab Idriss,* the series does display a certain Arab atmosphere where Arab values are present, however, their depiction seems rather feeble and inconsistent as most of them serve the perspective of love triangles that are blended within the characterization of Arab values, causing a significant downgrading to the magnitude of Arabism. This, somehow, explains why *Bab Idriss* was not recognized at a transnational Arab level (as it has not been broadcasted on a Pan-Arab TV station at transnational level). Furthermore, non-Arab values are noticeably present (mostly women and children emancipation) in both series *Mourahikoun* and *Rubi,* but are expressed at opposite dimensions. In *Mourahikoun,* the value women and children emancipation is loudly expressed and taken at its extreme as it encourages and places under a positive light the acts of adultery, premarital-sex and teen-age excessive freedom. Such values are basically prohibited in Arab society which indicates why

the series did not materialize on transnational Arab grounds (it has not been broadcasted on a Pan-Arab TV stations at a transnational level). However, although in *Rubi* the divisive Arab values are generally present, still, their portrayal is placed under a negative light showing that such actions are detrimental and life threatening, that is why the series has been widely transmitted and recognized by Arab audiences[17]. Nevertheless, this does not mean that we can consider *Rubi* as a transnational non-divisive Arab drama series because it does not convey pure common Arab values nor do the themes of the actions portray them or even discuss them (it is important to mention that the story of *Rubi* is copied exactly from a Mexican TV series that was broadcasted in Mexico in 2004 on Canal de las Estrellas, and was also called Rubi).

In order to see more clearly the divisive/non-divisive values portrayed in the action model of the four Arab TV drama series, here below is *table 6.1* which displays them.

17 Elie Fares, "Dear Lebanon, Who The Hell Is Ruby?", A Separate State of Mind, May 16, 2012, http://stateofmind13.com/2012/05/16/dear-lebanon-who-the-hell-is-ruby/

Table 6.1 Divisive/non-divisive values depicted in Arab drama series through qualitative content analysis

	Bab El Hara	**Bab Idriss**	**Mourahikoun**	**Rubi**
Colonialism (anti-colonialims)	X	X		
Western Political/Cultural Supremacy	X	X		
Men/Women/Children Relation through Paternalism	X	X		
Women/Children Emancipation			X	X
Honor	X	X		
Lineage	X	X		
Traditions	X	X		
Emotional/Sentimental Feelings	X	X	X	X
Sympathy	X	X	X	X
Dignity	X			
Individualism	X			X
Ibadah	X	X		

As shown *table 6.1*, common Arab values are mostly conveyed by *Bab El Hara* and *Bab Idriss,* whereas divisive Arab values are mostly conveyed (in terms of women/children emancipation) by *Mourahikoun* and *Rubi*. Regarding the values that

are interrelated among the four series, which are sympathy and emotional sentimental feelings, they are portrayed as pure Arab values in *Bab El Hara,* whereas in *Bab Idriss*, *Mourahikoun* and *Rubi*, the values are portrayed in terms of human emotions and love triangles. Regarding the value individualism, which appears in both series *Bab El Hara* and *Rubi*; in *Bab El Hara* the value portrays the character of traitors who work against Arab belongingness, whereas in *Rubi*, the value portrays an egoistic and deceitful character in general. Consequently, as shown in table 3, common Arab values are mostly depicted in *Bab El Hara* and *Bab Idriss*, while divisive Arab values are mostly depicted in *Mourahikoun* and *Rubi.*

6.1.13.1 The four criteria of Pierre Glaudes and Yves Reuter

After having depicted the Arab values found in the actantial model of the four analyzed Arab drama series, we intend to test their efficiency by adapting them to a framework pattern built upon the four criteria of Pierre Glaudes and Yves Reuter (Sepulchre, 2011: 111) (the same framework was also implemented in this study in chapter five part II). The rationale in using this framework, in particular, is to try and examine which series is most consistent and most interpretive with the values it conveys.

Pierre Glaudes's and Yves Reuter's four criteria for value analysis	**Bab El Hara**	**Bab Idriss**	**Mourahikoun**	**Rubi**
Clarity of the narrative: We can speak of the clarity of the narrative when the actions are organized and hierarchal. When characters are clearly distinguished, hierarchized and opposed. When the reader has no difficulty in following the story. Patterns of values can, therefore, be deciphered depending on the characters, there numbers, the clarity of their objectives, their hierarchy, their distinction with	**Men/women/children relation through paternalism.** Paternalism is an important value in the series and is represented at a macro level and micro level. It is expressed by all the characters of the narrative (except for Abou Bader who is the mockery of all men in the *Hara* as he is controlled by his wife). In this series men rule and women are subdued. Mothers control their daughters and their daughters-in-law. The value is displayed through hierarchy where men are the most revered and	**Men/women/children relation through paternalism**. Although this value is present in the series, it is, however, expressed at a micro level and by certain characters only (Rached, Ezeddine, Nizar, Bahaa', Najla's father and Bahia, Hajj Zakaria) and is negated by others (Zakaria, Naim, Commandant Thierry and Colonel Hugo who show a weak masculine character within the narrative). Some characters represent the value through inconsistency such as Rached who wants to kill Najla (his sister-in-	**Women and children emancipation.** It is the most important value of the series. It describes the narrative openly through the support and praise of adultery, disloyalty and pre-marital sex (although pre-marital sex is not an immoral or a deceitful value in general sense, it is a person's own free choice. However, it is rejected in Arab society and is considered as a serious sin). There is not much orderliness	**Individualism.** The value is the objective of the narrative. It is the cornerstone upon which the characters of the narrative are identified. There is a distinction of characters that revolve around Rubi's character. The strong character is the one who confronts Rubi's character (i.e. Fathi, Nabeela, Ashraf, Ghada, Sarah and Alia Rubi's mother who does not approve of her character; then Tamer, Sherine, Farouq and Racha who take action against her after being deeply offended by her

Pierre Glaudes's and Yves Reuter's four criteria for value analysis	**Bab El Hara**	**Bab Idriss**	**Mourahikoun**	**Rubi**
regards to their qualification, and their distribution in opposing camps (Sepulchre, 2011: 112).	where women are dominated. This situation goes all along the narrative in complete consistency where all the characters abide by it in conformity. So, we may acknowledge that this value is well represented in the series. **Honor.** The value is well portrayed in the series and is represented at a macro level. It shows clarity in the message where men's honor is never to be reproached. We can visibly see in the narrative an interrelation between men's honor and the honor of the *Hara.*	law) for having had a child from a French commandant, while at the same time he shows compassion for Shams (whom he loves) who marries a French colonel. This same situation is represented by Hajj Zakaria who shows compassion for Najla (the wife of his grandson) and wants to help her although she has had a child from an extramarital relationship, yet, he punishes his daughter Badria and rebukes her for having asked to be married to Naim after her divorce from Ezzedine. This may indicate that there is no consistency with the representation of	or consistency in the narrative towards this value as it is represented through form of hypocrisy in the style of Tartuffe in Moliere (the hypocrisy of the author towards the viewers, not the character. The author seems to address the audiences as a simplistic lot). More specifically, the author seems to praise Vickie's conduct of infidelity by considering it as her right, only because she is represented as University professor. Accordingly, Naim (Vickie's husband) is put under a negative	character). Individualism is the pivotal element of this series as it characterizes the discourse and actions of the main heroine (Rubi). From it we get to understand the overall narrative of the story. It is well represented through the constancy and orderliness of the narrative.

Pierre Glaudes's and Yves Reuter's four criteria for value analysis	Bab El Hara	Bab Idriss	Mourahikoun	Rubi
	There is also a hierarchal order which is implied through women's comportment in honoring their husband/father/brother (that is why Abou Bader is mocked and discarded; he dishonors the *Hara* through his submission to his wife) **Lineage.** The value clearly represented in the series. It helps in the identification of hierarchy of characters (Souad is proud as she is the sister of Abou Shehab the commander of the *Hara*, Ferial is also proud and jealous of Souad as she is	the value within the series. It does not appear in an orderly hierarchal form. **Honor.** In this series, honor only takes form as a counter-feedback to women's adultery. It is represented at a micro level. We do not sense it in being represented through a form of fluidity that goes along with the narrative. It appears to be constructed in certain parts of the series as if the author wants to display sensationalism. Therefore, we cannot refer to it in terms of setting orderliness within	light and seems to deserve to have his wife disrespect him and have a lover (from whom she has a child who has been brought up to be Naim's child, since no one knew about her extramarital relationship) because he is represented as a brute who is not educated. The messages conveyed through this value do not give it its true worth of female respect and equality, contrarily, it injures its true meaning by escalating the feeling of unethical revenge through the praising of an insincere character.	

Pierre Glaudes's and Yves Reuter's four criteria for value analysis	**Bab El Hara**	**Bab Idriss**	**Mourahikoun**	**Rubi**
	the niece of the Zaim, Fawzieh feels miserable as she is the wife of Abou Bader who is not respected in the *Hara* and has no position at all, etc.). Lineage defines the status of the characters in the *Hara,* it is consistent through the narrative and is represented at a macro level. **Sympathy.** The value displays an interrelationship among family members, friendships, and in gender support (women sympathize with each other). It characterizes	the narrative. Although it does define the personality of certain characters, still, it does not define their hierarchy or their position. **Lineage.** The value does seem of some importance in the series, however, at a micro level only. It is mostly expressed in terms of taking sides among family members as a form of protection from the shame of adultery. Lineage does not describe the overall formation of the series in terms of how characters are displayed.	From this notion, it would be difficult to understand the narrative clearly or the messages it intends to convey.	

Pierre Glaudes's and Yves Reuter's four criteria for value analysis	**Bab El Hara**	**Bab Idriss**	**Mourahikoun**	**Rubi**
	the expression of true Arab compassion in terms of revealing in-depth personalization of Arab temperament. Although the value is not perceived at a macro level within the narrative, still, it does clearly define the personality of the characters by displaying who is good and who is bad, who is with whom and who is against whom. **Dignity.** This value is represented more by women who tend to react emotionally to prove their value and self-esteem among each other and in	**Sympathy.** The value is rather complicated in this series. Sympathy works too much upon personal whims (i.e. sometimes colonel Hugo treats Shams kindly and sometimes he hurts her, another example is Hajj Zakaria who is not understood clearly in the narrative as he shows to have sympathy with regards to everyone, however, the way he treats his daughter Badria seems out of context, and there are many other examples as such). So, we don't get to see clearly who is with whom and who is against whom, or who is kind and who is unkind. There is no clear construction in the		

Pierre Glaudes's and Yves Reuter's four criteria for value analysis	Bab El Hara	Bab Idriss	Mourahikoun	Rubi
	reaction to male authority that has full power to subdue them. This also has an effect in terms of hierarchy, the more the woman is of high society (i.e. Souad) the more she is afraid to lose her dignity among other women. Although the value does not appear so much at macro level (not as much as honor, paternalism, lineage, colonialism, Ibadah and traditions), it does, however, depict the characters clearly in the narrative. It is also consistent and well-articulated throughout the narrative.	narrative with regards to this value.		

Pierre Glaudes's and Yves Reuter's four criteria for value analysis	Bab El Hara	Bab Idriss	Mourahikoun	Rubi
	Individualism. The value is not represented at a macro level in the series. It is rarely present since the narrative is mainly built on the essence of Arab collectivism. However, the discourse and character which portrays individualism (i.e. Abou Ghaleb) is given a sense of negativity which gives rise to the problematic of the narrative that is counter-fought by the discourse of major protagonists in the series (who indicate opposition to individualism) who act in defense to its detrimental and destructive influence on Arab existentialism.			

Pierre Glaudes's and Yves Reuter's four criteria for value analysis	**Bab El Hara**	**Bab Idriss**	**Mourahikoun**	**Rubi**
Conformity with the doxa: Is the amount of discourse that fits within the ideological background of a certain society. This causes the facilitation of reading due to the amount of recognition with the text, such as common places, common clichés and stereotypes. Therefore, the more the texts, the situations and the characters are built in conformity with the opinions and beliefs of the society, the more the reading would be facilitated (Sepulchre, 2011: 112).	**Traditions.** The value is well integrated in the series, it defines all the discourse and scenery (i.e. the houses, the clothes, the streets, the mosque, the prayers, the stories, the way women treat their husbands and the way sons and daughters treat their parents, etc.). Traditions, of course, take form at a macro level. They define all that is displayed in the series as they work in full conformity with the narrative, in a consistent an orderly manner. **Ibadah.** The value is represented at an overall	**Traditions.** The value designs well the atmosphere of the series (the houses, the hospital, the souks, the village houses, etc.). It does appear at a macro level in terms of scenery and architecture. With regards to discourse and actions, however, it seems to appear mostly through a parade of religious rituals (i.e. Ramadan dinners, Ramadan stories, etc.). The value does not appear as natural as it does in *Bab El Hara,* and the texts, which are based upon love triangles most of the time, do not seem to be that much in conformity with	There is no conveyed value which is in conformity with the doxa. Also, women and children emancipation and the way it is represented in this series is in opposition with the doxa (in complete contradiction with the Arab society).	**Women and children emancipation.** The value covers the conformity with the doxa as it is represented in a negative light (characters who go against Arab traditions and religion are either punished or seem repentant).

Pierre Glaudes's and Yves Reuter's four criteria for value analysis	**Bab El Hara**	**Bab Idriss**	**Mourahikoun**	**Rubi**
	level by all the inhabitants of the *Hara* who abide in their moment by moment behavior to the rules of Islam (i.e. the way they eat, the way they fast, the way they talk, the way they pray, the way they wear their clothes, the way men treat their wives and the way wives treat their husbands, etc.). The value is present, at a macro and a micro level through all the discourse and actions of the series. It appears in conformity with the whole narrative where the characters seem to display it so naturally. It does portray a real ideological	the whole atmosphere of the narrative. **Ibadah.** This value does appear in the narrative, however, in a form of an accessory. It does not convey any fundamental base to the series. Ibadah in *Bab Idriss* is only portrayed in specific religious settings (i.e. Ramadan dinner, Order of Obedience, fasting, Zakaria's second marriage, etc.). It appears in certain sequences only at a micro level and it does not wrap the whole narrative.		

Pierre Glaudes's and Yves Reuter's four criteria for value analysis	**Bab El Hara**	**Bab Idriss**	**Mourahikoun**	**Rubi**
	background of Arab Muslim way of life.			
The presence of a unifying thesis: Readability is even more favorable if a unifying thesis proposes or even imposes a dominant interpretation in the sense of a narrated story. In certain genres like fables, such thesis is explicitly present (Sepulchre, 2011: 112).	**Colonialism (anti-colonialism).** This value is the main thesis in the narrative. The idea of anti-colonialism goes without saying all through the series (at a macro level). It is blended within the discourse and the way of life of the inhabitants of the *Hara.* Although it does not appear in many actions, still, it is the cornerstone of the narrative. It is well represented as the unifying thesis of the series.	**Colonialism (anti-colonialism).** The value is represented at a macro and micro level in the series. It is the basis of the narrative, its construction, however, is mingled with love triangles and this weakens its true substance. Nevertheless, the value does represent a unifying thesis throughout the narrative which makes the viewers acknowledge its overall presence. Western political and cultural supremacy (anti-	**Women and children emancipation.** The value represents the series fully, however, in an unbalanced manner. It goes too much to extremes and it loses its significance.	**Individualism.** The whole narrative is consistent in its portrayal of individualism. The series (form beginning to end) revolves around the egoistic character of Rubi who only cares of her own wellbeing which is built upon the sufferings of others (no matter who the other is, mother, sister, husband, best friend, etc.)

Pierre Glaudes's and Yves Reuter's four criteria for value analysis	**Bab El Hara**	**Bab Idriss**	**Mourahikoun**	**Rubi**
	Western political and cultural supremacy (anti-western political and cultural supremacy). The value goes along with colonialism. It is spelled out within the series in terms of rejection to Western supremacy and domination. It takes form at a macro level as it envelopes the whole narrative.	western political and cultural supremacy). The value goes along with colonialism. It is shown clearly within the series as it does take form throughout the whole narrative. However, its weakness appears through the meddling of love triangles within its discourses and actions. It is represented at macro and micro level and is well understood to be a unifying thesis within the narrative.		
The facility of expression: Finally, the above-mentioned terms and conditions can only functional if	**Emotional sentimental feelings**. The value is well accentuated in the series. It appears in all the discourse and actions of	**Emotional sentimental feelings**. The value does appear clearly in the series. It accentuates the love triangles which	**Emotional sentimental feelings**. The value appears clearly in the series, however, through fake	**Emotional sentimental feelings**. The value does not correspond to Arab sentiments or emotions,

Pierre Glaudes's and Yves Reuter's four criteria for value analysis	**Bab El Hara**	**Bab Idriss**	**Mourahikoun**	**Rubi**
the text is taken seriously. This concerns the facility of expression. Certain procedures, such as irony or detachment, which may prevent identification can endanger the confidence in the literature. The tonality of the script is, therefore, essential in its capability of transmitting ideas (Sepulchre, 2011: 112).	the narrative. It is performed at a deep level as it displays naturally the way the narrative operates through the instigation of strong emotions. All the characters in the series act in terms of their emotiveness, be it for cause of honor, dignity, traditions, colonialism, paternalism, etc. Arabs are usually driven by their emotions and this value is characterized as the main value for the comportment of the personalities in the series.	define the formation of the narrative. Although the series intends to convey a thesis of anti-colonialism and anti-Western supremacy (which it does), still, the intensity of love triangles and personal feelings tend to weaken this concept.	identification. It does not correspond to Arab values. It is only expressed through the verbalization of superficial utterings.	although, it is fully present in the series. It is presented as typical human feelings of love, jealousy, etc.

As perceived in the above framework, Arab values are best interpreted and given sense through the series of *Bab El Hara* where all depicted values have been clearly exemplified. Although Arab values depicted in the series of *Bab Idriss* are also fit within the framework, yet, they are not as clearly represented and given sense as in *Bab El Hara.* In *Mourahikoun*, the values that are deciphered are in complete inconsistency with the rationale of the four criteria and this gives indication to the non-clarity of the narrative which seems rather blurred in its implications. With regards to *Rubi*, the depicted values seem to give sense to the narrative, but, not as straightforward and as fully presented as in *Bab El Hara*. Moreover, we also find that not all deciphered values in *Mourahikoun* and *Rubi* (i.e. Sympathy) have been integrated within the framework as they did not seem to give sense through their rationalization by the four criteria.

6.2 Quantitative value analysis on Arab drama series

The quantitative value analysis is implemented with the use QDA Miner from Provalis Research[18]. QDA Miner is an easy-to-use qualitative data analysis software package for coding, annotating, retrieving and analyzing small and large collections of documents and images.

The 'grid analysis code book on Arab values,' defined earlier (in chapter V), is inserted in the QDA Miner Code Book and applied to decode Arab values transmitted by the characters' dialogues and actions (at a micro level) – where the four content dimensions identified by Head (1954): Interaction dimension; temporal-physical dimensions; character dimensions; behavioural dimensions (Head, 1954: 179) are taken into consideration through every deciphered discourse and action – of each selected episode of the four Arab drama series. Accordingly, a research project is set and created in QDA Miner for each drama series and within this project every episode is deciphered separately. Thus, dialogue and actions have been transcribed individually for each character (in each episode). The coding unit used is not the

[18] QDA Miner from Provalis Research http://provalisresearch.com/products/qualitative-data-analysis-software/

word(s) per se, however, it is the value(s) transmitted by each unit of dialogue/action for each character.

The quantitative research has been analyzed through the implementation of Neuendorf (2002) 'scientific method' of six stages as identified here below (Macnamara, 2005: 8-14):

- "Objectivity/intersubjectivity": has been maximized through our selection of a representative sample of Arab drama series – six episodes of *Bab El Hara*; six episodes of *Mourahikoun*; one episode of *Bab Idriss;* and one episode of *Rubi* (Our major concerns in this research is to depict common Arab values through non-divisive/assembling media content transmitted to all the Arab world such as *Bab El Hara*, in contrast, however, we also intend to depict divisive/distinct local Arab values which are transmitted through local media content only to local Arab citizens such as *Mourahikoun.* By choosing, also, *Bab Idriss* (which is local and portrays non-divisive values) and *Rubi*, (which is transnational and portrays divisive values), we intend to maximize our analysis and have better accuracy. Although *Rubi* and *Bab Idriss* have been fully analyzed in the qualitative content analysis, we consider that choosing only one episode of each to be analyzed quantitatively is sufficient for our study).

- "A priori design": is performed through the construction of a code book in QDA Miner where the list of variables (units of analysis) is composed of the elements of the 'code book grid on Arab values' .

- An "intercoder reliability" measurement: is performed by two coders on a reliability sub-sample through the estimation of Cohen's *kappa (k)* as shown in *table 8* Cohen's kappa results on *Bab El Hara*: episode 6 season 2.

- "Validity": of the content analysis has been maximized by a thorough understanding of our research objectives as identified earlier in this study and through the careful selection of our sample media content of Arab drama series.

- "Generalizability": is maximized, in our research, through the selection of the sufficiently large media sample.

- "Replicability": is insured through a thorough documentation of the 'grid analysis code book on Arab values' and its guidelines and through the usage of QDA Miner, enabling the systematic approach for the coding of the content.

The results of the values that revealed the highest scores in QDA Miner quantitative content analysis – of the four analyzed Arab drama series, *Bab El Hara; Mourahikoun; Bab Idriss; and Rubi* – are listed here below. Accordingly, an interpretation of these values is presented through a thorough analysis of the characters' discourses and actions portraying these values. The quantitative analysis used in this section of our content analysis is different from the one used in the qualitative analysis, as in this part we analyzed the content at a micro level (where selected episodes are coded meticulously using the code book as an analysis framework) whereas in the qualitative part we analyzed the values at a macro level (taking into consideration the series as a whole through the actantial model).

It is important to note that the coding of values, in this section, is done by taking into consideration both the divisive and non-divisive values regardless of the nature of the series (whether it is divisive or non-divisive).

6.2.1 Bab El Hara

The quantitative content analysis was performed on the following episodes of *Bab El Hara*: season 1 (episodes 1 and 2), season 2 (episodes 6 and 8) and season 3 (episodes 6 and 9).

Table 6.2, here below, displays the occurrence of values depicted in the six episodes of *Bab El Hara*. Accordingly, the continuity of the table shows the numbers of value occurrences in terms of actions and dialogues.

Table 6.2 Bab El Hara quantitative analysis

Value	Count	% Values	Episodes	% Episodes
Men/women/children relation through paternalism	280	30.70%	6	100.00%
Emotional, Sentimental, Feelings	179	19.60%	6	100.00%
Iman	77	8.40%	6	100.00%

Value	Count	% Values	Episodes	% Episodes
Traditions	67	7.30%	6	100.00%
Lineage	63	6.90%	5	83.30%
Honor	57	6.30%	6	100.00%
Dignity	37	4.10%	6	100.00%
Ibadah	27	3.00%	5	83.30%
Sympathies	26	2.90%	6	100.00%
Colonialism	26	2.90%	4	66.70%
Social hierarchy	20	2.20%	4	66.70%
Religious authorities	14	1.50%	2	33.30%
Western political and cultural supremacy	13	1.40%	4	66.70%
Tawhid	10	1.10%	5	83.30%
Hospitality	10	1.10%	3	50.00%
Myths	2	0.20%	1	16.70%
Culture	2	0.20%	1	16.70%
Dreams of revived ancient Muslim glories	2	0.20%	1	16.70%

Value	Dialogues	% Values	Actions	% Values
Men/Women/Children relation through paternalism	241	31.8%	39	25.5%
Emotional, Sentimental, Feelings	119	15.7%	60	39.2%
Iman	76	10.0%	1	0.7%
Traditions	63	8.3%	4	2.6%
Lineage	53	7%	10	6.5%
Honor	46	6.1%	11	7.2%
Dignity	31	4.1%	6	3.9%
Ibadah	24	3.2%	3	2.0%

Value	Dialogues	% Values	Actions	% Values
Sympathies	22	2.9%	4	2.6%
Social hierarchy	18	2.4%	2	1.3%
Colonialism	18	2.4%	8	5.2%
Religious authorities	14	1.8%		
Western political and cultural supremacy	11	1.4%	2	1.3%
Tawhid	10	1.3%		
Hospitality	9	1.2%	1	0.7%
Myths	2	0.3%	1	0.7%
Dreams of revived ancient Muslim glories	1	0.1%	1	0.7%
Culture	1	0.1%	1	0.7%

6.2.1.1 Interpretation of values depicted

Here below is the interpretation of values depicted in terms of characters' discourses and actions (where only the values who obtained the highest scores in occurrence are interpreted):

- **Men/women relationship through Paternalism**: Paternalism is clearly conveyed in the series of *Bab El Hara,* where men have full control on their wives and children. Women are not allowed to leave the house without the permission of their husband/father/brother. They are supposed to stay at home since their role is to serve the men in the house. If they are to leave the house or go for a visit (which happens rarely) they are supposed to be veiled and not show their faces and hair to any man (they are only allowed to remove the veil in front of their father, husband, brothers and uncles). Women in *Bab El* Hara have no life of their own, their lives revolve around the lives of their husbands, brothers and sons, it is also due to their inclination to submission which gives more power to men over their lives. Sons and daughters are under full control of their parents (the mother also has control on her sons and daughters but her control is more emphasized on her daughters and daughters in law who are supposed to serve her), however, their utmost submission is to their father, the highest authority in the house.

- **Emotional, sentimental feelings**: In *Bab El Hara,* emotional, sentimental feelings are clearly revealed through the intense manifestations of the inhabitants of the *Hara,* be it in terms of their anger for the disrespect of a neighbor, a parent or a husband, for happiness towards a marriage, for fear of losing ones' honor and dignity, for jealousy among women, for male chauvinism, etc. All feelings and sentiments are blatantly divulged. Also, emotions are overexpressed in terms of feelings and devotions towards the love of a family member, a ruler, their homeland, etc.

- **Iman (faith)**: Iman is clearly articulated by all the inhabitants of the *Hara* who express their total belief in Allah and in Mohammed His Messenger. The inhabitants show complete trust and piety, and put all in the hands of Allah.

- **Traditions**: In *Bab El Hara,* Arab traditions are naturally portrayed in all settings and in all behaviors (i.e. through the scenery in terms of houses, clothes, food, etc. and through behavior in terms of respect for parents, women's attitudes towards their husbands, religious rituals such as marriages, how in all ceremonies men stay with men and women stay women without intermixing, how parents are named after their eldest son such as Abou Issam and Um Issam, etc.). More specifically, this drama series can be considered as the personification of Arab traditions in all their forms.

- **Lineage:** the inhabitants of *Bab El Hara* give importance to lineage in the way they identify themselves. The importance of a person in society is given through his/her lineage, he is the son of whom? She is the daughter of whom? Who are his or her relatives. Accordingly, lineage is also represented through the names of the inhabitant of the *Hara* i.e. Abou Issam, Um Issam, naming themselves by the name of their eldest son who must also name his first-born son by the name of his father and his first-born daughter by the name of his mother. A person without lineage or without family is pitied and is considered weak. In *Bab El Hara,* it is through his/her lineage that a person is categorized in society i.e. if a girl's mother is divorced, no one would think of her as a match to his son.

- **Honor**: In *Bab El Hara,* a man without honor is not respected. Honor is very crucial in Arab society as in *Bab El Hara,* where the men of the *Hara* do

everything to preserve their honor. They forbid their wives and daughters to leave the house without asking for permission or unveiled, they also forbid their daughters to talk to any man outside the family. No strange man should ever see the women of the house. Honor is also transmitted in *Bab El Hara* through bravery and chivalry. A man without honor is a man who is a coward and who does not have the courage to defend his house or his country i.e. Abou Bader who is cast aside by the men of the *Hara* who pity him and mock him calling him female.

- **Dignity**: In *Bab El Hara,* a woman or a man without dignity is not respected. A woman should maintain her dignity by respecting her husband and by keeping her household clean, by educating her daughters to be good housewives, etc. A man keeps his dignity by being respectable in the *Hara*, by taking care of his wife and family, by being brave and generous. A man loses his dignity if his wife/daughter/sister is talked about negatively that is why men in *Bab El Hara* are extremely cautious in the way their women act keeping them always under a sharp eye.

- **Ibadah (worship):** All characters in *Bab El Hara* abide by the teachings of the Quran. The way they live is characterized in every sense through *Ibadah* – the way they pray and fast through Ramadan, what they eat and drink (pork and alcohol are forbidden), the way women are not allowed to get in contact with men who are not of the direct family, the way women should be veiled, how men treat their wives and vice versa, the way children obey their parents, etc. *Bab El Hara* portrays the value *Ibadah* in a natural manner which gives it a form of a routine amongst the inhabitants of the *Hara.*

- **Sympathies:** The inhabitants of the *Hara* sympathize with each other. They stand together in times of hardships and try to help each other.

- **Colonialism (anti-colonialism):** *Bab El Hara* depicts colonialism by showing how the brave men of the *Hara* fight against the French, representing, therefore, an obvious ambiance of anti-colonialism. The series also portrays the characters who help the French mandate by being villains and greedy characters with a weak personality, such as Abou Jawdat.

- We realize that there are additional values found in the quantitative content analysis of *Bab El Hara* which are not found in the qualitative content analysis of the series (Religious authorities, tawhid, hospitality, myths, culture and dreams of revived ancient Muslim glories). We may consider that when anyzling dialogue by dialogue and action by action, one does go more in details. Therefore, the additional values found in the quantitative content analysis seem to fit only at a micro level in the details of the narrative (it is important to mention also, that in the quatlitative content analysis we only analyzed the actantial model in season 2 whereas in the quantitative analysis we analyzed seasons, 1, 2 and 3). Accordingly, there is also the value 'individualism' which is not found in the quantitative content analysis although it is found in the qualitative content analysis through the character of Abou Ghaleb. This can be explained by the idea that in the qualitative analysis, one works upon a whole series and sees the action models and discourses as a whole, while in the quantitative analysis, one depicts in details the values found only in the episodes he/she deciphers.

- Cross refrencing *Bab Idriss, Mourahikoun* and *Rubi* with the values depicted in *Bab El Hara:* We realize that most of the values found in *Bab El Hara* are also found in *Bab Idriss,* however, if we are to take into consideration the analysis found in the framework built upon Pierre Glaudes's and Yves Reuter's four criteria (Sepulchre, 2011: 111), we find that they are not as well delivered and given sense as in *Bab El Hara.* With regards to *Mourahikoun* and *Rubi,* we find that most of the values found in *Bab El Hara* are not existent in their narrative, and if any of these values does exist such (i.e. 'men, women and children relationship through paternalism', 'emotional sentimental feelings', 'social hierarchy', 'culture', 'iman', 'dignity' and 'traditions') its existence is either weak or secondary with no emphasis on their real meanings.

6.2.1.2 Qualitative interpretation of the quantitative results

- **Men/women relationship through Paternalism**:
    - Season 1, episode 1: The value is mostly accentuated in this episode by:

Idaashari, in the way he treats his wife and children and the way he has full control over their lives; **Souad** in the way she treats her daughters who must serve her

unconditionally by cleaning the house, washing, cooking, etc.; **Abou Ibrahim** who is revered by his wife who treats him as a lord; **Abou Bader** who embodies the counter example of paternalism by representing men who are controlled by their wives as complete mockery to the male sex; A hint is also mentioned about **Bouran** (Souad's eldest daughter who is married) whose husband forbids her to visit her parents.

- Season 1, episode 2: This value is depicted by:

The **Zaim** who tells Ferial about her daughter Loutfieh: "Shyness is a good quality for girls."; **Abou Issam** as he orders his son to go and bring coffee for Abou Khater and by telling his wife that he does not accept that his daughters take any money from their uncle; **Idaashari** who makes fun of his sons while reprimanding them as he tells them that the donkey is more intelligent than them since they came home without money to give him; **Sobhi** who tells his sister that they must be patient and stay obedient with their father since this is his character; **Souad** who orders her daughters to quicken up in their work and then she orders Jamileh to open the door while commanding her to put the veil on her head: "Stay where you are. Cover up your head." **Souad**, while speaking to her son about her daughter Bouran she tells him: "Mother, when a woman gets married she has nowhere else but her husband's house to reside and her husband is the only one responsible and has control on everything**.";** **Jamileh and Dalal** who kiss their uncle's hand as they greet him; **Khater** who respectfully asks his father if he needs anything and then by telling him as he wishes; **Um Khater** who orders Khayriyeh her daughter to sweep and wash the floor and **Khayriyeh** who answers her: "as you wish mother." ; **Bouran** who complains to her mother about her husband: "He hardly accepted that I visit you and he said that I am allowed to stay till after lunch only."; **Sheikh Abdel Alim** who tells Abou Ibrahim: "You are not supposed to leave your work and your business and stay at home doing nothing like women."

- Season 2, episode 6: Paternalism is represented by:

Abou Issam who keeps reprimanding his wife considering her not to be obedient enough as she is acting upon her head without permission he tells her: "You are not supposed to leave your work and your business and stay at home doing nothing like women."; **Abou Shehab** who answers Abou Issam as he complains to him about Souad's attitude: "Really she has no right to act upon her head" , and by telling Abou

Bader who was hiding in his house and afraid to go out: "Go out Abou Bader go out, it's a shame to stay hidden like females go out"; **Metaz** who orders Abou Bader to come out of his house: "Get out Abou Bader, you dog you low man, you are not going out you female,"; **Abou Issam**, **Issam, Metaz and the men of the *Hara*** who assault and attack Abou Bader for not saying *yalla yalla* before climbing the rooftops and therefore becoming exposed to the women of Abou Issam's house unveiled (a woman should never appear to a strange man unveiled); **Issam** who asks forgiveness from his mother as she reproaches him for not visiting her: ": I will not leave before you forgive me. Forgive me mother, for God's sake forgive me," when she forgives him he kisses her hands and says: "May God keep you above our heads mother."; **Abou Bader** who represents counter paternalism (since his character exposes the character of weak men who are not accepted in Arab society, therefore through Abou Bader Paternalism is even more accentuated) and who says to his wife who wants a silent gas stove: "Fawzieh the gas stove by itself costs as much as half a wedding, which means that with the price of two gas stoves I can marry another woman Fawzieh."; **Abou Hatem** who tells Abou Marzouk after hearing the new orders of Abou Shehab that no man is to go up his roof before taking permission from his neighbor: "This is much better, at least one can go up the roof with a free conscience that his neighbor's females will not appear in front of him" (this indicates to which extent women are supposed to remain hidden and covered).; **Um Bashir** who tells Um Zaki that she accepts to be hit by her husband only to get a silent gas stove : ": I swear I wish to be hit with a stick for three days only to have a gas stove without sound."; **Um Ibrahim** who tells Um Zaki: "What I heard from the women of the Hara is that Abou Issam broke the gas stove on Souad's head." (this shows to which extent women are inclined to submission and to which extent they adhere to paternalism). Paternalism is also represented by **Metaz** who asks his mother's permission and consent to become engaged with Khayriyeh (daughter of Abou Khater). His mother tells him that he must wait until she finishes with his sister's wedding. Although he feels discontent and tells her: "Mother I feel that you do not want to make her my fiancé, is there anything in her you don't like?" at the end he cannot but yield to her decision: "Whatever you want mother whatever you want."; **Khater** who orders his sister to make tea for Metaz and by Khayrieyeh who answers him: : "At your orders brother at your orders."

- <u>Season 2, episode 8</u>: Paternalism is mostly accentuated in this episode by:

Abou Issam who wants to subdue his wife by force in everything as he feels that she is becoming quite opinionated although she tells him when he asks her what is his position in the house: "My master and the crown upon my head." At first, he wants to make her agree by force that the wedding of their daughter will take place before Ramadan since he has promised Abou Ibrahim and when men agree on a situation women do not have the right to give their opinion he tells her: "Listen Souad, this is the last time I tell you and I remind you stop taking decisions from your head, whatever I say must be done. Did you understand?" Then continuing "Listen let me tell you and may it be known to you, I have already given my last word to Abou Ibrahim, the first day of Ramadan the girl will be in their house in the house of her husband and I will not repeat myself." Further on, Abou Issam divorces his wife directly when she answers him with an insult in front of her daughters and daughter-in-law he tells her: "listen well, I have no need of you anymore, go directly to your room and pack up your cloths and get the hell out of the house, I divorce you."; It is represented by **Issam** and **Metaz** who kiss their father's hands begging him to take their mother back as his wife. ; Also **Sheikh Abdel Alim** advises Abou Issam: "My brother curse her hit her but do not utter the word divorce."; Paternalism is represented by **Dalal, Bouran, Jamileh** and **Loutfieh** who are afraid and shocked from what has happened (women are always afraid from men's decisions and reactions as they are under their direct control). It is also represented by **Abou Ibrahim** while telling Abou Issam: "Let us put the women aside, I want to have my son's wedding before Ramadan is there any problem?"

- Season 3, episode 6: It is represented by:

Abou Khater who obliges Um Khater not to open the topic of his daughter's marriage to Souad and that if her son Metaz will not come and ask for her hand he will make her marry the first comer; **Souad** who tells Um Zaki that she refuses to pay Ferial who is asking for ten gold coins in order to allow her daughter Loutfieh get back to Issam: "With the ten gold coins that I will pay to her daughter, my dear, I can marry my son Issam to three girls and will make them live with me here in my house." ; **Issam** who tells his mother when she does not accept to pay ten gold coins for his mother-in-law in order to have his wife back: "Upon your wish mother."; **Um Zaki** who tells Ferial that she and her daughter must yield to Souad and her son or then Loutfieh will lose her husband, daughter and her marital status: "Listen, if you want

your daughter to get back to Issam do not ask for lavish things." "My dear, the future of your daughter is with her husband, what is the matter with you."; **Dalal** who does everything to please Um Ibrahim, her mother in law: "As you wish mother in law. Today let me cook this meal and afterwards you say if I cook well or not."; **Um Hatem** who is ever so dutiful to her husband; **the daughters of Abou Hatem** who run to him as he enters the house, they kiss hands and then carry all the grocery bags he has brought home.

- Season 3, episode 9: This value is represented by:

Sharifeh who was afraid from Abou Shehab on the day of her marriage. As he talks to her kindly she becomes appeased and tells him: "I am your servant."; **Hamideh** Sharifeh's sister who tells her when she understands that he is good to her: "You see sister he did not hit you."; **Metaz** who when he sees a strange man peeking at Abou Bader's door he hits him hardly and even afterwards when he learns that the man is Fawzieh's brother he says: "I couldn't bare myself seeing a man who has his head inside the house staring at the females, and today, tomorrow and after tomorrow if I see him putting his head inside the house I will beat him and teach him how to knock at the door."; **Abou Hatem** who gives credit to Metaz for hitting the brother of Fawzieh as he tells Abou Bashir: if any female from the Hara is at his sister's house and they are sitting with their heads uncovered is it ok if he sees them Abou Bashir?" and while speaking to his wife about their wedding night he tells her "All women on their wedding night they are like this they are afraid, did you forget how you came to me and your feet were trembling?" and by **Um Hatem** who answers him: "And why should I not be scared from my master and the crown on my head."; **Issam** who tells his brother Metaz angrily because his mother did not cook as well since she went to visit her brother: "Ok, but there is a problem as I sent both wives today to their mothers."; **Fawzieh's brother** who asks her: Since when has your husband become a man?"

- **Emotional, sentimental feelings**:
  - Season 1, episode 1: Emotional, sentimental feelings are expressed in this episode by:

The men of the *Hara* who are concerned of the theft and how they related it to their honor and their manliness since they cannot accept that such a thing would happen in their district; by Abou Ibrahim who appears extremely devastated by the theft of his 50 gold coins; **Um Ibrahim** who is concerned of her husband's sorrow; **Shafiqa, Maarouf** and **Sobhi** who are sad and concerned for their mother's sickness; by **Idaashari** who expresses (to us viewers) his hatred loudly towards the inhabitants of the *Hara*; **Fawzieh** who vents about her bad luck and unhappy fate in marrying Abou Bader.

- Season 1 episode 2: Emotional sentimental feelings are expressed by:

Shafiqa and **Sobhi** towards their mother who is sick; **Um Samao** who is devastated that her husband is still not found; **Abou Khater** and **Um Khater** who are worried about their daughter Zahra who is deaf; **Bouran** who cries and complains to her mother about the strictness of her husband.

- Season 2, episode 6: Emotional sentimental feelings are expressed in this episode mostly by:

Issam, Metaz, Abou Issam and **the men of the *Hara*** who were all in uproar to what Abou Bader did (in climbing up the roof and exposing the women of Abou Issam's house) as they all wanted to hit him and kill him by shouting and screaming and throwing themselves on him.

- Season 2, episode 8: Emotional sentimental feelings are expressed by:

Souad, Bouran, Fawzieh and **Abou Bader** who were scolding each other from the rooftops (Souad and Bouran were screaming at the rooftop on Fawzieh and Abou Bader who were also insulting them). It is also expressed by **Abou Issam** towards Abou Bader who insulted him and towards Souad; **Souad** who was crying while making her bags as she wanted to leave her house because Abou Issam divorced her and by **Bouran, Dalal, Jamileh** and **Loutfieh** who were crying while trying to console Souad and to beg her not to leave the house; **Issam** and **Metaz** who were crying and begging their father to return their mother and by begging their mother not to leave the house.

- Season 3, episode 6: This value is expressed by:

The family of Um Khater, her daughter, son and husband who were devastated by her death. It is also conveyed by **Ferial** who is extremely jealous of Souad and is trying to negotiate fiercely with Um Zaki (who is sent by Souad) to obtain her daughter's right if she is to return to her husband. **Metaz** also seems very emotional and wants to take his revenge from the French who have killed his father and when he learns about the death of Um Khater he feels very emotional not knowing how he may convey to Khayriyeh his feelings of condolence. Emotional, sentimental feelings are also conveyed by **Abou Hatem** towards his daughters and by **Abou Shehab** who seems very melancholic when his sister talks to him about marriage (he has great attachment to his deceased wife and does not want to marry again). **Abou Shehab** also shows aggressiveness towards Abou Jawdat who has arrested the young men from the *Hara* for no reason.

- Season 3, episode 9: This value is expressed by:

Metaz who loses his temper when he sees Fawzieh's brother peeking at her door. It is also represented by **Um Bashir** who curses Loutfieh and the baby in her stomach because her daughter Hoda is not happy in her husband's house.

- **Iman (faith)**:

  - Season 1 episode 1: It is expressed by:

The men in the *Hara* as they are shown attending dawn prayers at the mosque; the **Zaim** who indicates to Abou Jawdat that: "Peace and security comes from God," to the men of the *Hara* after the prayers of dawn: "May Allah accept from me and you the good deeds," to Abou Ibrahim: "There is no might or strength except with the help of God who is high and great" "hopefully with God's permission the money will get back to you." ; **Abou Issam** who tells Abou Bashir that: "God has approved that Idaashari has repented say Amen"; It is expressed by **Abou Bashir** who tells Abou Issam: "May God congratulate you on how you raised your son" and by telling Abou Ibrahim: "If God wishes Abou Ibrahim, as long as you work honestly and your heart is clean and your hand is extended to helping people God will be grateful to you, if God wishes" and by telling him also "Peace be with you too and God be with you Abou Ibrahim"; **Abou Ibrahim** who tells Abou Bashir: "I will send you the piece of cloth after sunset with my son Ibrahim, if God wishes," "Amen to God of all," saying

to himself as he wakes up: “I witness there is no other than Greater than God and I witness that Muhammad is the messenger of God.”; **Idaashari** who tells Abou Mahmoud (the shoe seller): “Abou Mahmoud it is known that you are a man of faith God has created me as such so that he may differentiate me from other humans do you have any objection?” ; **Abou Shehab** saying to the Zaim about Abou Samao: “The devil is not dead, Zaim.” ; **Shafiqa** saying to her mother: “mother, in God’s name answer me.”; by Abou Mahmoud asking Idaashari: “I want to understand how did God Almighty create you having six toes” then he tells him: “if this is God’s wisdom then I have no objection.”; **Um Zaki** saying to Jamileh: “May God protect you Jamileh” and to Um Issam: “May God protect your children.”; **Um Ibrahim** saying to her husband: May I be punished, I wish God has taken me instead of seeing you in this situation. Drink your coffee husband and put it all in the hands of God.”; **Abou Samir** who says: “There is no other than God, there is no other than God.”

- Season 1 episode 2: Iman is represented by:

The **Zaim** who tells Abou Marzouk about the person who committed theft: “God only knows who is hypocrite and who is honest,” telling Abdo: “Gratification is the gratification of God son.” Telling Um Samao: “My dear sister, entrust everything to God what is written cannot be avoided.”; It is expressed by **Um Samao** telling the Zaim: “There is no power but in God. We have no one but him he is our only support and protector.”; **Abou Issam** who tells Abou Khater not to accuse someone without tangible proof: “God cannot accept this, God said that one must make sure when one is suspicious. We are believers my brother.”; Mentioned by **Abou Shehab** who tells the Zaim about finding a new guard for the *Hara*: “Leave this subject on God and me Zaim” while answering Abou Issam who tells him about a sick man: “May God heal him for the Prophet’s sake,” saying to Abou Bashir: “May God bless you Abou Bashir.” ; **Um Issam** who tells her daughter: “There is no power except God’s power.”; **Abou Khater** who says to Abou Issam: “Thanks God, God gives you more than you deserve.”; **Um Khater** telling Abou Khater about Zahra: “Do not worry, the one who created her will not abandon her.”; **Abou Ahmad** asking Abou Ghaleb: “: Do you believe in God Abou Ghaleb? ; by **Abou Ghaleb** answering Abou Ahmad: “There is no other than God and Mohammed is his prophet.”

- Season 2, episode 6: Iman is expressed by:

Abou Bader who is scared and tells Abou Shehab: "I swear to you colonel, and may God be my witness," "Bring the Koran so that I may swear on it that I said five times yalla before I went up the rooftop five times yalla give me the Koran so that I may swear on it God is my witness, God who owns the earth and the sky colonel."

- Season 2, episode 8: Iman is articulated by:

Abou Issam saying to Metaz: "There is no power except God's power, there is no power except God's power," and by muttering to himself: "There is no power except for God's power." As he says farewell to Sheikh Abdel Alim he tells him: "peace be with you also with God's mercy and blessings."; **Metaz** expressing himself when he hears from his brother about his parent's divorce: "There is no other God than God."; It is expressed by **Sheikh Abdel Alim** saying to Abou Issam: "There is no power except for God's power."; by Issam saying loudly to himself: "There is no power except for the power of God."

- Season 3, episode 6: Iman is represented by:

Abou Khater who while mourning on his wife he tells his son: "Pray for her son so that God may receive her and make her live in heaven." Then when by himself he says: "God have mercy on you Um Khater, you are a woman of good family may God receive you in heaven."; Also by **Khater** who responds to his dad: "Amen God of all."; **Metaz** who says after seeing a bad dream: "May God the great forgive me." And by thinking of the death of Um Khater he says to himself: "May God have mercy on you Um Khater, my God have mercy on you."; **Dalal** who says about the death of Um Khater: "May God have mercy on her."; **Um Hatem** who continuously tells her husband: "May God give you more and more," "May God protect you for me."

- Season 3, episode 9: Iman is articulated by:

Abou Hatem who says to his wife: "I thank God for his mercy, God has been merciful to us, may God give them chance for the goodness of my master Mohamad, and may he send them the men they deserve I hope from God."; It is expressed by **Um Zaki** who tells Um Hatem: "Um Hatem, may god deliver you safely and may you bring a boy in the name of Mohammed the prophet."

- **Traditions**:

- Season 1 episode 1: Traditions are obvious in this episode as in all episodes of the series. They are expressed, whether implicitly or explicitly, by:

The **Zaim** in the way he receives the important men of the *Hara* at the *Madafi,* and how he tells Abou Ibrahim not to hit his head like women (it is against Arab traditions that a man should cry and whine like women), also in the way the men meet in front of the mosque after prayers, saluting each other in respect; **Issam** in the way he addresses his father telling him "as you wish father" (in Arab traditions, children must always obey their parents); **Abou Issam** who tells Abou Bashir that Issam must learn to prepare medicine just like him (in Arab traditions, a son usually takes the job after his father); **Abou Bashir** who congratulates Abou Issam in how he raised his son (in Arab traditions, parents are responsible towards society in how they raise their children and they must raise them to be respectful) ; **Abou Ibrahim** who wakes his wife to pray dawn prayers (it is in the Arab Muslim traditions that a Muslim should pray five prayers per day); **Nazmieh** who asks her husband if he wants her to make tea for him (in Arab traditions it is the women who serve the men); **Souad** who orders her daughters to make tea for her and for their father (in Arab traditions it is the girls in the house who usually serve their parents); **Um Zaki** who visits Souad and asks to see if her daughters are fit for marriage and by Dalal who tells her sister that she must be kind to Um Zaki because it is she who brings husbands (in Arab traditions women visit each other and try to find wives for their sons or for someone else's son like in the case of Um Zaki who is usually sent by the women of the *Hara* to find wives for their sons). By **Abou Shehab's instructions** that were transmitted by Fathy indicating to the inhabitants of the *Hara* that no man is allowed to go up his roof before taking permission from his neighbor.

- Season 2, episode 6: Traditions are fully expressed in this episode by:

All the inhabitants of the *Hara* who find it shocking that Abou Bader went up the roof without being heard saying *yalla yalla* which exposed the women of Abou Issam's house unveiled (in Arab and Muslim traditions, a woman is not supposed to be exposed to any strange man without a veil). Traditions are also conveyed by **Souad** who indicates to her son the procedure she must perform in order to ask for Khayriyeh's hand: "engagement is not an easy thing, I must go to them with your sister Bouran and the midwife Um Zaki to discuss the payment and what she will wear

as gold and to see if she is good for you or not good for you." When Metaz asks her what is all this for she says: "Maybe the way she talks does not please me, she has a tick while talking, and I want to see if her teeth are separated in the front or if they are well placed, I want to examine the way she walks, the way she moves, the way she sits, the way she stands, the way she eats, the way she drinks. I want to make sure if she hears well maybe she is deaf and cannot hear, maybe she is dirty and I swear if she is dirty I will never let her into this house even if you hit your head on the wall."

- Season 2, episode 8: Traditions are represented by:

Abou Issam and **Abou Ibrahim** who arrange for the date of the wedding of their children as it is usually the men who decide. Abou Ibrahim wants to set the date before *Ramadan* so that his son will be with his wife on the first day of *Ramadan* (In Islam, Ramadan is a wholly month and Muslims give lots of importance to it traditionally).

- Season 3, episode 6: Traditions are represented by:

Abou Khater and **his wife** who are waiting for Metaz to ask for the hand of their daughter in marriage (although Metaz never saw Khayrieh, his father Abou Issam has mentioned to Abou Khater, before he dies, that it was his will to have Khariyeh as his daughter in law); **Um Zaki** who tells Souad that her brother, Abou Shehab, must marry or then the inhabitants of the *Hara* will consider him weak and not man enough: "My dear this is how people speak, tell your brother to silence the people who are talking about him and let him find an appropriate woman." Traditions are also **portrayed in the funeral of Um Khater** where men and women each sit in a different place listening to the prayers of the Sheikh (men and women are never allowed to mix together).

- Season 3, episode 9: They represented by:

Metaz and **by Abou Hatem** who consider that a man is not supposed to peak at a person's house because in Arab traditions one must knock at the door and say *yalla yalla.* They are also represented by **Abou Adel** the storyteller of the *Hara* who, as in Arab traditions, recounts to men in the evenings while they are sitting and drinking tea stories of ancient Arab heroes such as Antar Ibn Shaddad and Salah El Dine.

- **Lineage**:

- Season 1, episode 1: In this episode the value is conveyed by:

Abou Issam who tells Abou Bashir that Issam must learn to prepare medicine just like him, that is, he must continue on the path of his father; **Abou Bashir** also refers to lineage while congratulating Abou Issam on the way he raised his son, this indicates that the comportment of the son is linked to the father and to his way of upbringing.

- Season 1, episode 2: Lineage is represented by:

Um Issam who calls her daughters to come and greet their uncle and by telling her husband that it is Ok if her brother gives money to her daughters since he is their uncle. It is also represented by **Abou Shehab** who gives money to Dalal and Jamileh who greet him and kiss his hand in return. The value is also represented by **Maarouf** who proudly tells his brother Sobhi about the grandfather of their father, whose tomb is in their house, that, at his times he was a man of religion with a good reputation and when he died his testament was to be buried in their house.

- Season 2, episode 6: Lineage is conveyed by:

Issam, Metaz and **Abou Issam** who find it unacceptable that a strange man (Abou Bader) has exposed the women of their house (Abou Issam's wife and daughters, Issam and Metaz's mother and sisters).

- Season 2, episode 8: It is conveyed:

Through **the shame of Metaz** and **Issam** with regards to the divorce of their parents since people will talk about them negatively and no one will ever marry or propose to their sisters.

- Season 3, episode 6: Lineage is articulated by:

Um Zaki who tells Souad that her brother must get married in order to have children since a man without offspring is worth nothing. She gives her the example of Abou Younes: "Do you remember Abou Younes who was in the Hara, how much did people make fun of him? Because he died and never got married and the money he had went to his relatives. If he did have a child he would have carried his name, at least we would have seen his offspring." Lineage is also represented by **Sobhi** (son of

Idaashar), who left the *Hara* and changed his name as he is not able to enter the *Hara* and face the inhabitants after what his deceased father has done (he killed and stole).

- Season 3, episode 9: It is represented by:

Jamileh who is angry from her mother in law because she was cursing the baby in Loutifieh's womb who is her brother's baby. It is also represented by **Fawzieh** who is angry from Metaz because he hit her brother.

- **Honor**:

  - Season 1, episode 1: Honor is represented by:

The **Zaim** and Abou Shehab who do not want the police to know about the theft in the *Hara* as they refuse to expose their weaknesses to strangers. It is a matter of concept to protect the *Hara* since it represents their honor directly. Honor is also portrayed by **the important men of the *Hara*** who obey their Zaim as they also refuse to dishonor their *Hara* by speaking about the theft in front of the police or in front of strangers.

  - Season 1, episode 2: This value is represented by:

Abou Shehab who tells Abdo to guard the *Hara* well so as to make him proud because he promised the Zaim and the inhabitants of the *Hara* and this is upon his honor.

  - Season 2, episode 6: Honor is articulated by:

Abou Issam, Issam, Metaz and **by all the inhabitants of the *Hara*** who felt their honor attained by what Abou Bader has done in exposing the women of Abou Issam's house unveiled.

  - Season 2, episode 8: Honor is identified by:

Abou Issam who feels dishonored by what Souad did to him in fighting with the neighbors and screaming from the rooftops. He also feels dishonored when she pronounces the word *fasharet.* A wife should never insult her husband and Souad insulted him publicly in front of his daughters and daughter in law. **Abou Issam** tells

his sons, who are trying to convince him to take her back as his wife: "She told me the word "*fasharet", "fasharet"* me at this age to be told "*fasharet*", I cannot accept this at all, this insult which she told me in front of your sisters cannot be swallowed, it is a big thing father a big thing." He also tells them: "It is better for a man who gets insulted by his wife to live under the ground rather than over the ground, do understand this." **Abou Issam** also feels dishonored by what Abou Bader says to Souad while screaming at the rooftop: "It is not your fault it is the fault of your husband who does not know how to control you, shame on him among men." To this Abou Issam felt really dishonored, he screamed at Abou Bader and went to knock at his door to hit him.

- Season 3, episode 6: Honor is represented by:

Abou Shehab who obliges Abou Jawdat to set the young men of the *Hara* free (these young men are his responsibility and it is upon his honor to protect them). It is also represented by **Metaz** who wants to kill the French police who killed his father.

- Season 3, episode 9: It is represented by:

Metaz who hits Fawzieh's brother because while peeking at his sister's house without knocking the door he might be exposed to the women of the *Hara* if they are visiting his sister and therefore dishonor them. It is also represented by **Abou Hatem** who tells Abou Bashir: "Abou Bashir, the man who is supposed to visit another's house must take permission from the people of the house and not put his head inside the house." Honor is also conveyed by **Abou Shehab** who pushes the French soldiers not allowing them to open the casket where an old lady is dead: "Go backwards, no one put his hand on this casket, in this casket there is our honor and dignity which we do not sell to anyone and the one who will try to open it will be digging his grave with his own hands whoever he is."

- **Dignity**:

  - Season 1, episode 1: Dignity is represented by:

Abou Ibrahim who is directly affected by the theft and who is obliged to obey the Zaim by not going to the police or then he would be hated and castaway by the

inhabitants who would consider that he has no dignity as he would expose their *Hara* to strangers for the cause of money.

- Season 1, episode 2: Dignity is represented by:

Abou Issam who tells his wife that he does not accept that his daughters take money from their uncle. It is also represented by **Abou Ahmad**, the man who cleans the *Hara,* who tells Abou Ghaleb that since the day he started working in the *Hara* he never talked about anyone and refuses to talk about the inhabitants negatively because they put their trust him.

- Season 2, episode 6: This value is represented by:

Souad, Dalal and **Jamileh** who felt their dignity attained and demeaned by Abou Bader who exposed them by seeing them unveiled and this has caused them shame. It also represented by **Abou Bader** who appeared to have no dignity by exposing the women of Abou Issam's house and by hiding in his house afraid from the Issam, Metaz and the men of the *Hara.*

- Season 2, episode 8: Dignity is expressed by:

Souad who felt that Abou Issam has made her unworthy in front of everyone by divorcing her. She also felt her dignity being trespassed by Fawzieh who was throwing garbage in front of her door for the inhabitants to see and consider her dirty. **Dalal, Jamileh** and **Bouran** also felt their dignity being affected by the divorce of their mother which will lower their self-esteem in the *Hara* if anyone knew (it is a shame to be the daughter of a divorced woman).

- Season 3, episode 6: Dignity is represented by:

Ferial who feels that the self-worth of her daughter has been crushed by Issam who has divorced her, that is why she asks for ten gold coins as a price to have Loutfieh get back to him.

- Season 3, episode 9: Dignity is conveyed by:

Ferial who is not able to accept that Issam has married a second wife on her daughter so she teaches her daughter how to take revenge. It is also conveyed by **Um Bashir**

who is not capable of accepting the situation that her daughter Hoda is doing all the chores in her husband's house while his first wife Loutifieh does not do anything. It is represented by the **Sheikh Abdel Alim** and **Abou Shehab** who forbid the French soldiers to open the casket of on old dead lady in order to preserve her dignity.

- **Ibadah (worship)**:

    - Season 1, episode1: Ibadah is represented by:

The men of the *Hara* who go to the mosque for the prayers of dawn; the **Zaim** who tells the men of the *Hara* after the prayers of dawn: "You know all you people there is nothing better for the Lord than the prayers of a group."; **Metaz** while greeting his parents: "May God greet you with the light of the Prophet."; **Abou Shehab** who tells Abou Issam: "Come let us go for our prayers and then we go to the Zaim."; **Abou Ibrahim** telling his wife: "Adlieh wake up let us wash and pray the morning prayers together."; **Um Zaki** saying to Jamileh who presented to her coffee: "Thank you for these hands may we pray on the Prophet, may we pray on the Prophet."

    - Season 1, episode 2: Ibadah is represented by:

The **Zaim** who helps the wife of Abou Samao and her children because she is poor and her husband is nowhere to be found. In Islam, as in Arab society it is an obligation to help the poor especially poor widows and elderly people. The Zaim also tells the men of the *Hara: "*The guard Abou Samao is still nowhere to be seen and his wife and children have no other provider so I need every one of you to allocate a certain amount of money every month so that they will be able to eat and drink." It is represented by **Sheikh Abdel Alim** who tells the Zaim: "The believer must be a true believer and I think that we should go to visit Abou Ibrahim and console him."

    - Season 2, episode 6: Ibadah is expressed by:

The **disapproval of the men of the *Hara* to what Abou Bader did** by exposing the women of Abou Issam's house and seeing them unveiled. In their faith this is *Haram* as it is not accepted in the Muslim religion and it is the duty of the men to go against this deed, as **Abdo** says: "If it was up to me I wouldn't have let him to leave the house except dead, there is no discussion," **Abou Mahmoud** who is shocked when he hears the story from Bashir and tells him: "Oh my God. May god punish Abou Bader."

- Season 2, episode 8: Ibadah is expressed by:

It is represented by **Souad** and **Abou Issam**. **Souad** who wants to leave the house after the divorce (a woman is not supposed to remain in a man's house if he divorced her because she becomes a stranger to him) and by **Abou Issam** who wants to sleep in his shop because he cannot stay with his wife in the same house. The value is also conveyed by **Abou Issam** who brings the Sheikh to his house in order to return his wife (since he spelt the word divorce for the second time he still has a chance to have his wife back but it he spells the word three times she becomes prohibited for him "*mouharrama aalieh"*) because it is only the Sheikh who knows the right words to make a man have his wife back and not live with her in sin "*haram,"* as **Sheikh Abdel Alim**, who also represents Ibadah, says: "This is the second divorce which means that the third time she would be deprived from you." **Sheikh Abdel Alim** also says as he enters the house of Abou Issam: "I ask forgiveness from God's greatness," he then recites a verse from the Koran: "He who brings knowledge brings with him lots of goodness. Why spell this word, haven't I told you not to utter it another time?" **Sheikh Abdel Alim** considers that a man has the right in Islam to hit his wife and curse her rather than divorce her.

- Season 3, episode 6: Ibdah is represented by:

The men and women at the funeral of Um Khater. **Women** wearing white veils and praying on the soul of Um Khater with a chaplet in their hands and **men** listening to the Sheikh reciting the Quran on the soul of Um Khater and praying. It is represented by **Sharifeh,** who, under the request of her father Abou Hatem teaches her sisters Sahar and Fadia to recite the Quran. **Souad** also represents Ibadah when she tells her son Issam that the money, the shop and the house of their deceased father must be equally divided among him and his brother and sisters.

- Season 3, Episode 9: This value is represented by:

Metaz who does not accept that a man may enter or peek at another person's house without saying *yalla yalla* because men are not supposed to see women (who are not their direct relations) unveiled. Ibadah is also represented by **Sheikh Abdel Alim** who tries to forbid the French soldiers from opening the casket of a dead old lady because it is against the Muslim religion for men (who are not close relatives i.e. father, brother

or uncle) to see a woman even if she is dead so he tells them: "This is a dead woman whose family have sent to have her sister see her before her burial… I tell you this is a female."

- **Sympathies**:

    - Season 1, episode 1: Sympathy is represented by:

The men of the *Hara* who feel sorry for Abou Ibrahim; **Um Ibrahim** who says to her husband: "May I be punished, I wish God has taken me instead of seeing you in this situation."; **Shafiqa,** Sobhi and Maarouf who sympathize with their mother when they find her sick and not able to speak.

    - Season 1, episode 2: Sympathy is represented by:

The **Zaim** who does everything to help the wife of Abou Samao who is poor and has children; It is represented by **Abou Issam** who feels sorry for Sobhi's mother and gives her medicine for free, Abou Issam also shows sympathy towards Tambourji who is poor and has a swollen foot he visits him in order to help him; **Abou Bashir** who proposes to help the son of Abou Samao by giving him work at his bakery; **Shafiqa** and **Sobhi** who pity their mother; by Sheikh Abdel Alim who asks the Zaim to visit Abou Ibrahim and console him; **Abou Khater** who is worried for his daughter Zahra who is deaf.

    - Season 2, episode 6: Sympathy is expressed by:

Abou Issam who goes to Abou Jawdat in order to release Khater the son of Abou Khater from prison.

    - Season 2, episode 8: Sympathy is represented by:

Abou Issam who feels sorry for his daughters after the divorce of his wife as he tells his sons that he will bring her back for the sake of his daughters: "Really no one has bent my arms except your sisters Jamileh and Dalal." Sympathy is also conveyed by **Bouran, Jamileh, Dalal** and **Loutfieh** who were crying as they were deeply affected and were trying to console Souad.

    - Season 3, episode 6: Sympathy is expressed by:

The women and men of the *Hara* towards the family of Um Khater.

- Season 3, episode 9: Sympathy is expressed by:

Jamileh who sympathizes with the baby in Loutfieh's womb considering him innocent and must not be cursed: "Have mercy mother in law why are speaking like this about the baby."

- Colonialism (anti-colonialism):
  - Season 1, episode 1: Anti-colonialism is represented by:

The **Zaim** who refuses to give importance to Abou Jawdat who is head of the Police department and who is under the control of the French. It is also represented by **the important men of the *Hara*** such as Abou Shehab and Abou Issam who avoid telling Abou Jawdat about the theft considering that it is of no concern of his especially that he reports to his higher hierarchy the French colonel.

  - Season 2, episode 6: Anti-colonialism is represented by:

Abou Shehab who indicates to Abou Issam that he is leaving the *Hara* to go help the rebels who are against French and British colonialism. He asks Abou Issam to leave the gate of the *Hara* open all night in his absence in case a messenger from the rebels should come to the *Hara*. The value is also represented by **Abou Jawdat** (who characterizes the corruption of the French colonialism) who takes Khater as a prisoner although he is innocent.

  - Season 3, episode 6: Colonialism is represented by:

Abou Jawdat who, under the orders of the ministry of interior, which is controlled by the French, captures the young men of the *Hara* for no reason. Another representation is by **Hamdi** and the Head of the French police, the series depicts Hamdi as a traitor because he is a spy to the French. **Metaz** also conveys an anti-colonial view by swearing that he will revenge his father by killing the French soldiers.

  - Season 3, episode 9: Colonialism is portrayed by:

The men of the *Hara* who want to hide weapons that are to be sent to the rebels in a casket, pretending that is the casket of a dead old lady and that it is her funeral. It is also represented by the **French soldiers** who seem aggressive as they want to open the casket even when they are told that there is a dead lady inside.

The above quantitative analysis results confirm, at the microscopic level, the macroscopic results identified with the qualitative content analysis in terms of major transmitted values. *Bab El Hara* has shown to portray an important number of common Arab values, which may be the reason of its great success in the Arab world (as referenced by Wikipedia on Bab El Hara).

6.2.2 Mourahikoun

The quantitative content analysis was performed on the following episodes of *Mourahikoun* 1, 2, 6, 9, 16, 25 and 29.

Table 6.3, here below, displays the occurrence of values depicted in the six episodes of *Mourahikoun.* Accordingly the continuity of the table shows the numbers of value occurrences in terms of actions and dialogues.

Table 6.3 Mourahikoun quantitative analysis

Value	Count	% Values	Episodes	% Episodes
Women and children emancipation	215	77.60%	6	100.00%
Men/Women/Children relation through paternalism	26	9.40%	4	66.70%
Emotional, Sentimental, Feelings	24	8.70%	4	66.70%
Individualism	8	2.90%	3	50.00%
Social hierarchy	1	0.40%	1	16.70%
Culture	1	0.40%	1	16.70%
Iman	1	0.40%	1	16.70%

Value	Dialogues	% Values	Actions	% Episodes
Women and children emancipation	193	78.1%	22	73.3%
Men/Women/Children relation through paternalism	23	9.3%	3	10.0%
Emotional, Sentimental, Feelings	19	7.7%	5	16.7%
Individualism	8	3.2%		
Social hierarchy	1	0.4%		
Culture	1	0.4%		
Iman	1	0.4%		

6.2.2.1 Interpretation of values depicted

Here below is the interpretation of values depicted in terms of characters' discourses and actions (where only the values who obtained the highest scores in occurrence are interpreted):

- **Women and children emancipation:** In this series, the value women and children emancipation is largely conveyed throughout all the episodes. Most importantly, it is portrayed by Vickie (the heroine of the story) who is a married woman and has a lover from whom she has a daughter in secret. It is also conveyed by the teenagers in the story who act without taking into consideration the views and opinions of their parents to the point of even acting with disrespect.

- **Men/women/children relation through paternalism:** In this series, paternalism is mostly interpreted by Dr. Azmy who treats his wife as a slave and with total disrespect to the point that he marries another woman and leaves his wife to live alone with his mother and children. The character that Dr. Azmy personifies represents extreme paternalism, where a woman becomes erased from society and appears worthless in her home, only because her husband does not want to acknowledge her existence anymore. The character of Dr. Azmi, however, does not seem to fit within the context of the series. His discourse and his actions go to extremes with regards to male chauvenism.

- **Emotional sentimental feelings:** This value is expressed in all the series in terms of extreme sentimental love (Vickie and Ayman) or in terms of extreme aggressiveness (Dr. Azmy).

- **Individualism:** This value is represented by most of the characters in the series. Teenagers act with disrespect to their parents. Most characters think of their personal benefit rather than for the benefit of their family.

- We realize that there are two additional values found in the quantitative content analysis of this series, which are, 'individualism' and 'paternalism' (which are not found in the qualitative analysis). We may consider that when anyzling dialogue by dialogue and action by action, one does go more in details. Therefore, the additional values found in the quantitative content analysis seem to fit only at a micro level in the details of the narrative. Contrarily, there is also the value

'symapthy' which appears in the qualitative analysis but not in the quantitative analysis. This value appears artificially in one action in the qualitative analysis, which is, when Vickie, her daughter and her boyfriend try to help a homeless maid.

- Cross refrencing *Bab Idriss, Bab El Hara* and *Rubi* with the values depicted in *Bab El Hara:* We realize that the most important value depicted in *Mourahikoun* which is 'women and children emancipation', is only found strongly in *Rubi* and very weakly in Bab Idriss. In *Bab El Hara*, however, it is not existent. Whereas the other values, such as 'men, women and children relationship through paternalism', 'emotional sentimental feelings', 'social hierarchy', 'culture', and 'iman', their representation in *Mourahikoun* seems extremely weak and unrealistic not like in the other series. Also the value 'individualism' is weakly represented in comparison with *Rubi.*

6.2.2.2 Qualitative interpretation of the quantitative results

- **Women and children emancipation**:
    - Episode 2: this value is represented by:

Vickie who goes to the hotel to visit her lover, Ayman. It is represented also by **Carla** who has no respect for anyone not even for elderly people who are of the age of her mother such as Abou Rabih whom she confronts brusquely. According to her all girls act with no limit as she tells her friend: "They are liars, most of the girls of my age are liars they do all the forbidden and then in front of their parents they act as saints. Their parents have their minds at rest that when it is dark their respected daughters are at home as if when a girl wants to do something she cannot do it during daylight, sexual acts may hurt during the day but at night…"

    - Episode 6: This value is represented by:

Vickie who tells her friend Aida that she is madly in love with Ayman but that she cannot leave her husband because of the children; **Aida** on the other hand advises her to divorce her husband since she is so much in love with Ayman as she tells her that Ayman is a man who has sacrificed his life for her love and did not get married although he is handsome and rich; It is represented by **Fares**, a young boy of around

18 years, who tells Vickie that he is in a relationship with a married woman; It is represented by **Rima** who is in love with Nazih who is her teacher, she goes to his house alone and when he tells her that he loves her she tells him that she loves him too and that she is free to love whom she wants since she will be eighteen soon; Also, **Carla** advises her sister Christine that she must accept to sleep with her boyfriend Jimmy, she tells her: "Jimmy is a crazy cool guy and you must be adventurous to be able to love him and live with him. He will not accept you in the way you are acting now. You do not resemble him at all. Maybe you resemble his grandmother or grandfather."

- Episode 9: The value is represented by:

Vickie who goes and spends time with Ayman at his house speaking about their love affair and telling him that he must be happy now that he has seen Suzie who is his daughter and not Naim's daughter; It is represented by **Amer** who stands against his father Dr. Azmy, who takes the decision to have his mother sent to a mental hospital; The value is interpreted by **Christine** who accepts to sleep with Jimmy who is not her husband and by Carla who when she sees her arriving home after 3:00 am she tells her: "What then, did you sleep with him?... tell me, you are scared you idiot what you have done is the right thing or you will get old here with Um Micho sitting near each other in desperation. Good night sister."

- Episode 16: The value is represented by:

Vickie who meets with Ayman and tells him that she wants to ask for a divorce from Naim because she is afraid that he might know about the truth of Suzie, that, she is not his daughter. Then while Vickie is alone with her husband she confronts him and asks him for a divorce; It is represented by **Fares** who goes to meet his lover Fadia (a married woman) at her house.

- Episode 25: The value is represented by:

Vickie and **Ayman** who are planning their life together while Vickie is still at hospital (because by mistake Naim made her fall down and she hit her head and fainted and Naim was sent to prison); **Fadia** who escaped from her husband to meet her lover Fares, she tells him: "It is now that I was able to go out of the house, I said that I am going to the grocery shop." As Fares answers her that he missed her a lot she says:

"How are you my darling. It was terrible this weekend I felt it so long, he did not leave me not one moment, he suffocated me." The second day she goes to meet him in Ayman's house where she hugs him and kisses him. The value is also represented by **Samar** who, while Fadia is with Fares in Ayman's house, arrives and knocks at the door and enters the house and makes a scene because she is in love with Fares.

- Episode 29: The value is represented by:

Vickie, who, after having put her husband out of the house she invites Ayman for dinner and they plan their future together. It is represented by **Sarmad** who speaks with his father rudely and impolitely while he is at dinner in his house.

- **Men/women/children relation through paternalism**:

  - Episode 2: The value is represented by:

Vickie who does not want her daughter to go and sleep at Dr. Azmy's house; and it is represented by **Abou Rabih** who is very strict on his daughter and does not want her to stay out late at night. **Rima** also, Abou Rabih's daughter is terribly afraid from her father's wrath.

  - Episode 9**:** The value is represented by:

Dr. Azmy in the way he treats his wife as he shouts at her and insults her while speaking to her about the woman whom he will marry: "The other is not a serpent Roueida, she is a wonderful woman filled with sentiments and sensations, natural not extravagant, acceptant and a real human being, when I want to come back home from my work I want to find someone like her not like you, not like you at all Roueida."

  - Episode 25: The value is represented by:

Dr. Azmy who acts aggressively with his wife, who, when she goes to see his friends where he was spending the evening with his new wife Soumaya, he takes her back home by force and then in front of his mother children and new wife he insults her. The value is also represented by the **mother of Dr. Azmy** who, when she is not able to accept her son's treatment to his wife and children, she smacks him on the face and kicks him out of the house.

- Episode 29: The value is represented by:

Um Fares who does not feel happy to see a stranger dine with Vickie in the house especially that Naim is not in the house. Um Fares considers that what Vickie is doing is wrong; The value is also represented by **Dr. Azmy,** who, when asked by his wife why he leaves directly his bed after intimacy, he answers her that he is always like this and that even with Roueida he was like this; Paternalism is also conveyed through the **discourse of Roueida** who explains to her mother-in-law how her life has been ruined because the man to whom she is married does not want her anymore and how society considers her as a nobody because he has a second wife now, she says: "There it is, when he left me they have all forgotten me, they acknowledged her, they put her in my place. Woman is pitiful; pitiful is the woman who has no existence, also the woman who builds all her glories on her husband's glories. Here it is, at any catastrophe, at any crossroad, they throw her, they throw her at the corner and they go to him." Roueida also asks her mother in law to help her daughter Abir become an independent woman when she grows up and not a slave to any lover or husband.

- **Emotional sentimental feelings**:

  - Episode 2: It is represented by:

Vickie and **Ayman** in terms of love and emotions; It is also represented by **Abou Rabih** who goes shouting in front of Um Micho's house telling her that he does not want her daughter Carla to be friends anymore with his daughter Rima.

  - Episode 6**:** It is represented by:

Vickie who tells Aida how much she is in love with Ayman; **Rima** who rushes into Nazih's arms when she learns that he loves her; **Sam** who is Nazih's boyfriend who feels offended and jealous from Rima's visit and by Nazih who seems depressive as he tells Sally that he is suffering by being gay in such an archaic society.

  - Episode 9: This value is expressed by:

Dr. Azmy who insults his wife who is also filled with emotions of pain as she tries to express herself. **Vickie** and her love for Ayman and vice versa. **Um Micho** who does not want her handicapped son, Micho, to go alone to the hospital for reeducation while crying and begging to go with him.

- Episode 16: the value is expressed by:

Rima who is devastated for the death of her fiancé.

- Episode 25: This value is represented by:

Roueida, who, when she goes to the friends of Dr. Azmy where she sees him with his new wife she becomes emotional recounting to people that now due to Dr. Azmy she has no life and no friends anymore since they are his friends; **Dr. Azmy** who screams at his wife Roueida in front of his children, mother and his new wife. Also **Dr. Azmy's mother** gets angry from what he has done, she smacks him on the face and kicks him out of the house.

- Episode 29: The value is represented by:

Roueida, who, while sitting unhappily near the fire she divulges all her emotions and recounts to her mother-in-law how her life is now without sense and how much she is suffering. It is also represented by **Vickie** and **Ayman** who express to each other to which extent they are in love.

- **Individualism**:

  - Episode 2: It is expressed by:

Carla who has a sense of individualism in her character.

  - Episode 6: It is represented by:

Rima when she tells Nazih that she will soon be eighteen and by then she will be free to do as she wishes.

  - Episode 9: It is represented by:

Carla who tells her sister that she must think of living an authentic life and not stay stuck to her mother. It is also represented by **Micho** who wants his independence as he wants to go and stay alone at the hospital for reeducation and does not want his mother to stay with him there.

From the above analysis, we can clearly identify that the most important value transmitted by this series is based on women and children emancipation, which puts this series in clear contradiction with the traditional Arabic society.

6.2.3 Bab Idriss

The quantitative content analysis was performed on episode 1 of *Bab Idriss*. The choice of analyzing only one episode is sufficient for one to understand the functioning of this series.

Table 6.4, here below, displays the occurrence of values depicted in one episode of *Bab Idriss.* Accordingly the continuity of the table shows the numbers of value occurrences in terms of actions and dialogues.

Table 6.4 Bab Idriss quantitative analysis

Value	Count	% Values	Episodes	% Episodes
Emotional, Sentimental, Feelings	34	31.20%	1	100.00%
Men/Women/Children relation through paternalism	23	21.10%	1	100.00%
Colonialism	15	13.80%	1	100.00%
Honor	11	10.10%	1	100.00%
Traditions	6	5.50%	1	100.00%
Hospitality	6	5.50%	1	100.00%
Women and children emancipation	4	3.70%	1	100.00%
Iman	3	2.80%	1	100.00%
Sympathies	2	1.80%	1	100.00%
Tawhid	2	1.80%	1	100.00%
Ibadah	1	0.90%	1	100.00%
Arabism	1	0.90%	1	100.00%
Ethnical diversity	1	0.90%	1	100.00%

Value	Dialogues	% Values	Actions	% Values
Emotional, Sentimental, Feelings	27	31.8%	7	29.2%
Men/Women/Children relation through paternalism	16	18.8%	7	29.2%
Colonialism	13	15.3%	2	8.3%
Honor	9	10.6%	2	8.3%
Hospitality	6	7.1%		
Traditions	5	5.9%	1	4.2%
Iman	3	3.5%		
Women and children emancipation	2	2.4%	2	8.3%
Tawhid	1	1.2%	1	4.2%
Ethnical diversity	1	1.2%		
Arabism	1	1.2%		
Sympathies	1	1.2%	1	4.2%
Ibadah			1	4.2%

6.2.3.1 Interpretation of values depicted

Here below is the interpretation of values depicted in terms of characters' discourses and actions (where only the values who obtained the highest scores in occurrence are interpreted):

- **Emotional, sentimental, feelings:** In this series, emotional sentimental feelings enter as a mélange within the performance of most characters and especially heroes. Although the series is of historical context, still, it focuses to a great extent on love triangles where largely expressed emotional feelings are conveyed.

- **Men/women/children relation through paternalism:** The series conveys paternalism in terms of the way women and children are supposed to be submissive. An important trace in how men control is clearly expressed (a woman

who commits adultery is expected to be rejected and considered dead by her family or even, in some cases, put to death in order to wash her shame).

- **Colonialism:** The narrative of the series revolves around the struggle for independence and the fight against French colonialism.

- **Honor:** Is mostly portrayed in terms of the refusal of French occupation where the Lebanese rebels fight for their honor which is linked to their freedom and autonomy. The value is also depicted in terms of manliness where men show harshness and severity when it comes to women's betrayal and adultery in order to protect their honor.

- **Traditions:** The series is portrayed as a piece of traditions in terms of the way people live, their clothes, houses etc. Traditions are articulated in the settings of the series, such as the life at the pension (an old hotel) which depicts the environment of the old traditional Beirut life, how men meet at Hajj Nicolas's coffee shop and smoke the *arguileh*, also when in Ramadan how they meet at the coffee shop every night to listen to the storyteller who recounts stories about Arab heroes, etc.

- **Hospitality:** This value is mostly represented in the life system of the pension where the hotel clients are treated with great hospitality.

- We realize that there are three additional values not depcited in the qualitative content analysis which are, 'hospitality', 'iman' and 'women and children emancipation'. These values seem to be more expressed at a micro level, especially, 'iman' which depends more on concrete discourse unlike 'ibadah' which is usually an action more than a specific discourse (i.e. the way Muslims eat, drink, pray, etc.). With regards to 'women and children emancipation', it does appear but very slightly with Shams (who is an independent woman and a dancer) but the value is very weak in the series.

- Cross refrencing *Bab El Hara, Mourahikoun* and *Rubi* with the values depicted in *Bab Idriss:* We realize that the most important value depicted in *Bab Idriss,* which is 'emotional sentimental feelings', is found in all other series although it is represented differently in each of them as indicated in the framework built upon Pierre Glaudes's and Yves Reuter's four criterial (Sepulchre, 2011: 111).

Moreover, although *Bab Idriss* depicts almost all of the non-divisive Arab values found in *Bab El Hara,* yet, it does not represent them as traditionally as *Bab El Hara* and this is why the value 'emotional sentimental feelings' seems predominant. Accordingly non-divisive Arab values found in *Bab Idriss* are rarely and weakly found in *Mourahikoun* and *Rubi* because the narrative in these series is not related to any traditional Arab context.

6.2.3.2 Qualitative interpretation of the quantitative results

- **Emotional, sentimental, feelings**:
    - Episode 1: The value is represented by:

Zakaria who is highly emotional because his wife (whom he adores) has given birth to a baby boy. Zakaria is then greatly shocked when he understands from Ola that the boy is not his and he tells her: "Ola, you are accusing my wife? You are doubting in my son?". When **Rached** (Zakaria's brother) learns from Ola that the baby boy is the son of a French colonel he rushes madly to Najla's room aiming to kill her. The value is expressed by **Najla** who is extremely depressed of her situation in giving birth to the son of her lover and in wanting to leave the pension because she does not love her husband. She is also extremely scared that someone might know the truth and kill her. Najla tells the truth to Ola thinking that she might help her but on the contrary **Ola** gets extremely mad and tells her: "Najla, you are not Najla whom I love, you are not my sister Najla, you are the wife of my brother and you are low and filthy… Najla get away from me do not touch me, I do not want to get stained, I do not want to get stained Najla." She then rushes to her mother and brothers, while crying, in order to tell them the truth. The value is also conveyed by the **French commandant** who tells Omar, while acting emotional, that he is in love with a Lebanese woman.

- **Men/women/children relation through paternalism**:
    - Episode 1: Paternalism is represented by:

Rached who wants to kill his sister-in-law because she betrayed his brother and slept with a French commandant. It is also represented by **Najla** who is afraid that if the men of her family know about her adultery, they will kill her.

- **Colonialism**:

- Episode 1: The value is conveyed by:

Rached and the rebels who are preparing for the arrival of the scouts who are coming to Lebanon in order to contest against French colonialism. It is also represented by **Hajj Nicolas** who is helping the rebels by making his coffee shop a place for meeting and plotting. **Shams** also conveys anti-colonialism by playing the role of a dancer at the café where the French meet, she is a spy for Hajj Nicolas and the rebels.

- **Honor**:
  - Episode 1: Honor is represented by:

Rached who wants to kill Najla because she has dishonored the family by committing adultery and most importantly with a French commandant.

- **Traditions**:
  - Episode 1: Traditions are conveyed:

At **Hajj Nicola's coffee shop** where men meet and drink *arguileh.* The value is also represented by **Bahia** at her pension where she distributes *meghli* (a traditional sweet prepared for the guests when a baby is born) and informs her clients that the baby will be named Afif, traditionally after his grandfather.

- **Hospitality**:
  - Episode 1: this value is represented by:

Bahia who receives the people at her pension for one night without a fee because the wife of her son has delivered a baby boy. She tells them: "You are from America, welcome, welcome, tonight you sleep for free without paying money. Because my son has a new baby boy who is in good health and we will name him Afif like his grandfather"

The above analysis confirms the results identified during the qualitative content analysis and shows the non-divisive nature of *Bab Idriss*. However, as perceived in the framework which is built upon Pierre Glaudes's and Yves Reuters's four criteria (Sepulchre, 2011: 111), we realize that the non-divisvie Arab values which are represented in this series are not as authentic and real as in *Bab El Hara.* Also, as

mentioned previously and as shown in the results of the quantitative analysis, it is the value ‘emotional sentimental feelings’ which is the strongest since the series concentrates mostly on personal emotions and love triangles.

6.2.4 Rubi

The quantitative content analysis was performed on episode 36 of *Rubi*. The choice of analyzing only one episode is sufficient for one to understand the functioning of this series.

Table 6.5, here below, displays the occurrence of values depicted in one episode of *Rubi.* Accordingly the continuity of the table shows the numbers of value occurrences in terms of actions and dialogues.

Table 6.5 Rubi quantitative analysis

Value	Count	% Values	Episodes	% Episodes
Women and children emancipation	27	33.30%	1	100.00%
Emotional, Sentimental, Feelings	24	29.60%	1	100.00%
Individualism	11	13.60%	1	100.00%
Men/Women/Children relation through paternalism	11	13.60%	1	100.00%
Dignity	5	6.20%	1	100.00%
Traditions	3	3.70%	1	100.00%

Value	Dialiogues	% Values	Actions	% Values
Women and children emancipation	23	31.5%	4	50.0%
Emotional, Sentimental, Feelings	22	30.1%	2	25.0%
Individualism	11	15.1%		
Men/Women/Children relation through paternalism	10	13.7%	1	12.5%
Dignity	4	5.5%	1	12.5%
Traditions	3	4.1%		

6.2.4.1 Interpretation of values depicted

Here below is the interpretation of values depicted in terms of characters' discourses and actions (where only the values who obtained the highest scores in occurrence are interpreted):

- **Women and children emancipation:** The value is widely represented by most of the characters of the series. It is mainly conveyed by Rubi whose actions show complete emancipation with no societal or parental constraints. All of Rubi's actions are the outcome of her own convictions which do not match with the customs of her social milieu. Rubi (who is a narcissist with no feelings) uses rich men for her own benefit, she drags them and enslaves them in order to obtain their money. The value is also articulated by other vulnerable female characters who fall as victims to male narcissism (men who exploit them physically and emotionally just for their own pleasure) and are forced into premarital sex.

- **Emotional, sentimental feelings:** The value is mostly expressed in terms of love and hate. Men fall madly in love with Rubi, and then, when they become emotionally, physically, and materially ruined by her excessive material desires, they become aware of her true character and start to hate her intensely. While other females in the narrative fall vulnerably in love with men who use them and then leave them without any mercy.

- **Individualism:** The value is fully represented by Rubi. She is a person who only thinks of herself and of her own wellbeing. She uses all the people around her including her mother, sister and her best friend Sherine. Her main desire is to become rich.

- **Men/women/children relation through paternalism:** The value is represented by Rubi's mother, Alia, who tries as much as she can to control her daughter Rubi and to punish her when she commits serious mistakes. Alia is represented as a true mother in the narrative.

- **Dignity:** This value is conveyed mostly by Alia and Racha who prefer to live in poverty by working hard in order to preserve their dignity rather than taking advantage of people and nagging about their situation and their misery like Rubi.

- We realize that there are three additional values not depcited in the qualitative content analysis which are, 'men, women and children relationship through paternalism', 'dignity' and 'traditions'. These values seem to be more expressed at a micro level, and they are mostly represented by Alia (Rubi's mother).

- Cross refrencing *Bab El Hara, Mourahikoun* and *Bab Idriss* with the values depicted in *Rubi:* The series does present divisive Arab values, however, differently from *Mourahikoun,* where the values are loudly expressed at their extremes. In *Rubi*, divisive Arab values appear to a great extent but, somehow, in a negative light. Although some non-divisive Arab values appear at a micro level in the narrative of *Rubi*, yet, their representation is very weak and cannot counter-balance the divisive values. This shows the difference between *Bab El Hara* and *Bab Idriss*, where the non-divisive Arab values appear strongly and give sense to the narrative.

6.2.4.2 Qualitative interpretation of the quantitative results

- **Women and children emancipation**:

    - Episode 36: The value is represented by:

Rubi, who, while drunk at night in her house in Beirut she calls Omar and urges him to come to her house (while her husband Tamer is in Egypt) pretending that she is very sick. When Omar, who is concerned for her health, arrives she starts to tell him how much she loves him; **Rubi** also represents the value emancipation by screaming at her husband Tamer who accuses her to have admitted Omar to her house at night while alone in Beirut. So, she leaves Tamer's house and goes to stay at Farouq's hotel (a rich Egyptian business man who owns a hotel and who longs to have an affair with Rubi) in a VIP room (which indicates to the employees of the hotel that she is his mistress); The value is also represented by **Betty** (Rubi's friend) who tells Rubi that if she loves Omar it is Ok if she has an affair with him even if she is a married woman and that what she has done by coming to Farouq's hotel is an excellent idea, since, in this way she can control Tamer who will think twice before reproaching her another time; **Sarah** (Farouq's girlfriend) also conveys the value since she is living openly with Farouq as his mistress and is jealous and afraid that Rubi might steal him from her; Additionally, women emancipation is represented by **Elissar** who goes to Karim's house at night and although he lives alone she asks to sleep at his place.

- **Emotional, sentimental feelings**:
    - Episode 36: The value is represented by:

Rubi who expresses her love to Omar; It is also expressed by **Alia** who gets really angry from Rubi when she arrives to her house (upon Omar's request since he calls her when he arrives at Rubi's house to tell her that he came because she wasn't feeling well) and tells her that it is not appropriate for a married woman to ask a man to come into her house when her husband is absent; **Rubi**, however, loses her temper and shouts at her mother who smacks her on the face; **Rubi** also loses her temper with Tamer who screams at her in return reprimanding her for having admitted Omar in her house at night in Beirut.

- **Individualism**:
    - Episode 36: The value is represented by:

Rubi who acts only in accordance to her own benefit. She goes to Farouq's hotel not caring that this would cause a big offence to both Tamer (her husband) and Sarah (Farouq's mistress).

- **Men/women/children relation through paternalism**:
    - Episode 36: The value is represented by:

Alia who smacks her daughter Rubi when she arrives to her house and finds out that she has invited Omar while her husband is away in Egypt. Alia tells Omar that Rubi must return to her husband first thing in the morning.

- **Dignity**:
    - Episode 36: The value is represented by:

Alia who considers that her daughter has no dignity since she, as a married woman, has urged Omar to come to her house at night while she was alone.

The above analysis confirms the results identified during the qualitative content analysis and confirms the divisive nature of *Rubi*'s messages that are mostly articulated through women/children emancipation.

6.2.5 Intercoder reliability

The purpose of intercoder reliability is to measure the extent to which independent coders evaluate the content of a message and reach an agreement. Even though this is not an insurance for the validity of the results of the quantitative content analysis, intercoder reliability, however, increases the confidence of the relative objectivity (or at least intersubjectivity) of the values identified within the analyzed content. In order to reach this objective, we applied the cohen's kappa method on the analysis of episode 6 season 2 of *Bab El Hara*. Accordingly, a second coder has been solicited to analyze the content of the episode in QDA Miner, then, for each of the identified values we counted where the two coders agreed on the same message unit (i.e. a single dialogue/single action by a character). On the basis of this form of counting, the cohen's kappa have been calculated. *Table 6.6* provides in details the result of cohen's kappa calculations broken down to the value level. The value of the estimated kappa as per *Table 6.6* slightly exceeds 0.8 and this threshold is considered as the minimum "…required for Cohen's *kappa* which [as cited by Popping (1988) is] the optimal (i.e. strictest) measure… (Macnamara, 2005: 12)" ensuring confidence in intercoder reliability.

Table 6.6 Cohen's kappa results (Bal El Hara: episode 6 season 2)

		Rater #1													
		Western Political and Culteral Supremacy	Colonialism	Men/Women/Children relation through paternalism	Honour	Dignity	Lineage	Hospitality	Traditions	Emotinal, sentimental, feelings	Social hierarchy	Tawhid	Iman	Nill	Totals
Rater #2	Western Political and Culteral Supremacy	1	0	0	0	0	0	0	0	0	0	0	0	0	1
	Colonialism	0	2	0	0	0	0	0	0	0	0	0	0	0	2
	Men/Women/Children relation through paternalism	0	0	35	0	0	0	0	0	0	1	0	0	1	37
	Honour	0	0	0	6	0	0	0	1	0	0	0	0	1	8
	Dignity	0	0	0	0	2	0	0	1	0	0	0	0	1	4
	Lineage	0	0	0	0	0	0	0	0	0	0	0	0	3	3
	Hospitality	0	0	0	0	0	0	4	0	0	0	0	0	0	4
	Traditions	0	0	0	0	0	0	0	12	0	0	0	0	0	12
	Emotinal, sentimental, feelings	0	0	0	0	0	0	0	1	13	0	0	0	1	15
	Social hierarchy	0	0	0	0	0	0	0	0	0	4	0	0	0	4
	Tawhid	0	0	0	0	0	0	0	0	0	0	2	0	0	2
	Iman	0	0	0	0	0	0	0	0	0	0	0	7	0	7
	Umma in Islam	0	0	0	0	0	0	0	0	1	1	0	0	0	2
	Nill	0	0	0	0	0	0	0	0	1	2	0	0	0	3
	Totals	1	2	35	6	2	0	4	15	15	8	2	7	7	104
	Agreement	1	2	35	6	2	0	4	12	13	4	2	7	0	88
	By Chance	0	0	12	0.5	0.1	0	0.2	1.7	2.2	0.3	0	0.5	0.2	18.10577
	Kappa														0.813724

6.2.6 Conclusion

As we can see in *table 6.7,* here below, there is a clear conformity with the Arab values decoded from both the qualitative and quantitative content analysis. Regarding *Bab El Hara,* we realize that it does convey a great number of common Arab values that are perceived through, both, the qualitative and quantitative content analysis. Accordingly, we find a striking high amount of total values conveyed in terms of 'men/women/children relationship through paternalism' in *Bab El Hara* (with 280 number of occurrence), contrarily, this high amount is conveyed in terms of 'women/children emancipation' in *Mourahikoun* (with 215 number of occurrence). This does confirm, to a great extent, the level to which both Arab drama series, *Bab El Hara* and *Mourahikoun*, are in contrast. Although 'men/women/children relationship through paternalism' is conveyed in *Mourahikoun*, however, it is by far

less than the value of 'woman/children emancipation' and the reason is that it is conveyed mostly by one-character Dr. Azmy who is portrayed in being fierce, violent and egoistic towards his wife and children. Arab values are, also, conveyed in *Bab Idriss,* where 'men/women/children relationship through paternalism' (with 23 number of occurrence) are in contrast with 'women/children emancipation' conveyed through *Rubi* (with 27 number of occurrence). This also indicates the contrast between *Bab Idriss* and *Rubi*. Nonetheless, although the value 'emotional sentimental feelings' does appear to be the only one common among all four Arab drama series (in terms of both the qualitative and quantitative content analysis), its portrayal varies among them. In *Bab El Hara*, it represents 'true'/'authentic'common Arab emotions revealed through the intense manifestations of the inhabitants of the *Hara* – be it in terms of anger for the disrespect of a parent, a neighbor or a husband, in defense of one's honor or dignity, through happiness towards a marriage, through boldness and male chauvinism, through jealousy among women, etc. In *Bab Idriss*, however, 'emotional sentimental feelings' are revealed in both kinds: through anger for one's honor, portraying a true Arab value (i.e. Rached who wants to kill Najla for being unfaithful to his brother after having slept with a French commandant) and through feelings of passion towards a lover (i.e. Najla's love for the French commandant and the love affair between Badria and Naim), which has no place in common Arab standards. This shows inconsistency in the Arab values treated in *Bab Idriss,* as they do not appear as clear and in conformity with the 'true'/'authentic'common Arab principles as shown in *Bab El Hara*. Moreover, the value 'emotional sentimental feelings' is portrayed as a feeling of 'love affairs' in both series *Mourahikoun* and *Rubi*, having no sense of Arabism.

Consequently, as identified in the qualitative analysis rationale, common Arab values are mostly portrayed in *Bab El Hara,* making it a 'true'/'authentic'non-divisive transnational Arab drama series, whereas, in *Bab Idriss*, which does convey common Arab values, their portrayal seems rather feeble and inconsistent; this causes the series to be recognized only as a local Arab drama series. As for *Mourahikoun* and *Rubi*, the values they convey are highly dependent on 'women /children emancipation'. *Mourahikoun* takes it to the extreme in encouraging adultery, betrayal in marriage and pre-marital sex, and this makes the series as a typical divisive local Arab series. In *Rubi*, however, the value is portrayed through the complete independence of an egoistic and narcissist woman, a character that may be judged negatively among Arab

audiences, but, this does not make the series as non-divisive as it would be perceived as a work of fiction, since, according to Arab viewers, the character of *Rubi* is rarely existent in the Arab world where women are usually docile and submissive to their husbands.

Table 6.7 The results of both, the qualitative content analysis (the X) and the reults of the quantitative analysis (the *)

	Bab El Hara	**Bab Idriss**	**Mourahikoun**	**Rubi**
Colonialism (anti-colonialism)	X *	X *		
Western Political/Cultural Supremacy	X *	X		
Men/Women/Children Relation through Paternalism	X *	X *	*	*
Women/Children Emancipation		*	X *	X *
Honor	X *	X *		
Lineage	X *	X		
Traditions	X *	X *		*
Emotional/Sentimental Feelings	X *	X *	X *	X *
Sympathy	X	X	X	X

	Bab El Hara	**Bab Idriss**	**Mourahikoun**	**Rubi**
	*			
Dignity	X *			*
Individualism	X		*	X *
Ibadah	X *	X		
Iman	*	*		
Hospitality		*		

7 QUALITATIVE ANALYSIS: FOCUS GROUP SESSION

Although the focus group session does give insight to the topic we are studying, however, it is important to note that the outcome of this focus group will not be considered as conclusive for our study but rather an indication to the survey questionnaire that is to be implemented as a next step.

The objectives of the focus group session are as follows:

- To understand respondents' perceptions with respect to Arab identity in general
    - Values associated to Arab identity
    - Level of belongingness to the Arab identity (feeling more Arab than Lebanese or vice versa)
    - Advantages and disadvantages of Arab identity
    - Role of Arab identity on their life
    - Identification of their local versus Arab values
    - Determining the values that may unify them with other Arabs to reach a specific target and the values that may separate them from other Arabs.
- To explore the role of TV series in affecting respondents' social values
    - Reasons for watching TV series
    - Impact of TV series on their beliefs and behaviors
    - Ability to have their opinions affected regarding certain topics

- Assessment of *Bab El Hara* and *Mourahikoun* TV series (respondents were exposed to one episode of both TV series prior to attending the focus group session to remind them of the narrative of each series and of specific scenes. However, if any of the respondents did not watch one of both series, their viewing of the episode would help them have an overall idea of the narrative and be familiar with specific scenes that are to be debated within the session.)

- Extracting the values promoted in both TV series *Bab El Hara* and *Mourahikoun*

    - Exploring local (divisive) and transnational (non-divisive) Arab values.
    - Identifying respondents' tendencies towards a common potential transnational Arab identity

The above listed objectives are addressed through a focus group session in order to obtain spontaneous expressions, as complete as possible, from respondents. These expressions give indications to how the respondents evaluate the series and this might give some insight on their opinions, however, as mentioned previously, this focus group session cannot give us any inclination on whether respondents' opinions are the result of a media effect since this qualitative analysis is but an indication to our study. Nevertheless, it is important to specify that respondents' opinions will be quested in terms of their viewing of the two series we proposed, and since some of our questions relate to specific scenes, this might give us a certain hint of how the series may stimulate certain glimpse of opinions from our respondents' implicit beliefs.

On the other hand, as an overall view, focus group sessions are known to create a dynamic atmosphere, which may enable the researcher to gather individual impressions and experiences as well as social meanings and interactions with regards to social attitudes, values and beliefs.

7.1 Methodology

The focus group session was conducted – with the assistance of PARC (Pan Arab Research Center) – in Beirut on September 2, 2016 (from 5:00 to 7:00 pm), on ten Lebanese respondents, out of whom five are males and five are females. According

to Doury (2011), it is always preferable that a focus group session does not to exceed the number of ten respondents so that the moderator does not find difficulty in keeping the respondents focused on the subject (Doury, 2011: 162,163).

Out of the ten respondents, four are Christian, three are Muslim Shiites and three are Muslim Sunnites, accordingly, five of them are from East Beirut (four Christians and one Muslim Shiite) and five from West Beirut (Muslim Shiite and Sunnite). Their age bracket varies between 34 and 45. Two of the five males and three of the five females are married and with family. The respondents are from different educational and socio-economic backgrounds. During the focus group session, the respondents where asked questions (by the moderator) related to the drama series *Bab El Hara* and *Mourahikoun*, in addition to their filling up four forms (related to specific themes in both series) with close ended questions listed as such: absolutely suitable; somewhat suitable; somewhat unsuitable; totally unsuitable. According to Doury (2011), it is preferable that the procedure for the analysis of social issues through focus group sessions to take place face to face with the moderator at first and then through written answers as a second step. Moreover, the respondents must not be chosen hazardously, they must fulfill the required criteria in terms of their age, sex, socio-economic status and educational levels (Doury, 2011: 158, 159).

Although the respondents are familiar with *Bab El Hara* and *Mourahikoun* series, still, for better accuracy in the analysis of certain themes (represented in the close ended questions which respondents had to fill by hand) an episode of each of both the series was distributed to them to be watched prior to the session.

7.2 Results of the focus group session

7.2.1 Overview on the Arab Identity

This part of the study explores the general perception that respondents have towards the Arab identity in terms of their level of belongingness or non-belongingness and in terms of how they rationalize the divisive and non-divisive values that are attributed to it.

7.2.1.1 Arab Identity

Arab identity is linked to certain values and beliefs upon which our respondents base their discourse in order to describe it. The respondents who view Arab identity most

positively are mainly Muslim Sunnite respondents (2 females and one male) while other Shiite and Christian respondents (males and females) appear to view it some positively and others negatively.

7.2.1.1.1 The way respondents view Arab identity

Some respondents view Arab identity positively (as listed here below):

- Patriotism and Nationalism:
  - "Being attached to one's true authenticity (Female – 45 years old – Married – West Beirut – Sunni)."
  - "Being attached to our country (Female – 42 years ole – married – West Beirut - Sunnite)."
  - "Being attached to our country and the love of our country (Male, 35 years old – Single – East Beirut – Christian),"
  - "True being attached to one's country (Male – 35 years old – Single – West Beirut – Sunnite)."
- Traditions:
  - "Maintaining and preserving the same rhythm as our grandfathers' traditions (Male – 35 years old – Single – West Beirut – Sunni)."
  - "Respecting habits and traditions (Female – 42 years old – Married – West Beirut - Sunnite)."
  - "Food and cooking (Male – 35 years old – Single – West Beirut – Sunni)."
  - "Wearing conservative dress (Female – 42 years old – Married – West Beirut - Sunnite)."
- Tight family bonding, lineage:
  - "We have strong family connections unlike Westerners (Female - 36 years old – Single – West Beirut - Shiite)."
  - "Human relations not like Europe we care for people (Female – 45 years old – Married – West Beirut - Sunnite)."
- Respect for parents:
  - "We are raised to respect our mother and father (Male – 35 years old – Single – West Beirut - Sunnite)."
  - "I would even hit my father if he hurts my mother. My mother is above everything, these are the true Arab values (Male – 42 years old – Married – West Beirut - Shiite)."

- Respect for elders:
    - "The young must respect the elder (Male – 35 years old – Single – East Beirut - Christian)."
- Paternalism and Masculinity
    - "There is manliness (Female – 42 years old – Married – West Beirut - Sunnite)."
    - To bring up your children decently for example your daughter "A girl is not supposed to be allowed out after 8pm this is a way to take care of your family (Male – 35 years old – Single – East Beirut - Christian)."
    - "A patriarchal society (Female – 45 years old – Married – West Beirut – Sunnite)."
- Honor and dignity: (Arabs are known to give high importance to a man's honor which is largely associated to the performance of the females in his household in terms of their respect and submission as they must remain under his supervision).
    - "Honor is very crucial and must be protected (Female – 36 years old – Single – West Beirut - Shiite)."
- Importance of religion:
    - "I feel that the importance in values is to follow one's own religion (Female – 42 years old – Marries – West Beirut - Sunnite)."
- Pride in the Arabic language
    - "We feel that we are Arabs more than Lebanese when we travel abroad and they ask us if we are Arabs or not, we affirm that we are Arabs as we speak the Arabic language (Male – 34 years old – Married – East Beirut – Christian)."

Some respondents view Arab identity negatively (as listed here below):

- No evolution: They still have a strict mentality and still use physical aggression.
    - "Man wants to eat before the woman (Female – 35 years old – Single – East Beirut - Christian)."
- Fanaticism and closed to others: To them all is forbidden.
    - "All things that are not allowed (Female – 42 years old – Married – East Beirut – Shiite)."

  - "Blind fanaticism (Female – 36 years old – Single – West Beirut - Shiite)."
  - "Being closed to the outside (Male – 34 years old – Married – East Beirut - Christian)."
- Fake honor: Behind the title of honor, women are aggressed and treated with great unfairness.
  - "In the name honor there are traditions that bring offence to women, such as in Egypt when a woman gets married they take her to the doctor to make sure that she is a virgin. In the end honor is not in the body but in the mind also (Male – 34 years old – Married – East Beirut - Christian)."
- Primitive traditions
  - "Primitive traditions, the ones we see in the villages (Male – 35 years old – Singe – East Beirut - Christian)."
  - Same mentality in fierceness and physical violence (Female – 42 years old – Married – East Beirut - Shiite)."

7.2.1.1.2 Feelings of belongingness to the Arab Identity

In terms of the feelings of belongingness to the Arab identity, we realize that there are several views. Some consider themselves to be 100% part of the Arab identity and do not want it to change (one male and one female who are Sunni; one Christian female; and one female and one male Shiite), while others want to belong to it in accordance to how it fits their personal liking (one Christian male; one Sunnite female; and one Shiite female). Two other Christian males however consider that they do not belong to any Arab identity but rather to their personal and subjective identity which dictates to them how to view things and act upon them.

Respondents who convey their feelings of belongingness to the Arab identity verbalize it as such :

- High respect for parents and husbands. Showing importance to women and children relationship through paternalism:
  - "I want my daughter to respect her husband and treat him the same way my mother used to treat my father and in the same way I treat my husband by putting on his socks (Female - 42 years old – Married – West Beirut - Sunnite)."
  - "I like what she says about the way she treats her husband, the way she respects him by helping him wear his socks, religion plays a very

important role in this, in all religions whether in Christianity or in Islam it is forgiveness that teaches respect not violence. It is good when a man is treated kindly and this makes him appreciate his family. But to hear a woman tell me you wash the dishes so that I can cook, that is not accepted (Male- 42 years old – Married – West Beirut -Shiite)."

- "In our society, your eyes should look down when you are talking to your parents; this is the respect of parents (Male- 35 years old – Single – West Beirut - Sunnite)."
- "I am part of the Arab identity in terms of attachment and respect for parents (Female- 35 years old - Married – East Beirut – Christian)."

- Ethical conduct and conservative appearance:
  - "There are still limits in the clothes we wear and in the way we party at night (Female- 35 years old - Married – East Beirut – Christian)."
- Giving importance to lineage and friendship:
  - "What makes me belong to the Arab identity are family relationships and friends (Female- 42 years old- Married – East Beirut – Shiite)."
- Praising religious values:
  - "My religion is more important than my traditions and this is one important Arab value (Male- 42 years old – Married – West Beirut - Shiite)."
- Abiding by social/religious values and traditions:
  - "I largely belong to the Arab identity, for example; my daughter who is 20 years old is not allowed to wear indecent clothes, she cannot stay outside after 7 PM, she is prohibited from smoking arguileh, she is not even allowed to talk to her father directly if she wants something, she should pass through me first (Female - 42 years old – Married – West Beirut – Sunnite)."
  - "I like Arab traditions… I do not like them to disappear from our life (Female- 45 years old – Married – West Beirut – Sunnite)."

From another perspective, some respondents do not feel that they belong to the Arab identity as is. They want it to be shaped in accordance to their perception:

- Arab identity must not remain archaic:

  - "I want the Arab identity to change and fit my perception (Male – 35 years old - Single – East Beirut – Christian)."
- Arab identity is only perceived in terms of behavior and equality between man and woman.
  - "I don't belong to the Arab identity in terms of abiding to my husband even if he is wrong, both of us can be right or wrong (Female- 45 years old – Married – West Beirut - Sunnite)."
  - "Mutual respect between man and women. I only belong to the Arab identity in terms of human habits (Female – 45 years old – Married – West Beirut – Sunnite)."
  - "Since women work they must be considered exactly like men, that is, when a woman works and gets back home, while she cooks her husband must do the dishes. This is what I call real Arab values (Female – 36 years old – Single – West Beirut – Shiite)."

While other respondents consider that they do not belong to the Arab identity but to their personal and human identity:

- Belonging to one's human identity as extracted from a multicultural society:
  - "I belong to my human identity and not to the Arab one, I live in a multicultural society and I cannot belong to a specific social category and lose the others (Male- 34 years old – Married – East Beirut - Christian)."
- Belonging to one's personal identity:
  - "Identity is personal. So I do not belong to the Arab identity(Male – 35 years old – Single – East Beirut – Christian)."

Consequently, as identified in the above discourse, some respondents show high importance to Paternalism that is labelled under the notion of revered masculinity, maintaining that man is the head of his family as he always was in the past; he should be highly respected and pampered by his wife and children, besides, it is prohibited to disagree with his opinions and desires. So, according to them, manliness should be highly praised (in feelings of belongingness the value paternalism is mostly expressed by a Sunnite female respondent of 42 years old and a Shiite male respondent who is 42 years old as well). Other respondents, however, believe that mutual respect and collaboration should exist among the couple as both of them can be right or wrong. Women are considered as equal to men and they must be well treated (this feeling of

refusal for paternalism is mostly expressed by a Sunnite female who is 45 years old and a Shiite female who is 36 years old).

7.2.1.2 Feeling more Arab than Lebanese

- In terms of feeling more Arab than Lebanese, most respondents who answered this question (two Christian males, and one Shiite Female) referred to the idea of feeling more Arab in situations where others view them as such, as an example is when they travel to a Western country:
    - "When I am in Europe because I speak Arabic and people there view me as such. But in Arab countries I do not feel Arab or that there is any Arab unity (Male – 34 years old – Married – East Beirut – Christian)."
    - "We feel that we are Arabs more than Lebanese when we travel abroad and they ask us if we are Arabs or not, we affirm that we are Arabs as we speak the Arabic language, this is how they classify us abroad (Male- 35 years old – Single – East Beirut - Christian)."
- In this context, another respondent's view revolves around the fact that Arab identity has been degraded and destroyed and this is due to all of the religious wars that are taking place as they are based upon hatred and fanaticism. Accordingly, this has caused damage to the image of Arabs, who, by losing their identity, have become estranged from their basic Arab roots, morals and beliefs.

    - "There is no more any Arab identity they destroyed it all…we are Arabs we must not get out of our identity (Male- 42 years old – Married – West Beirut - Shiite)."

Other respondents, however, feel more Lebanese than Arabs (Sunnite female) or even belonging to a sub-identity that is based on religion/geographical region/ethnicity (Christian female). One considers that Lebanon is characterized with more openness as compared to other Arab countries in terms of more freedom for women and children. While the other discusses her attachment and acceptance of the traditions that are only practiced in her own religion (i.e. East Beirut; here she represents the concept of sub-identities).

- "I feel more Lebanese than Arab when I go out at 12 AM, we have more openness, we are more outgoing people, etc. (Female- 42 years old – Married – West Beirut - Sunnite)."
- "I do not feel annoyed from our traditions; I live in this society where, in some regions, we have agreeable traditions that make us feel happy in practicing them while in other regions you can find difficult traditions (Female- 35 years old – Married – East Beirut - Christian)."

In this part, we find that most respondents do consider themselves in being more Arab than Lebanese especially when they are out of their Arab environment. However, other respondents consider themselves being more Lebanese or even more attached to their sub-national identity and the region they live in.

7.2.1.3 Divisive vs. non-divisive Arab values

After having explored several Arab values, respondents classify these values under two categories;

- Common values that may unify Arabs.
- Divisive values that may separate Arabs.

Non-Divisive Values	**Divisive Values**
Religion	The interference of religion in politics
Paternalism (respect for parents and adults; high credit to masculinity)	Different religions
Traditions	The differences in traditions among Arab countries
Culture	Freedom of women in Lebanon
Lineage (family bonding)	Freedom of youth in Lebanon
Amiability, chivalry and eagerness to help	

Non-Divisive Values	**Divisive Values**
One language (Arabic) although with different dialects	
Hospitality	

7.2.1.4 Feeling proud in being Arab

In this section, the feeling of pride in being Arab varies among respondents:

- "I am so proud in being Arab. I like the Arab ways of life, culture and traditions. I do not want these Arab traditions to be lost and become non-existent (Male – 42 years old – Married – West Beirut – Shiite)."
- "I am proud to be part of the Arab identity although I am not proud of the relations among Arabs (Female – 42 years old – Married – East Beirut – Shiite).
- "I will be proud of the Arab identity when all Arabs will have the same goals. But as long as their goals are different, it is not possible (Male - 35 years old – Single – East Beirut – Christian)."
- "We encourage Arab unity but it is only a dream (Male – 35 years old – Single – East Beirut – Christian)."
- "I am proud to be Lebanese more than Arab because Lebanon is on top of all Arab countries (Female – 42 years old – Married – West Beirut – Sunnite)."

Accordingly, we sense different point of views in the feeling of pride towards being an Arab. One person (Male Shiite) finds it as a full pride to his identity, while others (two male Christians and one female Shiite), who although they appreciate it, yet, they find difficulty in defining it without hinting to the corruption of its overall sphere. Another respondent, a female Sunnite, admits that she feels pride mostly towards her Lebanese identity.

7.2.1.5 Preference for an Arab or Western society?

Most respondents who answered this question have shown preference to being part of the Arab society but only one respondent, a Christian male, gave preference to being part of the Western society:

- "Arab society of course (Female – 42 years old – Married – West Beirut –Muslim Sunnite)."
- "Arab society of course (Female – 42 years old – Married – East Beirut – Muslim Shiite)."
- "Arab society (Male – 35 years old – Single – East Beirut – Christian)."
- "I prefer to be part of the Arab society, of course (Female – 45 years old – Married – West Beirut – Mulsim Sunnite)."
- "I choose the Western society. There are more means there (Male – 35 years old – Single – Christian- East Beirut)."

Consequently, this part that deals with respondents' views and opinions towards Arab identity, their level of belongingness to it, and whether they are proud of it or not, we may say that most of them, whether, Christians, Muslim Sunnites or Muslim Shiites and whether males or females, they do consider themselves as part of the Arab society, although, each in his/her own way. Some feel proud in being Arabs; they manifest their pleasure through their belongingness to the Arab identity as they like and enjoy living the Arab rituals, traditions, and customs, while others want to see it change - this was indicated mostly by specifying that the Arab identity would change for the better when all Arabs would learn how to treat each other. Accordingly, some did view the Arab identity in a positive light i.e. in terms of patriotism, family bonding, respect for elders, paternalism, religion, honor, dignity, etc. while others did view it under a negative light i.e. in terms fanaticism, no evolution, fake honor, primitive actions, etc. Nonetheless, with all these reflections towards the Arab identity, whether positive or negative, we do realize that most of our respondents are proud in being Arabs and most of them do not prefer to be part of any other identity.

7.2.1.6 Influence of Arab drama series on social values

This part of the study examines the causes that drive our respondents to watch TV series in general, in addition to analyzing the impact of these series on their reactions, behaviors and beliefs. More specifically, our assessment will be canalized, in testing our respondents' perception and assimilation of two Arab drama series, one transnational *Bab EL Hara,* and another one local (purely Lebanese) *Mourahikoun.*

The main concentration of the analysis is based on these three points:

- Respondents' general perception of the TV series

- The analysis of specific scenes in the series in terms of how respondents react to them and how they perceive them.
- The level of respondents' identification with the values transmitted by both series.

7.2.1.7 Factors of influence that drive respondents to watch drama series in general

- One respondent watches TV series to kill boredom and to pass time:
  - "When a person is unemployed. That is, a person who has nothing else to do (Male – 35 years old – Single – East Beirut –Christian)."
- Another, watches TV series if she finds interest in the narrative which must give good examples in life and must be accessible to the whole family:
  - If the narrative of the series is of good purpose and if it is good for the whole family. I watch it (Female – 42 years old – Married – East Beirut – Shiite)."
- Some explain that they watch drama series to relax after a hectic day, to chill out:
  - "I feel that watching TV series is a time for me, I mean from seven o'clock and upwards, this time is mine (Female –42 years old – married –West Beirut – Sunnite)."
  - "According to me a TV series makes me sit down and relax after a long day of work and fatigue (Female – 45 years old – Married – West Beirut – Sunnite).
- Another respondent watches drama series to learn something new about different situations and circumstances.
  - "When the series can make me learn something new, or if I hear about the theme of the series and I find that it is interesting and it can help me learn more about this theme (Female –35 years old – Single – East Beirut – Christian)."
- Some choose TV series they can identify with as they consider them similar to their life experience. This provides them with self-satisfaction as watching these series uplifts their morals and emotions especially when they give them solutions to their problems:
  - "Sometimes you feel that you are living within a certain story so you become more attached to it (Female –35 years old – Single – East Beirut – Christian)."

- "You become in need of a solution to your problems (Female – 45 years old – Married – West Beirut – Sunnite)."
- "If the narrative of the series recounts a story we are living, of course I would get attached to the series and I would feel indulged in watching it (Female – 42 years old – Married – East Beirut – Shiite)."

- Some consider that drama series are meant for people who have a lack in certain issues in their lives or in their personalities:
  - "Since when has there been a TV series that has a good purpose? I think that a person might watch a series if he has a certain lack in his personality (Male – 34 years old – Married – East Beirut – Christian)."
  - "Yes, what Georges is saying is true, when you have a lack in something and you see it in a certain story you become attached to the series (Male – 35 years old – Single – East Beirut – Christian)."

The causes of watching TV series are various among respondents as seen above. However, we realize that it is the female respondents (Christian, Sunnites and Shiites) who usually speak of their appreciation of TV series, while male respondents (who are mainly Christians and who answered in this part of the questions), seem to be rather sceptical by displaying chauvinism especially when they indicate that TV series are mostly for people who lack experience and/or have a certain weakness in their personality.

7.2.1.8 Respondents' views of TV series that do not represent their way of life

In terms of Lebanese series some respondents consider the following:

- "There are Lebanese series which you watch and you would think that we have a special place in hell if the Lebanese people are truly like that…There are series that are very far from the Lebanese society especially the new ones, as an example this lady who is married and who has an affair and whose husband also has an affair etc. My grandfather and my grandmother did not live like that (Male – 35 years old – Single – West Beirut – Sunnite)."
- "I would not watch it. Especially when there is a Lebanese woman who does not resemble us (Female – 42 years old – Married – West Beirut – Sunnite)."

- "I mean I am not obliged to watch a series which is always being repeated and which represents only one percent of the people in this country (Male – 35 years old – Single – East Beirut – Christian)." **=> An answer to which most respondents agree**
- "Usually these series are all copied from American or Mexican series. They do not change anything from what they copy. Also, they do not have any creativity in their directing techniques. The bad part in this is when a person watches such series he might afterwards find them normal and appreciate them (Male – 34 years old – Married – East Beirut – Christian**)." => An answer to which most respondents agree**
- "In the eyes of all Arabs, the Lebanese woman is a libertine. In any TV series if they need a liberal unethical character they choose a Lebanese woman. Lebanese TV series are a copy of American, Mexican and Turkish TV series, that is, they have no creativity. Accordingly, the series talk about a small percentage, that is, 1% of the Lebanese people and they are transmitting them to a wide audience (Female – 45 years old – Married – West Beirut – Sunnite)."
- "We don't like to watch something that is overly unethical. They always like to show that the Lebanese woman commits adultery and betrayal and that she is not good. As an example, if a man from the Gulf wants to have a second wife he would go and marry a Lebanese woman (Female – 35 years old – Single – East Beirut – Christian)."
- "Because our society is not liberal to this point (Female – 36 years old – Single – West Beirut – Shiite)".
- "They cover 99% of the people in this country (Male – 35 years old – Single – East Beirut – Christian)."

In this context, as shown above, respondents (both males and females from both religious groups, Christians and Muslims) consider that most Lebanese TV series do not resemble them and that they represent only one percent of the Lebanese society. They consider them to be largely exaggerated as they promote bad image about the way the Lebanese people live and mainly when it comes to traditions, social values and women's behavior. Some consider that they are copied from American, Mexican

or even Turkish series, while others (mostly women) consider that Lebanese women in these series are represented as very liberal and do not resemble them. However, only one male Christian respondent does not approve with the others as he considers that these series reflect the way of life of 99% of Lebanese people

7.2.1.9 Respondents' views on whether TV series do affect their lives, behaviours and beliefs

In this part, all respondents agree that TV series do affect their lives in general since they all answer:

- "Sure, they affect (all respondents)."

One female respondent adds:

- Of course, they affect. There is a possibility that if I see an idea presented in an original way, it may even change my belief (Female – 42 years old – Married – East Beirut – Shiite)."

Moreover, all respondents also agree that TV series affect their behaviors while all answering:

- "Of course (all respondents)."

7.2.2 Assessment of Bab El Hara

7.2.2.1 General Perception on *Bab El Hara*

Respondents' (who answered this question) general perception on the series, answered the following:

- "It is very nice (Female –42 years old – married –West Beirut – Sunnite.)."
- "The first season is very nice but all the other seasons are boring (Male – 35 years old – single – East Beirut – Christian)."
- "According to me the first season of the series was very nice. Something new (Female – 36 years old – single – West Beirut – Shiite)."
- "The series that I have usually watched have been widely known among Lebanese people… Bab El Hara (Male – 34 years old – married – East Beirut – Single)."

We may understand from the above responses that season one of the series was the most interesting as it represented something new to the viewers. The idea of *Bab El*

Hara which represents a specific historical era in Syria has attracted a large base of viewership who were fascinated by the overall ambiance of the series.

7.2.2.2 Positive and negative aspects of *Bab El Hara*

Respondents displayed both the positive and the negative aspects on *Bab El Hara* as presented here below:

7.2.2.3 Positive Aspects of *Bab El Hara*:

- Some respondents did enjoy watching the old neighborhoods in Syria, the spacious traditional familial houses, the simple life, the amiability among people, the eagerness to help and support others (lots of sympathy), the importance of family and lineage, the respect of parents, the importance of honor in protecting the *Hara* from strangers, etc.
    - "I like the traditions and culture in their everyday life, how their houses look like and how they live their life in simplicity… It is nice how they come together and help each other (Female – 35 years old – single – East Beirut – Christian)."
    - "There is something that struck me which I liked in the series that is, if the inhabitants of the Hara are in dispute among each other and if a stranger comes to the Hara they forget their dispute and they all stick together against him. Which means: 'me and my brother against my cousin and me and my cousin against the stranger'. This is wonderful (Female – 42 years old – married – West Beirut – Sunnite)."
    - "Bab El Hara gives an idea about how Arabs powerfully fight the West as they are against Western occupation, they are conservative, they are very strict with women, they love their children and their family a lot … the son should highly respect his father and mother, the neighbor is important and should be helped, and when a problem occurs in the Hara, the elite should resolve the problem wisely to protect the honor of the Hara (Male- 42 years old – Married – West Beirut - Shiite)."
    - "Being attached to one's soil and to one's family (Female – 42 years old – married – West Beirut – Sunnite)."

Consequently, what is mentioned above in terms of respondents' views (given intuitively) concerning *Bab El Hara* gives indications to several Arab values that have

been depicted by the discourse of these respondents (the respondents are one male Shiite and two females both Christian and Sunnite).

Arab values depicted through respondents' answers on how they view *Bab El Hara:*

- *Decency and politeness of women in terms of dignity* which is presented in the restrictions imposed on females and the necessity of the veil in front of any outsider.
- *Paternalism and honor* that are based on respect of parents in addition to courage and bravery for the defense of the country and to support others.
- *Anti-colonialism* in the way Arabs powerfully and bravely fight the French.
- *Tight family bonding and lineage* that is largely highlighted in their amiability and their continuous family gathering.
- *Sympathy* which indicates how the inhabitants of the *Hara* help each other and assist their neighbor.
- *Traditions* are conveyed through the scenery of the *Hara* such as the simplicity of the houses and the traditional everyday life.

7.2.2.4 Negative Aspects of *Bab El Hara*

- The overall story and sceneries of the series show some exaggeration in the way they reflect Arab values which are represented in a highly pretentious manner: i.e. decency, honor, chivalry, manhood and magnanimity.
    - "The series implies many things. One of them is that they are a society that does not have corruption and immorality and that it is a society that has nobility and manliness. First of all, corruption, immorality and prostitution were present since my grandfather's time but they did not have at that time any communication means or internet, so things were done undercover. According to me, they are trying to show that at their times (in Syria) there was no corruption or immorality, there was only good morals and nobility (Male – 35 years old – single – East Beirut – Christian)."
- The series is trying to show viewers that Syria is a very decent society with no imperfections, where females are veiled as they abide fully to religious ethics. This shows severe restrictions towards women which does not exist in our current times.

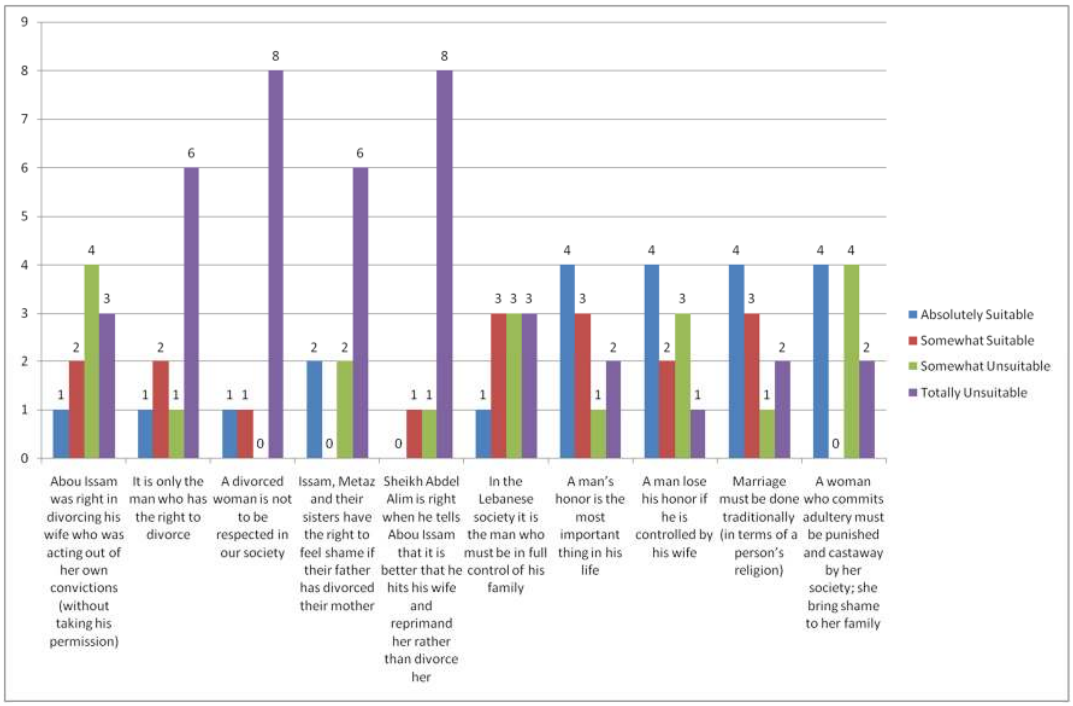
  - "Syrians have changed since these passing six years. Bab El Hara was only a beginning to show how people used to live in Syria but they disgraced themselves with this war, their women entered to many Arab countries and did many unethical things. May God help them get through this tragedy, although this has uncovered their true nature (Male- 42 years old – Married – West Beirut - Shiite)."
  - "When I watched the first episode I thought that the Syrian people are lucky to have such a life and that they live in traditional villages where people love each other. But when I met a Syrian guy I asked him if they really live as such he answered: This series has nothing to do with the way we live that is why the series has shown great failure that they even had to change the actors… That a woman cannot go out without a 'nikab', this is not in real life (Male – 35 years old – single – West Beirut – Sunnite)."
  - "This is not reality and not in this era. Now a man's salary alone cannot be sufficient for his own family, so his wife and daughter must work as well, and you see them in the series locking women in their houses? This is not logical (Female – 45 years old – married – West Beirut – Sunnite)."
  - "According to me, in this series they are distorting Arab people's reputation. Arab people never acted among each other in this way, such as: women cannot leave the house unveiled (Male – 35 years old – single – West Beirut- Sunnite)."

- The series shows that Syrians are tightly attached to their country; they are brave heroes who used to fight against French colonialism. They are characterized by their chivalry and magnanimity. Some respondents do not find that Syrians have all these characteristics, they believe that the series exaggerates these skills.
  - This is all a lie. Yes, a lie. They say (the Syrians in Bab el Hara) that it is them who fought the French but this is not true, go back in history and see for yourselves. It is us (the Lebanese) who fought the French. They have always hidden behind the Lebanese. They want to advertise something wrong, something silly (Female – 45 years old – married – West Beirut – Sunnite)."
  - "That they are revolutionists and that they revolted against the French. That is untrue (Female – 36 years old – single – West Beirut – Shiite)."

In terms of the negative and positive aspects of *Bab El Hara,* respondents have several views. Some consider that *Bab El Hara* does transmit Arab social values which are of good cause and not detrimental to Arab society as they seem well known and appreciated by our respondents (honor, dignity, sympathy, traditions…) while others consider that the values in the series are far-fetched as they do not apply to how the Syrian society truly is (such as excessive honor, excessive bravery, excessive paternalism) nor on how the Arab society truly functions (in terms of how women are treated, i.e. being locked up in their houses or wearing a *nikab)*. Accordingly, we realize that in both cases, in terms of positive or negative views, respondents are from both religions and both genders. We also sense that there is an environment of challenge and opposition towards Syrians and the Syrian society (among respondents who indicate the negative aspects of *Bab El Hara)* rationalized by a strong pride in being Lebanese (indicating a strong assimilation to an in-group Lebanese identity against an out-group Syrian identity).

7.2.3 Analysis of specific scenes in Bab El Hara

Figure 7.1: Level of identification with values conveyed in certain scenes in Bab El Hara



The Level of identification with the values conveyed in certain scenes in *Bab El Hara* has been measured through a written form filled by our ten respondents who answer in terms of close ended questions: *absolutely suitable; somewhat suitable; somewhat unsuitable; totally unsuitable*.

Analyzing the level of respondents' identification with the values promoted in certain scenes in *Bab El Hara* as shown in *figure 7.1*

- The most important values which respondents identify with are:
    - *Honor* in terms of the importance of a man's honor towards himself, society and his family. *Traditions* and *religious rituals (Ibadah)* in terms of abiding by religious marriages. *Men/women/children relation through paternalism* in terms of excessive strictness towards women committing adultery and in terms of the importance of a "man's" honor.
    - *Lineage* and *honor* in terms of how a woman who commits adultery brings shame to her family.
- The values that are less accentuated by the respondents are:

- *Dignity* in terms of the fate of a divorced woman in society; in addition to the feeling of shame felt by "Issam", "Metaz" and his sisters towards the divorce of their parents.
  - The values that show weak identification from respondents are:
    - *Religious authorities* in terms of what "Sheikh Abdel Alim" says about the divorce to "Abou Issam."
    - *Paternalism when taken at its extreme* in terms of a man's only right for divorce in addition to the example of "Abou Issam's" divorce; and in terms of the disrespect of a divorced woman in society.

Here below are some major views which rationalize respondents' answers that are identified in *figure 7.1*

- The divorce scene between "Abou Issam" and his wife is not similar to the way the divorce happens in the Lebanese society where women have the right to ask for a divorce same as men.
  - "Such a fault does not lead to a divorce in our society. Every man may get angry and lose control, but with two nice words from his wife all will get back to normal. This does not happen in our society (Female, 42 years old – Married – East Beirut – Shiite)."
- Some respondents (both Sunnite male and female) agree that "Abou Issam's" wife was disrespectful with him by taking initiatives without consulting him. They also consider her to be wrong in shouting at him in front of her daughters and daughter in law by using inappropriate words. Mainly few females and males from West Beirut, explain that "Abou Issam's" wife was acting without her husband's permission so she deserves to be divorced because she did not obey him, which is a mandatory religious matter. They explain that he has the right to divorce her and marry another woman:
  - "A man wants three things from his wife: obedience, obedience and obedience… When I am alone with her we can dialogue as much as she wants but when we are in front of people she must understand what I want from one look. If a man does not act this way this means that he is not man enough and if his wife is not obedient he can send her back to her parents (Male –35 years old – Single – West Beirut – Sunnite)."

- "Divorcing her is the least thing he can do. She stood in his way. He is the man. She must take responsibility of her fault." Then answering one female respondent who is also Sunnite and who says that the brain of a man is similar to that of a woman: "He (as a man) has a brain, you (as a woman) have half a brain (Female – 42 years old – Married – West Beirut – Sunnite) ."
    - In terms of whether a woman has the right to divorce her husband in Arab society, all respondents consider that nowadays a woman has the right to ask for a divorce. Accordingly, respondents (one male Christian and one Shiite in addition to two Shiite female respondents) consider that a woman has the right to divorce in our days now and that it is she who is usually the instigator. It has also been articulated by a Shiite female that a woman is capable, not only of asking for a divorce, but in sending him packing as well.
        - "A woman does not only have the right to divorce her husband but she can also send him packing (Female – 36 years old – Single – West Beirut – Shiite)."
        - "A woman has the right to divorce now (Male – 42 years old – Married – West Beirut – Shiite)."
        - "A woman even has the right to leave her house now (Female – 42 years old – Married – East Beirut – Shiite)."
        - "A woman also has the right to divorce now. In my opinion women are the ones who mostly ask for divorce now (Male – 34 years old – Married – East Beirut – Christian)."

- All respondents consider that a respectful woman is to be respected, whether married or divorced. Respondents (two Christian male respondents and both female respondents one Sunnite and one Shiite) consider that, in Lebanon, the respect of a divorced woman depends on her moral behavior, just like a non-divorced woman. Nonetheless, she is still perceived as 'divorced' with many question marks regarding the reasons of her divorce, but this does not necessarily contribute to her disrespect.
    - "If a woman is respected before marriage, she will also be respected after her divorce, but if she is disrespected in any case, whether married, not

married or divorced, she will not be respected anyway (Female - 35 years old – Single – West Beirut - Shiite)."

- "In my opinion if a woman is respectable before marriage even if she divorces she will remain as such, and if she is not respectable during her marriage she will not be respectable after her divorce (Male – 35 years old – Single – East Beirut - Christian)."
- "In my opinion, committing something wrong is more difficult for a married woman than a divorced one because the married woman will bring shame to her husband but the divorced woman will not (Female - 42 years old – Married – West Beirut – Sunnite)."
- "Divorce is always a scandal to a woman because she is always the victim (Male – 34 years old – Married – East Beirut – Christian)."

- Some respondents consider that children get affected psychologically by their parent's divorce (one female Sunnite, one female Shiite and one male Shiite) while others consider the opposite (on female Sunnite, one female Christian and one male Sunnite) to the point of indicating that some children ask their parents to get divorced instead of living in troubled relationships. Moreover, two Christian male respondents consider the topic of divorce to be casual. One even says proudly, in a male macho manner, that he urges his father to betray his mother.
  - "Of course, it would affect the children (Female – 42 years old – Married – West Beirut – Sunnite)."
  - "Of course, children will get affected by a divorce (Female – 42 years old – Married – East Beirut – Shiite)."
  - "A child whose parents divorce will have many psychological problems and will feel heartbroken. He/she will feel at loss to see his/her parents separated and not together like the parents of his/her friends (Male – 42 years old – Married – West Beirut – Shiite)." => (Most female respondents, one Shiite, two Sunnite and on Christian, agree to his answer)
  - "No, it would not affect the children (Female – 45 years old – Married – West Beirut – Sunnite)."
  - "Some children implore their parents to divorce so that they may live in peace (Female – 35 years old – Single – East Beirut – Christian)."
  - "Yes, some tell their parents to divorce in order to live in peace (Male – 35 years old – West Beirut – Sunnite)."

- "I made my father get himself a girlfriend and go out on my mother (Male – 35 years old – Single – East Beirut – Christian)."
- "I have a friend who is so happy that his parents are divorced since he gets a money allowance from both (Male – 35 years old – Single – East Beirut –Christian)."

- Concerning the advice of "Sheikh Abdel Alim" that a man should reprimand his wife and hit her rather than divorce her, some respondents agree that this situation is acceptable and they are all male respondents who are Shiite, Sunnite and Christian, while others find it is absolutely inappropriate in the Lebanese society and they are mostly Females who are Sunnite, Shiite and Christian in addition to one male Christian. In this question, we can sense a form of male chauvinism still present in Arab society.
  - "It is better that he hits her rather than divorce her. A man hitting his wife is Halal and is written in the Quran (Male – 42 years old – Married – West Beirut – Shiite)."
  - "There are paragraphs in the Quran which state that a man has the right to hit his wife but only on certain parts of her body. This is clearly stated by religion and cannot be discussed differently at all (Male – 35 years old – Single – West Beirut – Sunnite)."
  - "It is acceptable since it is the Sheikh who says so, it is stated in religion no matter which religion it is (Male – 35 years old – Single – East Beirut – Christian.")
  - "A man can tell his son not to do something once and twice but if the son continues to be disobedient he may hit him but not aggressively. Same thing with his wife, he can hit her to a certain limit but not aggress her (Male – 34 years old – Married – East Beirut – Christian)."
  - "I do not agree with what the Sheikh says. Divorce is Halal but hitting is Haram, although divorce is detested by Halal (according to the Quran) but hitting is surely Haram. Such as hitting a woman on her face, that is Haram (Female – 36 years old – Single – West Beirut – Shiite)."
  - "I do not agree with what the Sheikh says. God will not hold my husband accountable if he divorces me but he will hold him accountable if he hits me (Female – 45 years old – Married – West Beirut – Sunnite)."

- "Of course, no. The Sheikh is not right (Male – 35 years old – Single – East Beirut – Christian)."

- According to most respondents, man is the main pillar of the household, he has a certain position and status at home; he is the main decision maker and he is responsible for the household. However, according to a Christian male respondent it is the woman who must be the decision maker in her house since it is she who takes care of the children most of the time since she is with them at home.
    - "Man is the one who fills the house. It is important that a man should be manly, he should have a personality he is the main pillar of the household and this is present in our Lebanese society (Female – 36 years old – Single – West Beirut – Shiite)."
    - "Man is the main pillar of his household (Male – 42 years old – Married – West Beirut – Shiite)."
    - "Logically, it is the woman who must be in command in the house because she is the one who is all the time with her children (Male – 35 years old – Single – East Beirut – Christian)."
- Most respondents (males and females from both religion) affirm that a man's honor is one of the most important values in Lebanese society.
    - "A woman does not like a man with a weak personality (Female - 42 years old – Married – West Beirut - Sunnite)."
    - 'Opposite to this we can consider him as the dummy of his wife (Male – 35 years old – Single – West Beirut – Sunnite)."
- Most respondents (males and females from both religion) agree that a man should maintain his honor and he may lose it if he is controlled by his wife. However, we realize that it is mainly the females (of both religions) who respond to this question with a strong tonality of total refusal for a man to be dominated by his wife saying all five of them together: *"yes, a man is a man."*
    - "You mean like Abou Bader? That is not good at all (Female – 35 years old – Single – East Beirut – Christian)."
    - "It is not acceptable to have a man without personality and have his wife tell him how to act (Female – 42 years old – Married – East Beirut – Shiite)."
    - "A woman cannot love a weak man with no personality (Female – 36 years old – Single – West Beirut – Shiite)."

- "If a woman wants such a man she surely must have a psychological problem (Female – 42 years old – Married – East Beirut – Shiite)."
- "Every woman loves to have a man who is manly, who forces his word and who is strong (Female – 45 years old – Married – West Beirut – Sunnite).

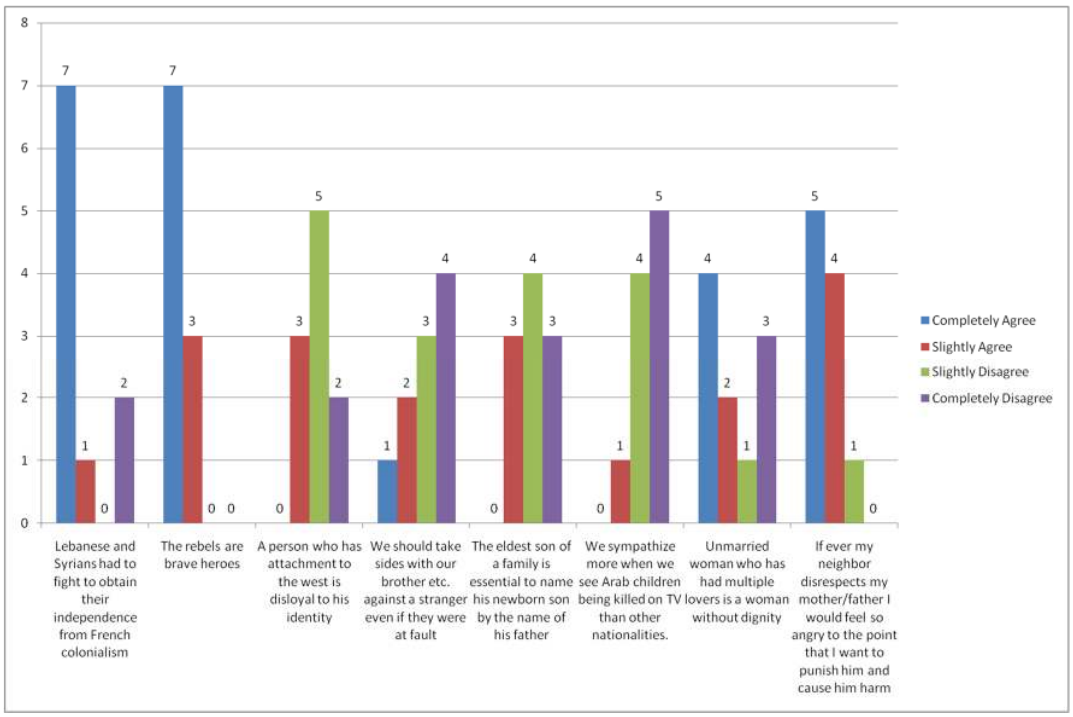
- According to most respondents, marriage has to be performed traditionally (in church or in the presence of a Sheikh). Some consider that a civil marriage is null and not accepted (two Sunnite male respondents) while others consider it as adultery (one Sunnite female and one Shiite female). It is mostly respondents of Muslim religion who strongly communicate their ultimate refusal to civil marriage.
  - "If the marriage is not performed religiously this means that it would be considered as null. People should not change their traditions or they will be unhappy (Male – 35 years old – Single – West Beirut – Sunnite)."
  - "People will talk about the married couple negatively. Although this is considered as an adultery but we have many who do get married through a civil marriage (Female – 36 years old – Single – West Beirut – Shiite)."
  - "This is considered as adultery (Female – 45 year old – Married – West Beirut – Sunnite)."
  - "We have reached a time where a Muslim can get married in church and where a Christian can get married in the presence of a Sheikh, this is not a problem as long as traditions are still present… so, the importance is to have a religious marriage. But to go and have a civil marriage for the sake of women's rights? No. There is no religion that accepts civil marriage. Marriage must take place either with a sheikh or in church (Male - 42 years old – Married – West Beirut - Sunnite)."
    - The act of adultery committed by women is not accepted by most respondents. According to one Shiite male, an adulteress must be stoned to death. Another Sunnite male respondent considers that a woman who commits adultery would bring shame to her family. It is, however, debated on the way an adulteress is to be exposed. That is, if a person learns that the wife of his/her friend is an adulteress, he/she has no right to expose her, however, if she is the wife of one's brother, he/she will surely expose her and tell her husband. This brings us to a

topic that is mentioned among Arab values, that is, the honor of the men in the family. Nevertheless, according to a Christian male respondent, he considers that no one has the right to punish anyone.

- "A woman who commits adultery brings shame to her family (Male - 35 years old – Single – West Beirut - Sunnite)."
- "An adulteress must be stoned to death. This happens in our society as it is considered as shame (Male – 42 years old – Married –West Beirut – Sunnite)."
- "She may be punished but if it is known that she has committed adultery. Everything is hidden and no one knows when a woman commits adultery. As an example, a person may know that the wife of his friend is an adulteress, he will go visit his friend and not tell him anything and treat is wife normally. No one has the guts to face anyone (Female – 36 years old – Single – West Beirut – Shiite)."
- Responding to the lady above: "He will not tell his friend that his wife is an adulteress because this does not concern him. But if she is the wife of his brother of course he would tell his brother (Female – 42 years old – Married – Sunnite – West Beirut – Sunnite)."
- "I am against all this. We do not have the right to punish anyone… If you are without sin you have the right to stone her (Male – 35 years old – Single – East Beirut – Christian)."

7.2.4 Conformity with the values in Bab El Hara

Figure 7.2: Level of agreement with values conveyed by Bab El Haram



The Level of agreement with values conveyed by Bab El Hara is measured through a written form filled by our ten respondents who answer in terms of close ended questions: *absolutely suitable; somewhat suitable; somewhat unsuitable; totally unsuitable*

An analysis on the level of respondents' agreement with respect to the values promoted by *Bab El Hara* as shown in *figure 7.2*:

- A large level of agreement and identification is noted among respondents in terms of the values:
  - *Colonialism* (meaning anti-colonialism)*:* in terms of fighting against French occupation and in terms of identifying the rebels in *Bab El Hara* as brave heroes.
  - *Emotional/sentimental feelings* and *Lineage:* expressed through a person's anger towards someone who disresprects his/her parents.

    - *Dignity:* in terms of a woman who has multiple of lovers who is considered, by most respondents, as a woman without dignity .
- Less identification is given to the values:
    - *Western political and cultural supremacy* (meaning anti-Western political and cultural supremacy)*:* an attachment to the Western does not show disloyalty to one's (Arab) identity.
    - *Extreme paternalism*: in terms of naming the newborn child by the name of his grandfather.

Here below are some major views which rationalize respondents' answers that are identified in *figure 7.2*:

- Most respondents (both males and females from both religions) praise their nation and believe that citizens should fight to gain their independence and freedom from any colonial rule. They sympathezise with the rebels in the series and consider them as brave heroes. However, one female Sunnite respondent disagrees with the others as she likes the French people, although she does mention that she is attached to her Arab values.
    - "I said no because I love the French, I lived 18 years in France although I did maintain my Arab values (Female – 42 years old – Married – West Beirut – Sunnite)."
- All respondents agree that the rebels in the series are great heroes or at least this is how they are portrayed in the series.
- With regards to people who have an attachement to the West, most respondents do not find them disloyal at all since they consider that, although they themselves are loyal to their identity, they have an attachment to the West as well. They explain that human beings are highly valued and respected there. Some even wish to live in Western societies.
    - "Life in Western countries is nice we cannot say no, they have great respect for the human being, for a decent life, they even care about the animals (Female – 42 years old – Married – West Beirut – Sunnite)."

- Concerning lineage, most respondents do not agree in supporting their relatives against a stranger when they are at fault. They mention that they take sides with the person who is right regardless of him/her being a family member or not. However, two female respondents (one Sunnite and one Shiite) say that they strongly support their close family members even if they were at fault (i.e. their brother).
    - "If my cousin is wrong I do not take sides with him against my neighbor (Female - 35 years old – Married – East Beirut - Christian)."
    - "I don't like relatives they are not good (Male – 34 years old – Married – East Beirut – Christian)."
    - "Me and my brother against our cousin and me and my cousin against the stranger. This is my brother in the end, he is my blood, I stand by him against the whole universe (Female – 36 years old – Single – West Beirut – Shiite)."
    - "If my cousin is wrong I do not take side with him but when it comes to my brother I have to support him. This is my brother... this is my blood… (Female - 42 years old – Married – West Beirut - Sunnite)."
- Some respondents (one Shiite and one Sunnite male respondents) have no trouble in naming their first newborn son in the name of his paternal grand-father as they consider it an important tradition. While other respondents who are mostly females (one Sunnite and two Shiite) find this tradition unfair and outdated (usually women do not appreciate naming their children by the name of their mother and father in law). Accordingly, two Christian male respondents also find this tradition outdated.
    - "Yes, we have this in our traditions, the eldest son when he has a boy he must name him in his father's name. So as soon his wife gets pregnant he says I will call the boy in my father's name. It is a must that the first born girl or boy should be named by the name of one's mother or father (Male – 42 years old – Married – West Beirut – Shiite)."

- "There are people who are used to name their son in their father's name although they are modern and they wear jeans (Male – 35 years old – Single – West Beirut – Sunni.")."
- "At the end, none of us has chosen his name. So this is an insignificant issue (Male – 35 years old – Single – East Beirut – Christian)."
- "Yes we have this tradition…Finish we must get out of these insignificant traditions (Male – 34 years old – Married – East Beirut – Christian)."
- "My mother in law her name is Afifé, it would be truly unfair to call my daughter Afifé (Female – 45 years old – Married – West Beirut – Sunnite)."
- "I is not a necessity that I name my child by the name of my father or grandfather, we are in a new generation now and it would be unfair to give him an old name (Male – 35 years old – Single – East Beirut – Chrisitian)."

- All respondents refuse the fact of having sympathy only towards Arab children killed on TV, they confirm that they sympathize with all children regardless of their identity.
  - "The person who feels sympathy only towards Arab children is a criminal or inhuman (Male - 35 years old – Single – East Beirut – Christian).
    - According to all respondents, parents are highly valued in the Lebanese society and must be highly respected. Many respondents consent that they feel angry to the point that they would punish or cause harm to the person who disrespects their parents (as seen in chart no:2).
    - Concerning the dignity of a woman who has multiple lovers, the opinions of respondents diverge in this concern:
      - Some respondents (two male respondents, one Sunnite and one Shiite, and two Sunnite female respondent) consider that a woman with multiple lovers has not dignity. She brings shame to her family. A man, however, who has multiple female lovers represents masculinity.

- "She is a dirty girl (Female - 45 years old – Married – West Beirut – Sunnite.)."
- "This is obvious… it is wrong (Female - 42 years old – Married – West Beirut – Sunnite.)."
- "Of course, this is wrong. This is shameful. What would such a woman leave for her husband when she gets married afterwards?" Then asking male respondents who do not agree with him: "I have a question, if they ask you to choose between a woman who is pure and who does not know any man or a woman who has had ten relationships which one would you choose? I am against the idea of women having relationships whether single or married (Male – 42 years old – Married – West Beirut – Shiite)."
- "That is not acceptable for a woman. Even if I have one hundred relationships I am a man. A man also brings shame to his parents but not if he has relationships with women he brings shame if he is gay. Such a question must not even be asked or then why would God create a hymen? This topic must end, finish (Male – 35 years old – Single – West Beirut – Sunnite)."
    - According to other respondents (two Christian male respondents, one Christian female respondent and two Shiite female respondents) they do not judge the dignity of a woman by having multiple lovers especially if she is not committed to a man. They consider that dignity is not assessed by the number of lovers. Having multiple lovers is related to the personal freedom and the conviction of a woman.

- "A man wants to have 1000 lovers and at the end he wants a girl who has never talked to anyone (Male - 35 years old – Single – East Beirut - Christian)."
- "A woman has the right to have her personal freedom. She is free to have several relationships. She is also free not to marry afterwards. She is totally free (Female – 35 years old – Single – East Beirut – Christian)."
- "If she is not married no one has the right to tell her anything. A man can bring shame to his parents just the same as a woman. A woman can have ten relationships and remain virgin (Female – 36 years old – Single – West Beirut – Shiite)."

- "We are a society that is not honest. A man wants to have many relationships and at the end when he chooses to marry he wants a girl who has not spoken to anyone…According to me a woman who has several relationships is not without dignity, she is free to act as she wants. I prefer not to marry a stupid girl who knows no one to the point that I'll be worried to send her to the grocery alone. I want a girl who has a strong personality and who knows what she wants. A woman who has been always at home may live in suppression and maybe one who has had lots of relationships might be very faithful (Male – 35 years old – Single – East Beirut – Christian)."
- "According to me a woman must have seven hundred relationships in order to get to know the right guy with whom she can get along with. When I want to live with a woman for twenty and thirty years I must have someone who is able to understand me and for her to do so she must choose me among other guys whom she has known previously (Male – 35 years old – Single – East Beirut – Christian)."
- "A woman is free to have several relationships… Women can have an operation to mend the hymen and no one will ever know (Female – 42 years old – Married – East Beirut – Shiite)."
    - According to a Chrisitan male respondent, having multiple lovers is not healthy for both genders; he explains this cannot be socially accepted since after multiple lovers, an individual (whether male or female) may find it difficult in finding a convenient partner.
- "Dignity does not fall under the issue of relationships and the actions of the body. I am against the multitude of relationships for both genders, man and woman, because this might create problems for them afterwards. At first, a guy or a girl would be motivated to have several relationships, but then they will get confused and would consider that they are not able to find the true person who will understand them and this has nothing to do with dignity (Male – 34 years old – Married – East Beirut – Christian)."

7.2.5 Assessment of Mourahikoun

7.2.5.1 General Perception on *Mourahikoun*

According to most respondents (male and female from both religions) *Mourahikoun* is a failure. It conveys messages of corruption and prostitution.

- "It is very exaggerated. It is opposite to Bab El Hara (Female - 42 years old – Married – West Beirut - Sunnite)."
- "I find that there should not be as much restrictions as in Bab El Hara but not as much unrestraint behaviors such as in Mourahikoun (Female – 35 years old – Single – East Beirut – Christian)."
- "What a series (saying mockingly) It is pure failure. It conveys prostitution (Male – 42 years old – Married – West Beirut – Shiite)."
- "I did not receive any proper message from it (Male – 35 years old – Single – West Beirut – Sunnite)."
- "What they show in it is pure American thinking. There is adultery, that is, a woman who is in love with a man and marries another and then she gets back to him after her marriage (Male – 34 years old – Married – East Beirut – Christian)."

7.2.5.2 Positive aspects of *Mourahikoun*

- In terms of positive aspects, we find three female respondents (two Shiites and one Sunnite) who consider that the series is transmitting a certain truth about the Lebanese society. However, only one respondent (a 42-year-old Shiite), considers that the series is promoting real conflicts between married couples where there is male domination, she also supports the idea of betrayal if there is a disagreement among married couples. As for the other two respondents, although they admit that the series does expose the lives of a small minority in Lebanon, yet, they consider that the series does not present a good solution to these social problems that are presented in a very overt and blatant manner.
    - "There are stories in this series that resemble our society. Especially in marital relationships. Sometimes there are married

couples who are obliged to live together so they live the same way as the characters live in the series. I cannot believe how, in the series, her husband [Naim] wanted to forbid her [Vickie] from teaching at the University, this is not acceptable… So, the message of the series is that a woman can try to get along in her marital life and have a relationship with another man at the same time (Female – 42 years old – Married – East Beirut – Shiite)."

- "Unfortunately, there are couples who live in betrayal in our society. There are many situations as such, your neighbor might be living like that or even your brother, the media are conveying them but they are not giving any solutions… However, Bab El Hara and Mourahikoun, both are on two opposite extremes (Female – 36 years old – Single – West Beirut – Shiite)."
- "The series represents the lives of a very small minority in Lebanon. It is possible that there are people who live like this but the way they are conveying the message is not the right way (Female – 45 years old – Married – West Beirut – Sunnite.")

7.2.5.3 Negative aspects of *Mourahikoun*

In terms of negative aspects, most respondents (of both genders and both religion) consider that the series is extremely corrupt and it promotes a very bad influence on the Lebanese society (they mention betrayal, adultery, decadence, dishonor, etc.) and guides the viewers to wrong behavior.

- "There are no values in this series, all is corruption. It does not resemble the Lebanese society at all, it is trying to distort it. I consider that it is an honor for me to watch Bab El Hara not Mourahikoun (Male – 42 years old – Married – West Beirut – Shiite)."
- "They show that the Lebanese youth and the Lebanese women and men are corrupt and very liberal and unrestraint. When I mentioned before that a woman has the right to have a relationship the idea was different, what I meant is that a single woman has the right but here she [Vickie] is married and has been betraying her husband

for ten years, in addition to this, she wants a divorce, that is too much (Female – 35 years old – Single – East Beirut – Christian)."

"There is so much corruption in this series, they show that the rich in Lebanon live in complete corruption. The aim of this series is to teach people to live a decadent life. This series has nothing to do with the Arab society. It is very far from our real world (Female – 42 years old – Married – West Beirut – Sunnite)."

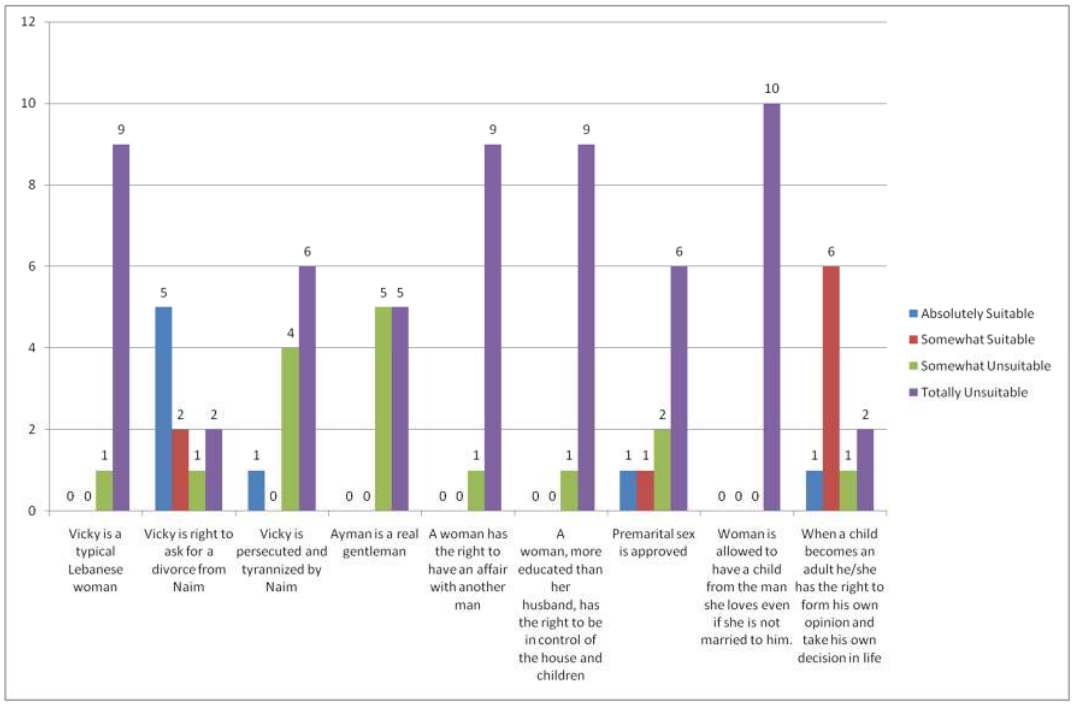
- It is possible that the series is covering one percent of the Lebanese society, but the other ninety-nine percent are not like this. At the end, the series is transmitting things that can happen so it is possible that a woman may betray her husband and stay with him for several reasons. However, although the series does cover something, still, I find it in an overall sense very corrupt (Male – 35 years old – Single – East Beirut – Christian)."
- "This series is extremely shameful. It teaches the decent woman to deal with her husband in a dishonorable way. It teaches women to do things they would never accept to do. I mean, there is one scene in the series where a girl is speaking with her friend in a dirty manner. What a decadence, such a series is not supposed to be exposed to families who watch TV with their children (Male – 35 years old – Single – West Beirut – Sunnite)."
- "There is something which I did not understand, he [Ayman]returns after ten years and wants to marry her [Vickie]? It is totally exaggerated (Male – 34 years old – Married – East Beirut – Christian)."
- "This series is extremely corrupt and it does not transmit any values(Male – 35 years old – Single – West Beirut – Sunnite)."

According to most respondents (the ones who stated the negative aspects of the series), we realize that *Mourahikoun* is considered as an exaggerated series in terms of betrayal, adultery, freedom of women and youth, unethical behavior, decadence, dishonor, etc. To many of them, also, the series does not portray the Lebanese society, and if it does portray any of it, it is only a small minority of one percent (that may include only the rich according to one respondent). Nevertheless, other respondents,

who are a minority (3 respondents listed in the positive aspects' segment), consider that it does cover a certain part of the society which, although present, might be hidden to others. Moreover, two of these three respondents believe that the series does not convey the message properly and that it does not give any solutions to the problems which it has presented. However, one respondent does consider that the series conveys a true depiction of the Lebanese society where betrayal is the only natural course for two married people who are not in agreement.

7.2.6 Analysis of specific scenes of Mourahikoun

Figure 7.3: Level of identification with the values conveyed in certain scenes in Mourahikoun



The Level of identification with the values conveyed in certain scenes in Mourahikoun is measured through a written form filled by our ten respondents who answer in terms of close ended questions: *absolutely suitable; somewhat suitable; somewhat unsuitable; totally unsuitable*

Analyzing the level of respondents' identification with the values promoted in certain scenes in *Mourahikoun* as shown in *figure 7.3*

- The complete unsuitability of this TV series in terms of the values it transmits to the Lebanese society.
    - Respondents find the value *women emancipation* as addressed here unacceptable. They refuse to consider "Vickie" as a typical Lebanese woman, or that she is to be pitied due to her husband's character. Respondents also refuse to consider "Ayman" as a real gentleman. To them a married woman does not have the right to have an affair with another man. Respondents also disapprove with the idea that an educated woman has the right to be in control of her house. Moreover, they disapprove with the idea of premarital sex and with the idea of that a woman may have a child outside marriage.
    - However, only in one situation respondents show less disapproval to the value *women emancipation* that is, in terms of a woman asking for divorce.
    - Most respondents somehow approve of the values *children emancipation* and *individualism* as they consider that a young adult has the right to take his own decision in life.

Here below are some major views which represent respondents' answers that are identified in figure *7.3*:

- Respondents, from different social backgrounds, refuse to consider "Vicky" as the typical Lebanese woman. They believe that she has distorted the image of the Lebanese woman as she is considered an indecent wife who lacks values in life.
- Most respondents believe that "Vickie" has the right to ask for a divorce from "Naim" as this is her personal freedom. According to them, it is better for her to get a divorce rather than stay with her husband and have an affair with another man. Respondents explain that being divorced is more appropriate and more accepted in the Lebanese society than having a woman deceive her husband.
- All respondents do not consider "Vicky" in being persecuted or tyrannized by her husband. They explain that, in Lebanese society, many women are

living in worse conditions with their husbands yet they do not act the way she did.

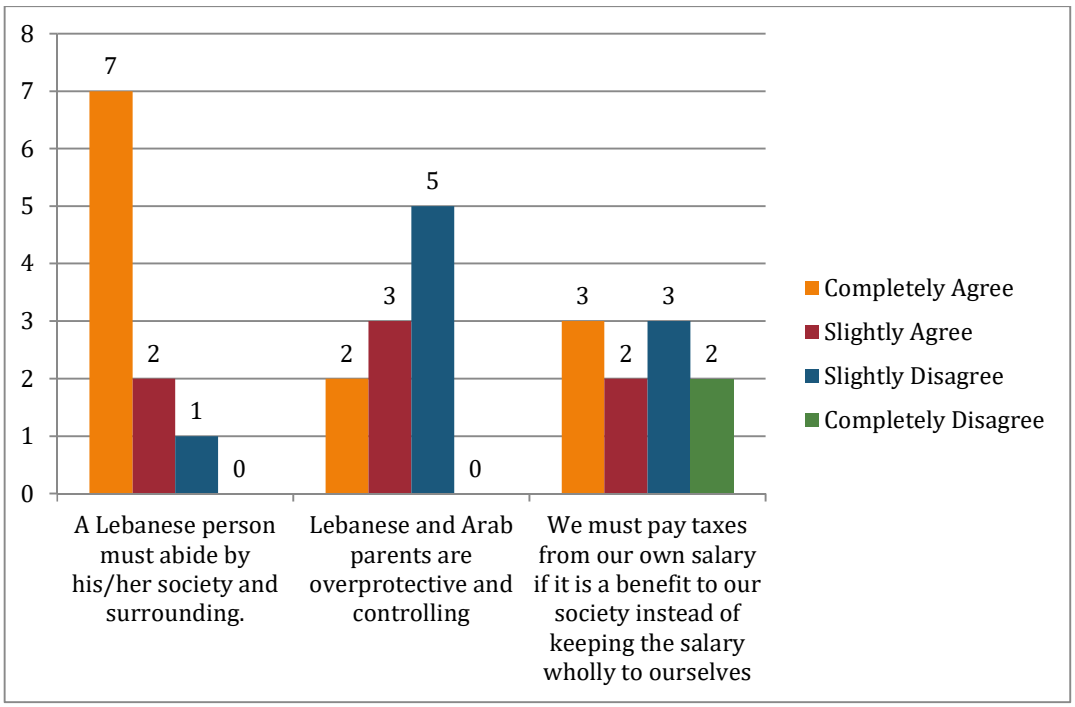
- General agreement is noted concerning the unsuitability of "Ayman's" personality; a man with similar traits is not considered, at all, a real gentleman in Lebanese society.
- Premarital sex is not approved by most respondents as it is inconvenient and unwelcomed in Lebanese society.

A total rejection of women emancipation but the acceptance of children emancipation and individualism.

- Concerning *women emancipation*, absolute unsuitability is marked by all respondents from different social backgrounds when it comes to:
    - Woman having a child from the man she loves even if she is not married to him.
    - Authority of the woman over her husband and children if she is more educated than her husband.
    - Having the right to have an affair with another man even though she is badly treated by her husband.
- General agreement is noted among most respondents (except for some male respondents from East Beirut and West Beirut) on the right for a young adult to form his own opinion and decision in life.

7.2.7 Conformity with the values in Mourahikoun

Figure 7.4: Level of agreement with the values conveyed by Mourahikoun



Level of agreement with values conveyed by Mourahikoun through a written form filled by our ten respondents who answer in terms of close ended questions: *absolutely suitable; somewhat suitable; somewhat unsuitable; totally unsuitable*

An analysis on the level of respondents' agreement with respect to the values promoted by *Mourahikoun* as shown in *figure 7.4*:

- In general, most respondents from different social backgrounds agree on the fact that a person must abide by his/her society and surrounding and this gives low credit to *individualism.*
- As for the answer to parents being overprotective respondents' answer shows that they find it natural that Lebanese parents are in control of their children so they do not totally approve of *children emancipation.*
- As for *individualism* in terms of self-benefit instead of paying taxes for the benefit of society the answer is 50/50.
- Opinions of respondents diverge when talking about Arab and Lebanese parents:

  - Some consider it normal for parents to be overprotective and controlling because they largely care for their children.
  - While others find them moderate as they allow certain freedom and space to their children.
- Respondents agree to pay taxes for the benefit of society but they usually do not trust the way the money will be used. Thus, they welcome this idea if its execution is well defined and controlled.

In this section of analysis, respondents seem mostly not to adhere with the divisive values mentioned as shown in the chart.

7.2.8 Identification with TV series

In general, respondents have preference to *Bab El Hara* over *Mourahikoun* for the following reasons:

1. The messages transmitted by *Bab El Hara* encompass their social values.
2. *Bab El Hara* delivers fruitful messages.
3. *Bab El Hara* has much better impact (than *Mourahikoun*) on them as viewers.
4. *Bab El Hara* is closer to the Arab identity and to the Arab values (the values they feel they identify with the most).

7.2.9 Identification with characters

Concerning the actors that respondents identify with, the following are mentioned:

1) "Metaz (Male – 35 years old – Single – West Beirut - Sunnite.")
   a. *Metaz* is a character that personalizes most Arab values. He represents paternalism in a form of strong manliness in addition to honor, emotional sentimental feelings, traditions, sympathy, anti-colonialism, Iman and Ibadah. *Metaz:* is highly emotional, he personifies the portrait of a young Arab hero who is afraid of nothing and who is ready to protect his honor and the honor of his family and his surrounding even if it will cost him his life.
2) "*Sheikh Abdel Alim* because he is important and knows how to communicate and he always says the truth. Also *Abou Issam*" "Maybe *Metaz* as well" (Male – 42 years old – Married – West Beirut – Shiite)."

a. *Sheikh Abdel Alim:* is a character that personifies a man of religion. He is respectable, reasonable, honorable and rightful. He is highly influential, because he is a man of religion. He represents the values, paternalism, Iman, Ibadah, traditions and sympathy.
b. *Abou Issam:* Is a character who personifies the following Arab values, paternalism, honor, traditions, sympathy, Iman, Ibadah, emotional sentimental feelings. He gives the image of the rightful father who cares for his family but who does not accept that his wife disobeys him. He personifies strongly the value of paternalism.
c. *Metaz* is a character that personalizes most Arab values. He represents paternalism in a form of strong manliness in addition to honor, emotional sentimental feelings, traditions, sympathy, anti-colonialism, Iman and Ibadah. *Metaz:* is highly emotional, he personifies the portrait of a young Arab hero who is not afraid from anything and who is ready to protect his honor and the honor of his family and his surrounding even if it will cost him his life.

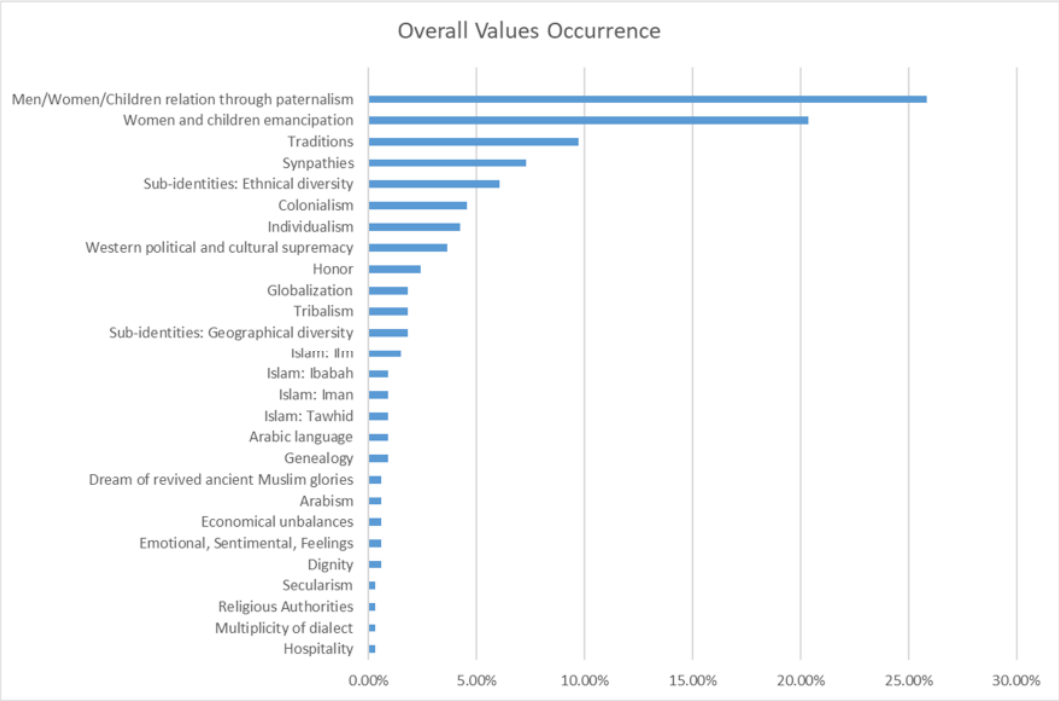
3) "*Um Issam* because she is powerful, she was able to make Abou Issam kneel to her and do as she wants." "I also say Fawzieh (while taking it as a form of joke) (Female – 36 years old – Single – West Beirut – Shiite)."
a. *Um Issam (Souad):* Is a strong female Arab character who imposes her personality among the women of the *Hara.* She represents the values, paternalism, dignity, sympathy, traditions, Iman, Ibdah. Although she tries to defy her husband, still she tries not to exceed her limits in terms of obedience. She has a firm control on her children and is strict with her daughters who must work all household chores in perfection. She is highly respected by all the women of the *Hara* (except for *Fawzieh* and *Ferial* who are jealous of her) because she is righteous.
b. *Fawzieh:* Is a strong female character, however, unlike *Um Issam,* she is not respected in the *Hara* because she controls her husband. She feels herself inferior to the other women of the *Hara* whose husbands are real men (unlike her husband). She feels she has no dignity. She represents the value paternalism as a counter example. She also represents the value emotional sentimental feelings since she expresses herself very loudly.

4) "*Dalal* (Abou Issam's second daughter) because she is calm and peaceful." Then saying jokingly "*Abou Bader* (Female – 42 years old – Married – West Beirut – Sunnite)."
    a. *Dalal:* represents the character of a real Arab young lady who is docile to her parents and who knows how to cook and do all the house work. Also, when she gets married afterwards, she is also completely docile with her mother in law. Dalal represents the values, paternalism, tradition, sympathy, Iman and Ibadah.
    b. *Abou Bader:* Represents paternalism as a counter example. He is laughed at by all the inhabitants of the *Hara* because he is controlled by his wife. He is considered to have no honor and not a man in the *Hara* accepts to be friends with him.
5) "None of them (Female – 42 years old – Married – East Beirut – Shiite)."
6) "None of them, I do not like them (Female – 45 years old – Married – West Beirut – Sunnite)."
7) "I take one thing from every personality (Male – 34 years old – Married – East Beirut – Christian)."

7.2.10 An overview on the respondents' discourse on Arab values

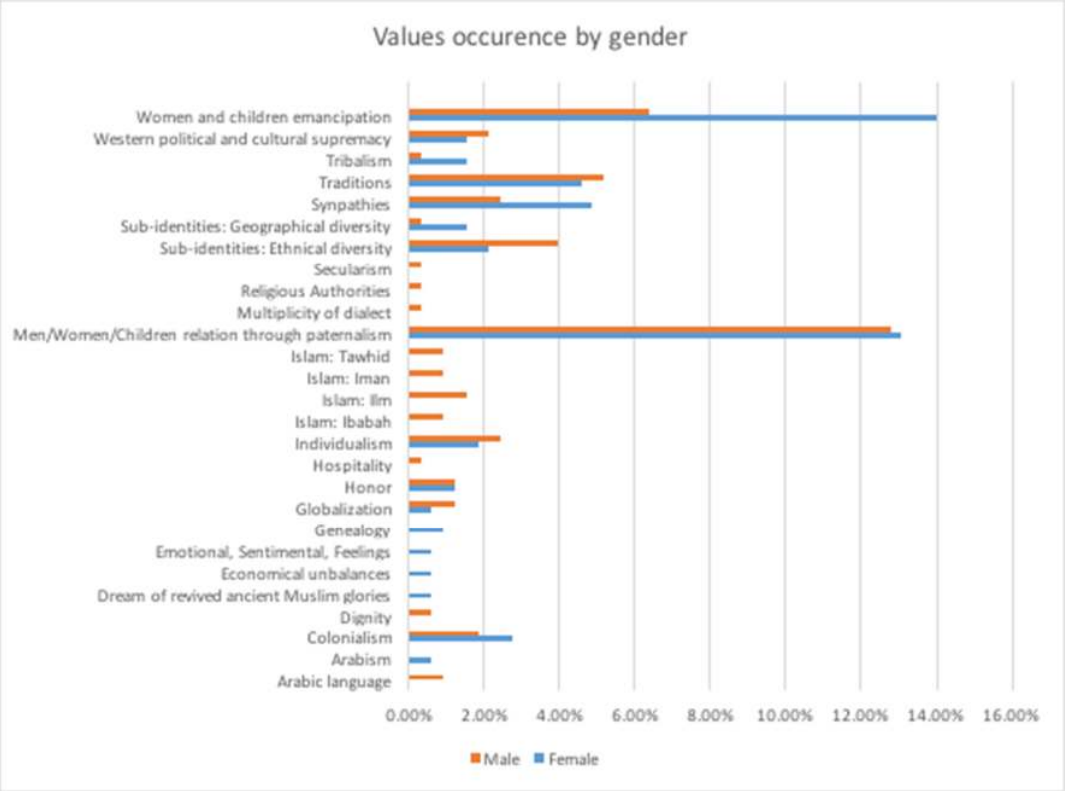
In order to have a clear overview of the respondents' discourse regarding the Arab values they identify with, we analysed their words (sentence by sentence) in correspondence with the values introduced in the 'grid analysis code book on Arab values' (*table 5.1* in chapter V). We, therefore, counted the occurrence of the values in their discussion. The results shown, here below, in *figures 7.5, 7.6* and 7.*7*. *figure 7.5* represents the overall values occurrence in general whereas *figures 7.6* and 7.*7* give a more detailed indication on gender and religious affiliations.

Figure 7.5 Overall values occurrence on respondents' discourse



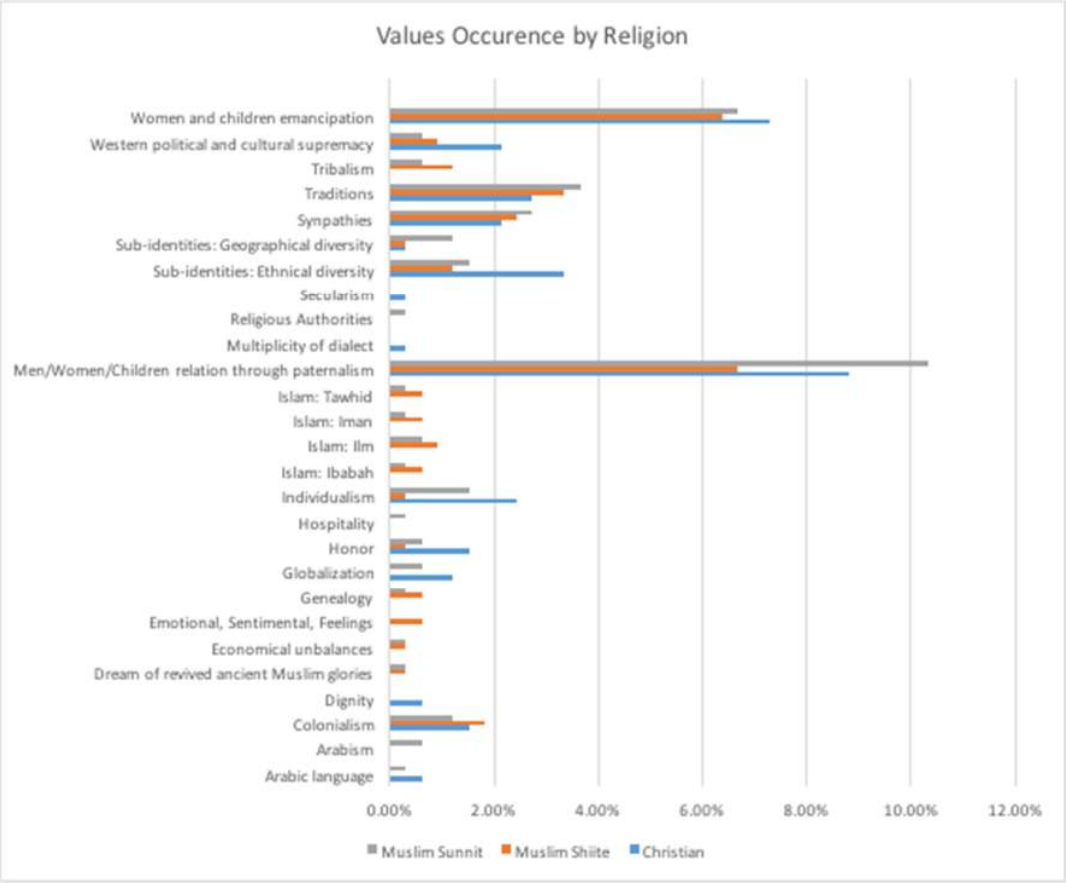
As shown in *figure 7.5*, the Arab value to which our respondents identify with the most is men/women/children relations through paternalism. The second value which is also highly identified by our respondents (although not as much as men/women/children relations through paternalism) is women and children emancipation. The results appear to correspond perfectly well with the results shown in the Arab drama series quantitative content analysis (chapter 6) where in *Bab El Hara* men/women/children relations through paternalism received the highest result in occurrence as also identified in *Bab Idriss,* where the value received the second highest result in occurrence. Accordingly, and in contrary to *Bab El Hara* and *Bab Idriss*, the value women and children emancipation received the highest result in occurrence in both series, *Mourahikoun* and *Rubi*. The next identified values, in *chart 5*, which come far behind men/women/children relations through paternalism and women/children emancipation, are traditions, followed by sympathies.

Figure 7.6 Values' occurrence by gender on respondents' discourse



In *figure 7.6*, we find that men/women/children relation through paternalism is highly identified by both males and females, whereas, women and children emancipation is identified much more by females (which is normal since Arab women may feel the need for more liberty and independence in their lives, even though they did identify highly with paternalism, this shows that they still have the need to see their husbands with some authority). We notice, also, that traditions are important to both male and female respondents (although they are a bit more important to male respondents), while sympathies are more identified by female respondents. We also observed that there are some values which are only identified by female respondents, such as lineage/geneology, emotinoal sentimental feelings, Arabism, and dream of revived Muslim glories etc., and others identified only by male respondents mostly in Islam with tawhid, iman, ilm, ibadah (maybe because, in the the Arab world, it is only men who usually go to the Mosque to pray) in addition to Arabic language and religious authorities (maybe because religious authorities in the Arab world are usally men) .

Figure 7.7 Values' occurrence by religion on respondents' discourse



In *figure 7.7* we realize that the value men/women/children relation through paternalism is moslty identified by Muslim Sunnites, followed by Christians and then Shiites (It is important to understand that Shiites have a certain liberty in their marital life more than Christians and Sunnites. Shiites can marry through what is called *Zawaj Al Mout'a* (marriage for pleasure), which is a marriage agreement (an oral agreement) between a man and a woman that is done on the spot and is prolonged for the length of time mentioned in the agreement which can be for half an hour, one hour, one day, one week, one month, ect.). The value women and children emancipation is identified, at almost the same intensity, by Muslim Sunnite and Muslim Shiite respondents and it is identified, a bit more, by Christian respondents. Values on Islam (iman, ilm, tawhid, ibadah, and dreams of ancient Muslim glories), however, are only identified by Muslim Sunnite and Muslim Shiite respondents, where Muslim Sunnites appear to be more assmilated. The value, Arabism is only identified by Muslim Sunnites, since, some are still affected by the Arab Unity concept intiated by Gamal Abdel Nasser in the 1950's and 1960's. Nonetheless, the value Arabic language is only identified by

Muslim Sunnite and Chrisitian respondents and not identified by Muslim Shiite respondents who consider themselves more affiliated to Iran.

In conclusion, the focus group session, analyzed in this chapter, is an indicative source for the implementation of the survey questions (that is why we only effected one focus group session). It has been conducted, solely, for better accuracy, as it is not identified within the methodology of the cultivation theory which only intoduces two research methods, content analysis and survey. The results of the focus group session have been taken into consideration; we have seen the effect of the questions that were discussed in terms of which are important and which are not important, and we will build our survey questions accordingly.

8 THE IMPACT OF ARAB DRAMA SERIES ON ARAB IDENTITY: SURVEY RESULTS

In this chapter, which is the final chapter of our research, we intend to measure the effect of Arab drama series on Arab identity. As previously indicated in chapter V, the usage of the survey, together with the content analysis, are part of the cultivation theory, which is the research design methodology of our study. After having implemented the qualitative/quantitative content analysis and after having conducted an indicative focus group session (which does not correspond to the cultivation theory methodology, but is implemented in our research design as an indicative procedure for better precision in the construction of our survey questions and in order to have an overall understanding, as an indication also, of the Arab divisive/non-divisive value adherence), we intend, therefore, to see their liaison with the survey results. Moreover, the survey design is multidimensional, as we have used, in addition to the general results, an exhaustive dissection where all control variables are analyzed in every result. Accordingly, our analysis begins by addressing the results of TV media consumption in general, moving to the consumption of drama series, then to Arab values perceived within these drama series (taken from the 'grid analysis code book on Arab values'), moving to the analysis of the level of adherence to these Arab values, then finally, is the analysis of the correlation in terms of the level of adherence to divisive/non-divisive values through divisive/non-divisive media consumption. Consequently, in this section of our survey result analysis, we propose to test three research questions upon which eight hypotheses (out of which four are null hypotheses) are presented, hereafter, in this chapter.

8.1 Research methodology

In the context of using the cultivation theory as a methodological research design for measuring the impact of Arab drama series on Arab Identities we surveyed audiences

classified by social classes (income), educational levels, age groups, gender and religion. The survey was conducted in Lebanon.

Here below is the survey scope of work:

- Research hypotheses
- Survey architecture and outcome expectations
- Survey content

Before we enter into the design of the survey, it is important to mention that the survey has been conducted by Pan Arab Research Center (PARC), a Lebanese media research company which executed the interviews that took place from February 20 till March 02, 2017. Four telephone interviewers carried out the fieldwork. Interviews were spread out across working week days at different times of the day to capture a better representative set of responses. All interviews were conducted by CATI (computer assisted telephone interviewing), in Arabic. The average length of a successful interview was almost 15 minutes.

8.2 Survey scope of work

8.2.1 Research questions and hypotheses

The approach to build the research hypothesis is based on transforming research questions into null hypothesis (H0) and alternative hypothesis (HA). The null hypothesis is essentially the "devil's advocate" position. That is, it assumes that whatever we are trying to prove did not happen. The alternative hypothesis is the negation of the null hypothesis.

The research questions for the survey are the following:

- Is there any media effect on the adherence to the values depicted during our content analysis process?
- Does the adherence to non-divisive common Arab values have a positive effect on the degree of belongingness to a transnational Arab Identity?

- Does the non-adherence to divisive values have a positive effect on the degree of belongingness to a transnational Arab Identity?

On the basis of the research questions, above, we propose to test the following hypotheses in *tables 8.1* (Media effect on value adherence), *table 8.2* (non-divisive values and transnational Arab identity) and *table 8.3* (divisive values and transnational Arab identity), here below:

Table 8.1 Media effect on value adherence

Hypothesis	Description
H10	Non-divisive Arab drama series consumption has no effect on the adherence/rejection of Arab viewers to non-divisive Arab values.
H1A	Non-divisive Arab drama series consumption has an effect on the adherence/rejection of Arab viewers to non-divisive Arab values.
H20	Divisive Arab drama series consumption has no effect on the adherence/rejection of Arab viewers to divisive values.
H2A	Divisive Arab drama series consumption has an effect on the adherence/rejection of Arab viewers to divisive values.

Table 8.2 Non-divisive values and Transnational Arab Identity

Hypothesis	Description
H1'0	The adherence/rejection of Arab viewers to non-divisive values has no impact on the belongingness to a transnational Arab identity.

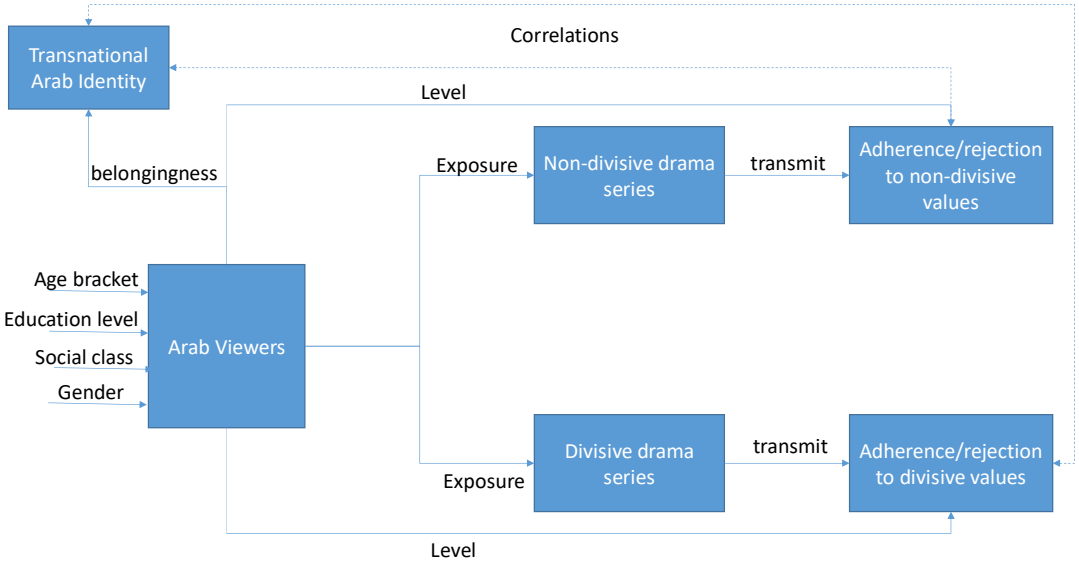
H1'A	The adherence/rejection of Arab viewers to non-divisive Arab values has an impact on the belongingness to a transnational Arab identity.

Table 8.3 Divisive Values and Transnational Arab Identity

Hypothesis	Description
H2'0	The adherence/rejection of Arab viewers to divisive values has no impact on the belongingness to a transnational Arab identity.
H2'A	The adherence/rejection of Arab viewers to divisive values has an impact on the belongingness to a transnational Arab identity.

8.2.2 Survey architecture

Figure 8.1: Survey architecture



The above diagram illustrates the survey direction model that will permit us to define the key measurements which enable the calculation of the adequate correlations in order to validate/invalidate the above-defined set of hypotheses.

The questionnaire has to measure the following elements:

- Control variables:
  - Age bracket
  - Gender
  - Educational level
  - Income (socio-economic status)
  - Religion
- Exposure to:
  - Non-divisive Arab drama series
  - Divisive Arab drama series
- Level of adherence to:
  - Non-divisive Arab values (Main values identified through content analysis)
    - Colonialism (anti-colonialism)

        - Western political and cultural supremacy
        - Paternalism
        - Honor
        - Lineage
        - Traditions
        - Emotional sentimental feelings
        - Sympathies
        - Dignity
        - Iman (faith)
        - Ibadah (worship)
    - Divisive Arab values (Main values identified through content analysis)
        - Women and children emancipation
        - Individualism
        - Emotional, sentimental feelings (is a non-divisive value in terms of representing Arab traditions, however, it becomes divisive through its representation of divulging personal feelings as have been perceived in the divisive Arab series)
- Feeling of belongingness to:
    - Transnational Arab Identity

8.2.3 Survey content

8.2.3.1 Control variables

- Male/Female
- Age bracket: from 18 till 50
- Educational level
- Income
- Religion

8.2.3.2 Media consumption

Table 8.4 Media consumption questions

<table>
<tr><th>Question</th><th>Impact on Hypothesis</th></tr>
<tr><td>1) Approximately, how many hours do you watch TV daily?
• less than one hour
• 0 – 3 hours
• 4 – 6 hours
• 7 – 10 hours
• 11 – 14 hours
• + 14 hours</td><td>H1, H2</td></tr>
<tr><td>2) Approximately, how many hours do you watch Arab drama series daily?
• less than one hour
• 0 – 3 hours
• 4 – 6 hours
• 7 – 10 hours
• 11 – 14 hours
• + 14 hours</td><td>H1, H2</td></tr>
<tr><td>3) Did you watch any of these Arab TV drama series?(Researcher : you may choose more than one)
<table><tr><th>Bab El hara</th><th>Non-divisive</th></tr></table></td><td><table><tr><th>Bab El hara</th><th>H10, H1A</th></tr><tr><td>Zamman Al Barghout</td><td>H1</td></tr><tr><td>Qamar Al Sham</td><td>H1</td></tr></table></td></tr>
</table>

Question		Impact on Hypothesis	
Zamman Al Barghout	Non-divisive	Yasmin Atiq	H1
Qamar Al Sham	Non-divisive	Khatoun	H1
Yasmin Atiq	Non-divisive	Oter El Sham	H1
Khatoun	Non-divisive	Bab Idriss	H1
Oter El Sham	Non-divisive	Wa Ashrakat Al Shams	H1
Bab Idriss	Non-divisive	Amir Al Layl	H1
Wa Ashrakat Al Shams	Non-divisive	Laou	H2
Amir Al Layl	Non-divisive	Madame Carmen	H2
Laou	Divisive	Casanova	H2
Madame Carmen	Divisive	Ajyal	H2
Casanova	Divisive	Wein Kinti	H2
Ajyal	Divisive	Rubi	H2
Wein Kinti		Mourahikoun`	H2
Rubi	Divisive	Metel El Amar	H2
		Al Ekhwa	H2

Question		Impact on Hypothesis	
Mourahikoun	Divisive	Others	If non divisive then H1; if divsive H2
Metel El Amar	Divisive		
Al Ekhwa	Divisive		
Others			

4) Which of the drama series you like most?

Bab El hara	Non-divisive
Zamman Al Barghout	Non-divisive
Qamar Al Sham	Non-divisive
Yasmin Atiq	Non-divisive
Khatoun	Non-divisive
Oter Alsham	Non-divisive
Bab Idriss	Non-divisive
Wa Ashrakat Al Shams	Non-divisive
Amir Al Layl	Non-divisive

Bab El hara	H10, H1A
Zamman Al Barghout	H1
Qamar Al Sham	H1
Yasmin Atiq	H1
Khatoun	H1
Oter Alsham	H1
Bab Idriss	H1
Wa Ashrakat Al Shams	H1
Amir Al Layl	H1
Laou	H2

Question		Impact on Hypothesis	
Laou	Divisive	Madame Carmen	H2
Madame Carmen	Divisive	Casanova	H2
Casanova	Divisive	Ajyal	H2
Ajyal	Divisive	Wein Kinti	H2
Wein Kinti	Divisive	Rubi	H2
Rubi	Divisive	Mourahikoun	H2
Mourahikoun`	Divisive	Metel El Amar	H2
Metel El Amar	Divisive	Al Ekhwa	H2
Al Ekhwa	Divisive	Others	If non divisive then H1;if divisive H2
Others			

8.2.3.3 Identification of value depiction for every series watched by respondents

a) Which of the following values correspond mostly to the series you have watched, as listed here below (be it one or more series):
    - Bab El Hara
    - Zamman El Barghout
    - Qamar Al Sham
    - Yasmin Atiq
    - Khatoun
    - Oter Alsham

- Bab Idriss
- Wa Ashrakat Al Shams
- Amir Al Layl

Please choose the level intensity of the value as transmitted by the series: (from 1 to 5 considering that number 6 is neutral)

Name of the series: ……..

▪ Colonialism	1	2	3	4	5	6
▪ Paternalism	1	2	3	4	5	6
▪ Honor	1	2	3	4	5	6
▪ Lineage	1	2	3	4	5	6
▪ Traditions	1	2	3	4	5	6
▪ Emotional sentimental feelings	1	2	3	4	5	6
▪ Sympathies	1	2	3	4	5	6
▪ Dignity	1	2	3	4	5	6
▪ Ibadah	1	2	3	4	5	6

b) Which of the following values correspond mostly to the series you have watched, as listed here below (be it one or more series):

Please choose the level intensity of the value as transmitted by the series:

- Laou
- Madame Carmen
- Casanova
- Ajyal
- Wein Kenti
- Rubi
- Mourahikoun
- Metel El Amar
- Al Ekhwa

Please choose the level intensity of the value as transmitted by the series: (from 1 to 5 considering that number 6 is neutral)

Name of the series: ……..

- Women and children Emancipation 1 2 3 4 5 6
- Individualism 1 2 3 4 5 6
- Emotional, sentimental feelings 1 2 3 4 5 6

8.2.3.4 Values adherence and Arab identity belongingness

1) To what extent do you agree that the West still interacts with the Arab world in terms of colonial hegemony? (anti-Colonialism)

Totally agree	**agree**	**neutral**	**Not agree**	**Totally not agree**
H1; H1'	H1; H1'	H1; H1'	H1; H1'	H1, H1'

2) To what extent do you agree that Lebanon was in a better shape under the French mandate? (Western political and cultural supremacy)

Totally agree	**agree**	**neutral**	**Not agree**	**Totally not agree**
H1;H1' (*scores to be inversed)	H1;H1' (*scores to be inversed)	H1;H1'(*scores to be inversed)	H1;H1'(*scores to be inversed)	H1;H1'(*scores to be inversed)

3) To what extent do you agree to be proud in speaking the Arabic language (Arabic language)

Totally agree	**agree**	**neutral**	**Not agree**	**Totally not agree**
H1';H2'	H1';H2'	H1';H2'	H1';H2'	H1';H2'

4) To what extent do you agree in being more Arab than Lebanese? (Arabic)

Totally agree	**agree**	**neutral**	**Not agree**	**Totally not agree**
H1';H2'	H1';H2'	H1';H2'	H1';H2'	H1';H2'

5) To what extent do you agree that the man is the sole decision maker in his house? (Paternalism)

Totally agree	**agree**	**neutral**	**Not agree**	**Totally not agree**
H1; H1'	H1; H1'	H1; H1'	H1; H1'	H1; H1'

6) To what extent do you agree that the role of a woman is to stay at home and take care of her family? (Paternalism)

Totally agree	agree	neutral	Not agree	Totally not agree
H1; H1'	H1; H1'	H1; H1'	H1; H1'	H1; H1'

7) To what extent do you agree that the Arab woman must wear conservatively when she goes outside her house? (Paternalism, tradition, honor, Ibadah)

Totally agree	agree	neutral	Not agree	Totally not agree
H1; H1'	H1; H1'	H1; H1'	H1; H1'	H1; H1'

8) To what extent do you agree that a woman must obtain permission from her husband/father/brother if she is to go somewhere? (Paternalism)

Totally agree	agree	neutral	Not agree	Totally not agree
H1; H1'	H1; H1'	H1; H1'	H1; H1'	H1; H1'

9) To what extent do you agree that a woman must be obedient and submissive to her husband? (Paternalism)

Totally agree	agree	neutral	Not agree	Totally not agree
H1; H1'	H1; H1'	H1; H1'	H1; H1'	H1; H1'

10) To what extent do you agree that it is the man's right to have a second wife (or a mistress) if his wife is undutiful to him? (Paternalism)

Totally agree	**agree**	**neutral**	**Not agree**	**Totally not agree**
H1; H1'	H1; H1'	H1; H1'	H1; H1'	H1; H1'

11) To what extent do you agree that children must abide fully to their parents' decision even if they do not agree with it? (Paternalism)

Totally agree	**agree**	**neutral**	**Not agree**	**Totally not agree**
H1; H1'	H1; H1'	H1; H1'	H1; H1'	H1; H1'

12) To what extent do you agree that a man's honor is the most important thing in his life? (Honor)

Totally agree	**agree**	**neutral**	**Not agree**	**Totally not agree**
H1; H1'	H1; H1'	H1; H1'	H1; H1'	H1; H1'

13) To what extent do you agree that a man may lose his honor, in Arab society, if he does not severely punish his wife/daughter/sister if she has committed adultery? (Honor; paternalism)

Totally agree	**agree**	**neutral**	**Not agree**	**Totally not agree**
H1; H1'	H1; H1'	H1; H1'	H1; H1'	H1; H1'

14) To what extent do you agree that a man may lose his honor, in Arab society, if he is controlled by his wife? (Honor; paternalism)

Totally agree	agree	neutral	Not agree	Totally not agree
H1; H1'	H1; H1'	H1; H1'	H1; H1'	H1; H1'

15) To what extent do you agree that a man running away from a fight against him is without honor? (Honor)

Totally agree	agree	neutral	Not agree	Totally not agree
H1; H1'	H1; H1'	H1; H1'	H1; H1'	H1; H1'

16) To what extent do you agree that a divorced woman in Arab society may cause shame to her daughter(s) by hindering her/their marital expectancies? (Paternalism; dignity)

Totally agree	agree	neutral	Not agree	Totally not agree
H1; H1'	H1; H1'	H1; H1'	H1; H1'	H1; H1'

17) To what extent do you agree that a woman's dignity relies on the way her husband/father/brother treat her in society? (Dignity; Paternalism)

Totally agree	agree	neutral	Not agree	Totally not agree
H1; H1'	H1; H1'	H1; H1'	H1; H1'	H1; H1'

18) To what extent do you agree that all is in the hands of God (Iman)

Totally agree	agree	neutral	Not agree	Totally not agree
H1; H1'	H1; H1'	H1; H1'	H1; H1'	H1; H1'

19) To what extent do you agree that it is important to for person to reprimand his neighbor or teach him a lesson if he insults or disrespects that person's mother or father? (emotional sentimental feelings; lineage)

Totally agree	agree	neutral	Not agree	Totally not agree
H1; H1'	H1; H1'	H1; H1'	H1; H1'	H1; H1'

20) To what extent do you agree that your identity is reflected through your lineage (your personal identity is identified in terms of your family connections)? (lineage)

Totally agree	agree	neutral	Not agree	Totally not agree
H1; H1'	H1; H1'	H1; H1'	H1; H1'	H1; H1'

21) To what extent do you agree with the sayings: "I and my brother against my cousin; I and my cousin against the stranger" (lineage)

Totally agree	agree	neutral	Not agree	Totally not agree
H1; H1'	H1; H1'	H1; H1'	H1; H1'	H1; H1'

22) To what extent do you agree that praying is an important part of your life? (Ibadah)

Totally agree	agree	neutral	Not agree	Totally not agree
H1; H1'	H1; H1'	H1; H1'	H1; H1'	H1; H1'

23) To what extent do you agree that fasting is an important part of your life? (Ibadah)

Totally agree	agree	neutral	Not agree	Totally not agree
H1; H1'	H1; H1'	H1; H1'	H1; H1'	H1; H1'

24) To what extent do you agree that marriage must be done traditionally in accordance to a person's religion (whether Muslim or Christian)? (Ibadah, tradition)

Totally agree	agree	neutral	Not agree	Totally not agree
H1; H1'	H1; H1'	H1; H1'	H1; H1'	H1; H1'

25) To what extent do you agree that you must abide by your religious obligations in sympathizing with the poor by providing them with charity? (Sympathies; Ibadah)

Totally agree	agree	neutral	Not agree	Totally not agree
H1; H1'	H1; H1'	H1; H1'	H1; H1'	H1; H1'

26) To what extent do you agree that premarital sex is a natural thing that is acceptable in our society? (Women and children emancipation)

Totally agree	agree	neutral	Not agree	Totally not agree
H2; H2'	H2; H2'	H2; H2'	H2; H2'	H2; H2'

27) To what extent do you agree that a woman who commits adultery or betrayal is to be pardoned in our society? (Women and children emancipation)

Totally agree	agree	neutral	Not agree	Totally not agree
H2; H2'	H2; H2'	H2; H2'	H2; H2'	H2; H2'

28) To what extent do you agree that a woman can have a child out of wedlock? (Women and children emancipation)

Totally agree	agree	neutral	Not agree	Totally not agree
H2; H2'	H2; H2'	H2; H2'	H2; H2'	H2; H2'

29) To what extent do you agree that a daughter/son must be free to choose the husband/wife they want even if their parents to not approve of this marriage? (Women and children emancipation)

Totally agree	agree	neutral	Not agree	Totally not agree
H2; H2'	H2; H2'	H2; H2'	H2; H2'	H2; H2'

30) To what extent do you agree that personal wealth and self benefit is much more important than the wellbeing of your whole society that is attained through paying taxes? (Individualism)

Totally agree	agree	neutral	Not agree	Totally not agree
H2; H2'	H2; H2'	H2; H2'	H2; H2'	H2; H2'

8.2.4 Sampling plan

8.2.4.1 Target population

The target population for this study are the adult Lebanese people (aged 18 to 55) living in Greater Beirut who watch at least 3 episodes of Arab Drama series upon which N=235 interviews were conducted.

8.2.4.2 Sampling frame

A Representative Random Telephone file was used by PARC based on the sampling frame source depending on the "Living Condition Survey 2007" done by Central Agency of Statistics CAS.

The Random sample distribution by Governorate was as follows:

Governorate	Percentage
East Center	9.40%
Eastern Suburbs	35.30%
West Center	23.80%
Western Suburbs	31.50%
TOTAL	100%

8.2.4.3 Method of selection of respondent

A first-stage to stratify and randomly select primary sampling numbers done by the CATI Program.

8.2.4.4 Profile of the sample

Gender	**Total**	**%**
Male	90	38
Female	145	62
Total	235	100%

Age	**Total**	**%**
18-24	37	16
25-34	46	20
35-44	48	20
45-55	104	44
Total	235	100%

Region	**Total**	**%**
East Center	22	9
Eastern Suburbs	83	35
West Center	56	24
Western Suburbs	74	32
Total	235	100%

Education	Total	%
Some Elementary	2	1
Finished elementary less than intermediate	21	9
Finished intermediate less than secondary	65	28
Finished secondary less than university	70	29
University & above	77	33
Total	235	100%

Income	Total	%
600.001- 800.000 L.L.	21	9
800.001- 1.000.000 L.L.	24	10
1.000.001-1.500.000L.L.	34	14
1.500.001-2.000.000 L.L.	48	20
2.000.001-2.500.000 L.L.	21	10
2.500.001-3.000.000 L.L.	23	10
3.000.001-3.500.000 L.L.	19	9
3.500.001-4.500.000 L.L.	14	6
4.500.001-5.500.000 L.L.	12	5
5.500.001-6.500.000 L.L.	10	4
More than 6.500.000 L.L.	9	4
Total	235	100%

Religion	Total	%
Christian	100	43
Shiite	85	36
Sunni	50	21
Total	235	100%

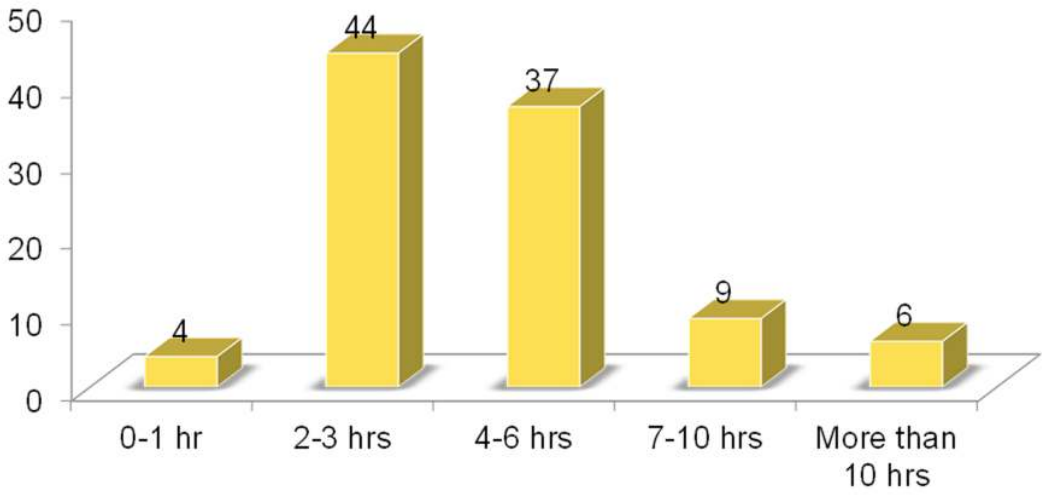
Occupation	Total	%
Management	73	31
Employed	18	8
Self employed	43	18
Housewife	60	26
Student/not working	41	17
Total	235	100%

8.3 Survey main findings

8.3.1 Media consumption

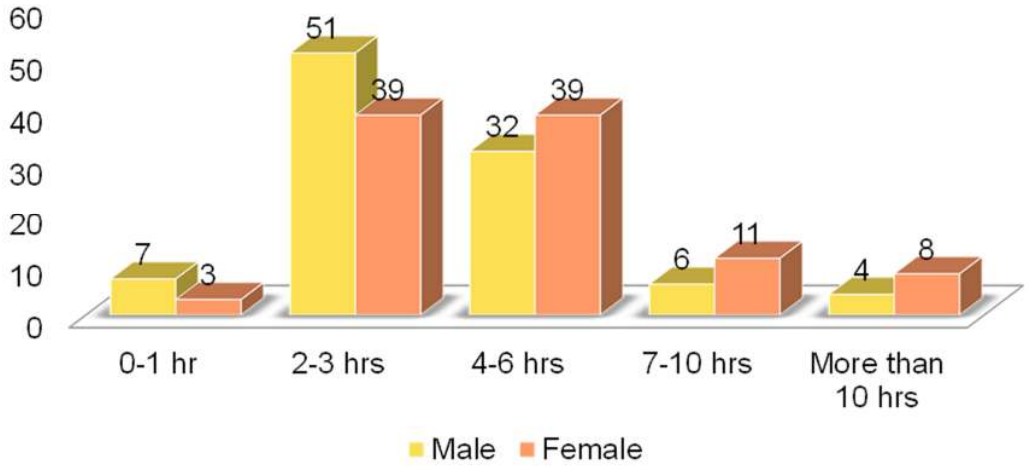
8.3.1.1 General consumption of TV content

Figure 8.2: Number of hours watching TV in a normal day



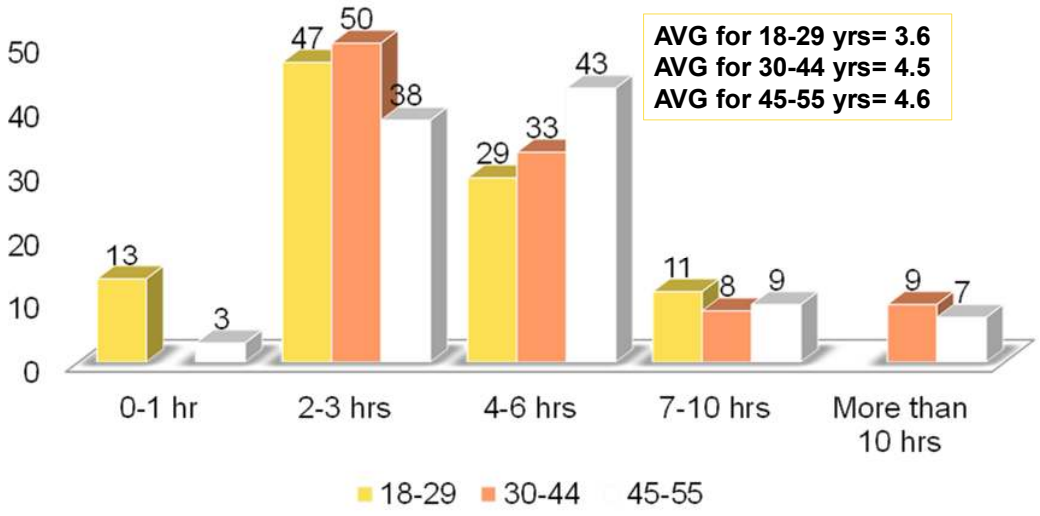
In general, and on average, respondents watch TV for about 4.3 hours on a normal day, noting that (44%) watch between 2-3 hours and slightly over a third (37%) watch between 4-6 hours.

Figure 8.3: Number of hours watching TV in a normal day by gender



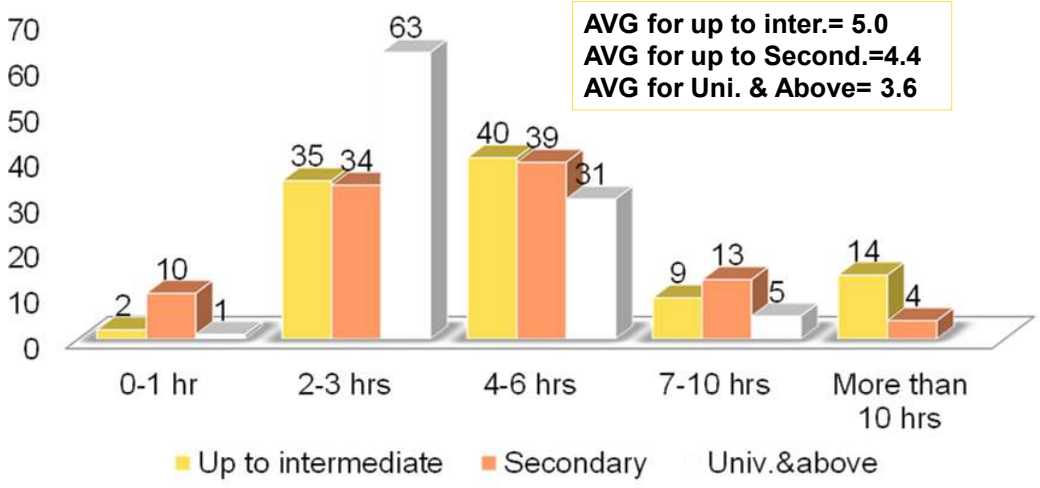
By analyzing the sample by gender, we find that females watch TV for 4.7 hours on average, while males watch TV less, with an average of 3.8 hours.

Figure 8.4: Number of hours watching TV in a normal day by age bracket



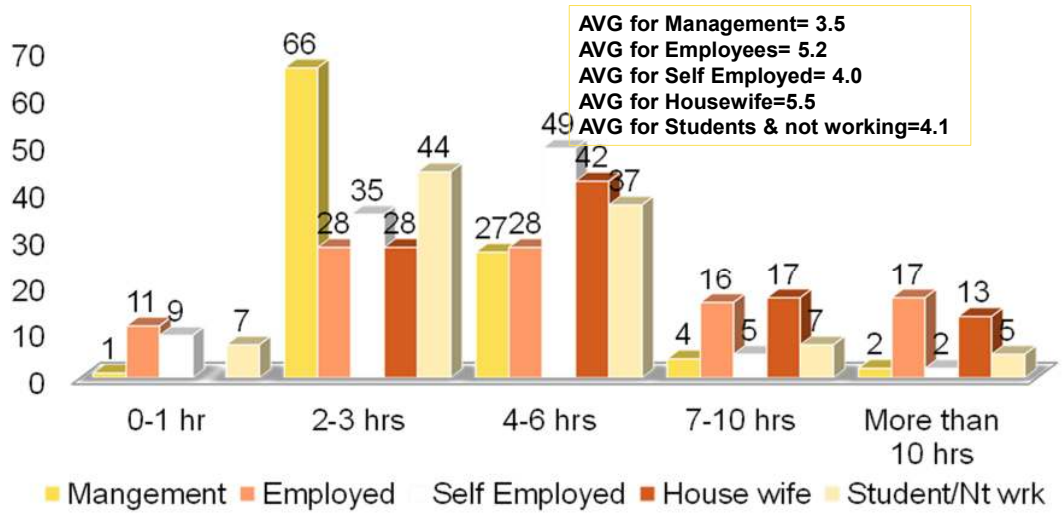
As detailed by age bracket, we find that the older the person gets the longer the total hours spent in watching TV.

Figure 8.5: Number of hours watching TV in a normal day by educational level



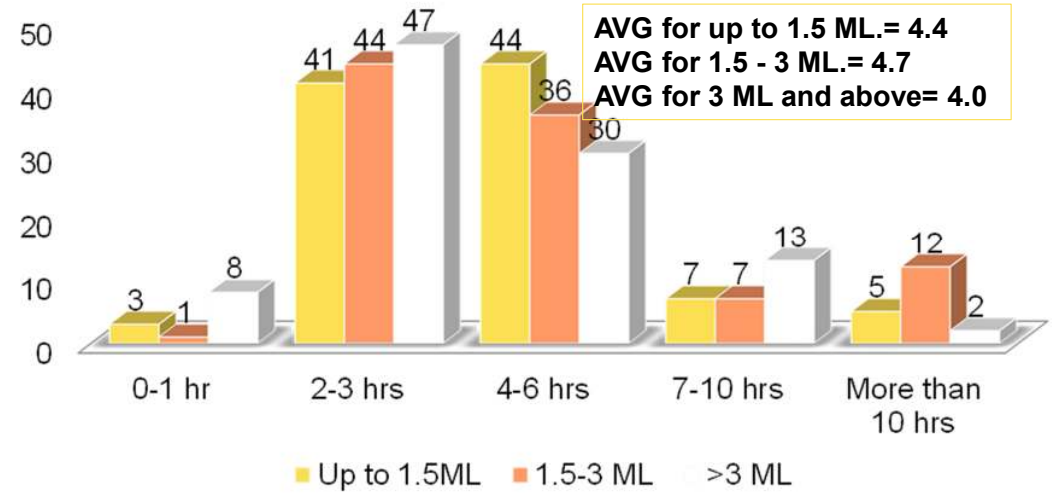
Educational levels, show that respondents with the least educational levels are the ones show spend the longest time watching TV.

Figure 8.6: Number of hours watching TV in a normal day by occupation



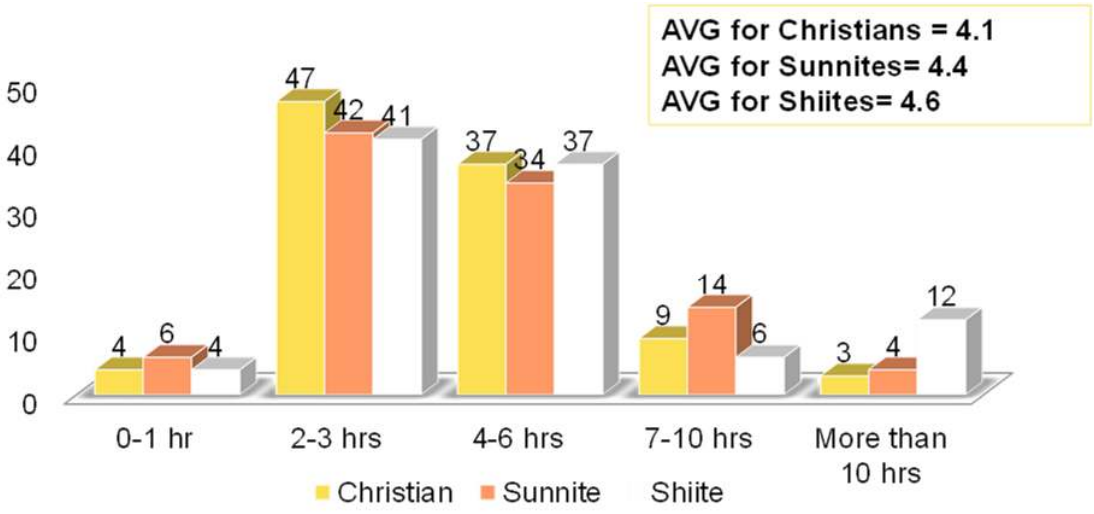
With regards to occupation, the sample shows that housewives and those in an employed position are the ones who watch TV the most, with an average of 5.5 and 5.2 hours per day respectively.

Figure 8.7: Number of hours watching TV in a normal day by income level



The sample shows that those with a middle-income watch TV for the longest period of time (12%), where some who are of this same group watch TV for over 10 hours on a normal day.

Figure 8.8: Number of hours watching TV in a normal day by religion



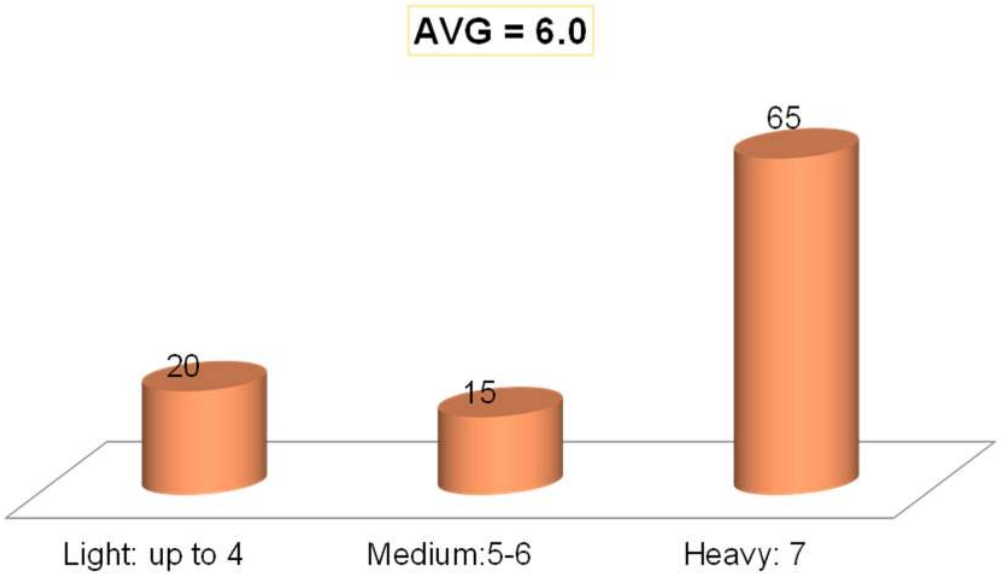
On average, in our sample we found that Christians watch TV for a slightly lesser time than Sunnites and Shiites.

In conclusion, the sample presents a fair distribution between heavy TV consumption – (52%) (more than 4 hours in a normal day) and light TV consumption – (48%) (less than 3 hours in a normal day), where females are major TV consumers compared to males.

As identified, also, TV consumption increases with the advancement in age; low education favors TV consumption more than high education; housewives and employees along with people who have a middle-income are the highest TV consumers. With regards to religion, they have little impact on TV consumption.

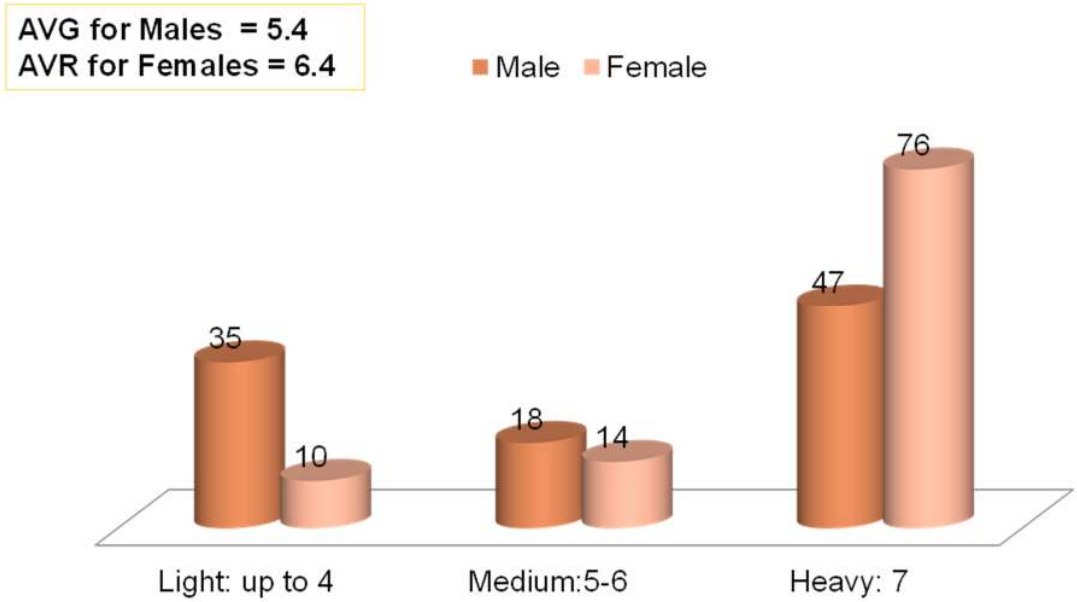
8.3.1.2 Arab drama series consumption

Figure 8.9: Number of episodes watched usually of Arab series in a regular week



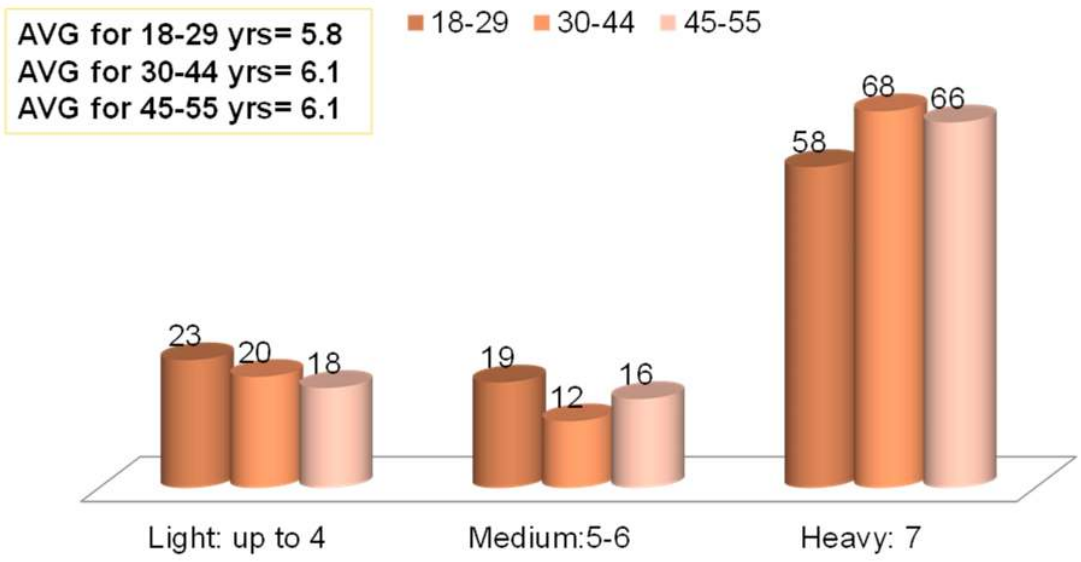
Almost two third of the sample (65%) are heavy viewers of Arab drama series. On average, they watch 6 episodes out of 7 (this is an average over the whole year and not limited to the Ramadan period).

Figure 8.10: Episodes watched usually in a regular week By Gender



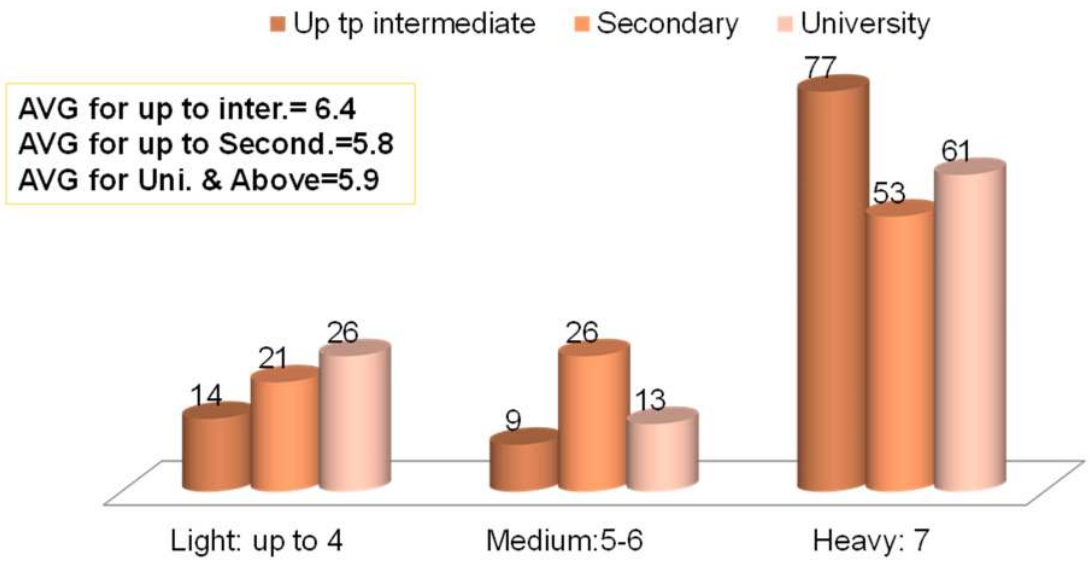
Analyzed by gender, we find that men watch Arab drama series at a less frequency than women. Three quarters of women (76%) are heavy viewers, whereas, nearly half the men (47%) are heavy viewers. This result is, somehow, in correlation with the results found for male/female general TV consumption.

Figure 8.11: Episodes watched usually in a regular week By Age



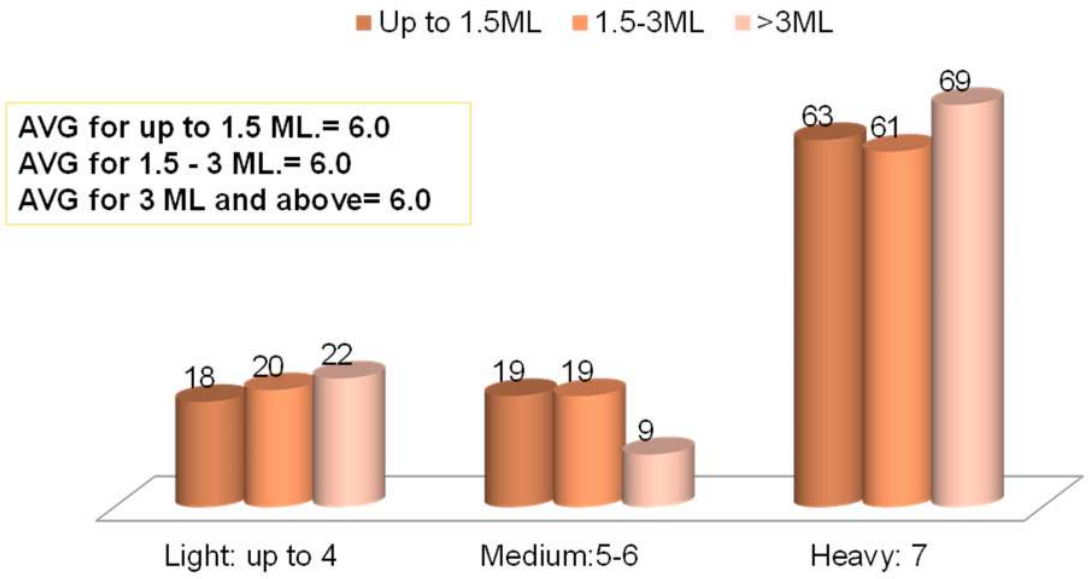
As shown, those who are older in age view a greater number of Arab drama episodes than others. Again, this result is, somehow, in correlation with the general TV consumption on age bracket.

Figure 8.12: Episodes watched usually in a regular week By Education



Those with the least educational level registered as the heaviest viewing level, where (77%) of them view each and every episode of the drama series. This result not only shows the correlation effect with the general TV consumption on educational levels but also confirms the lowbrow nature of Arab drama series.

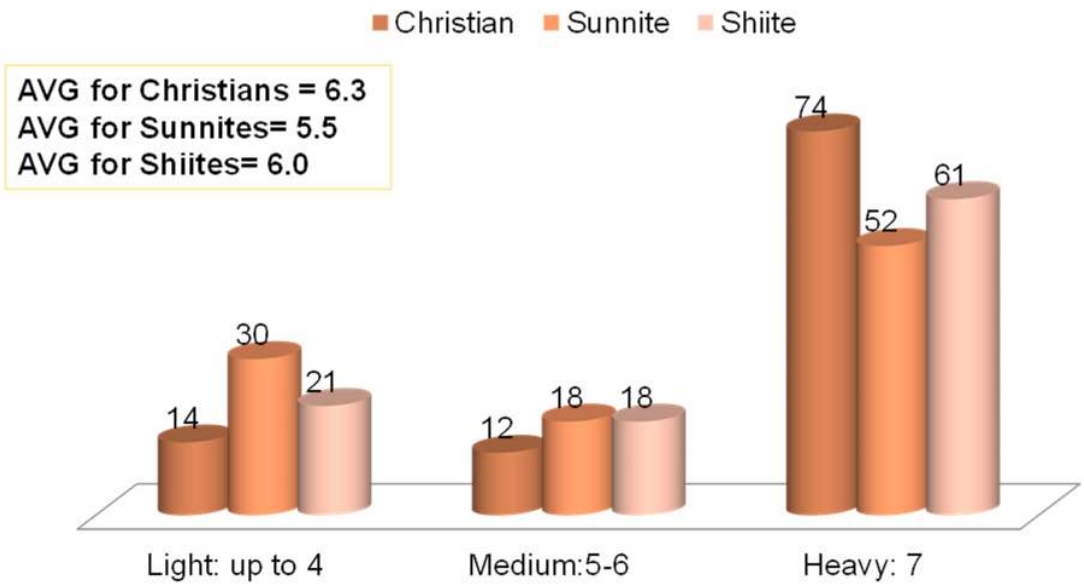
Figure 8.13: Episodes watched usually in a regular week By Income



Arab drama series' viewing is not affected by income level; all categories registered almost the same level of viewership. As shown, also, the highest number (69%)

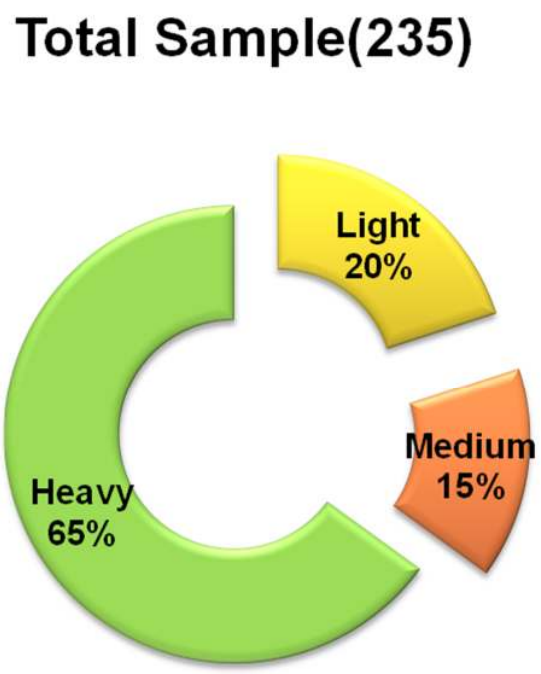
among the heavy consumption section of Arab drama series watch seven episodes in a regular week.

Figure 8.14: Episodes watched usually in a regular week By Religion



Almost three quarters of Christians (74%) belong to the heavy consumption section of Arab drama series as opposed to half the Sunnites (52%), and (61%) of the Shiites. This difference can be explained by the quality of the Arab drama series content (conveyed by Lebanese TV stations) which seem to be not much conservative, and this opposes with the conservative nature of Islam.

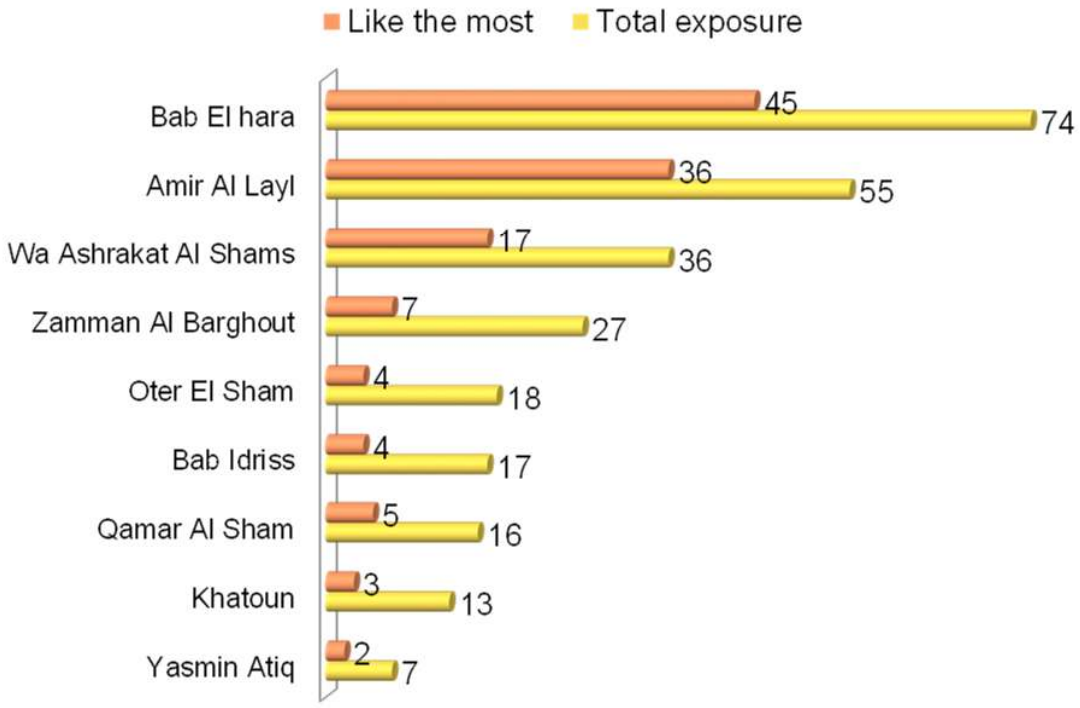
Figure 8.15: Viewers of Arab Drama Series



In conclusion, heavy viewers of Arab drama series represent almost two third of the sample (65%), while light viewers represent one fifth (20%) of the sample. The smallest portion are the medium viewers who represent (15%) of the sample.

8.3.1.3 Exposure to non-divisive Arab drama series

Figure 8.16: Exposure to Non-Divisive Drama Series



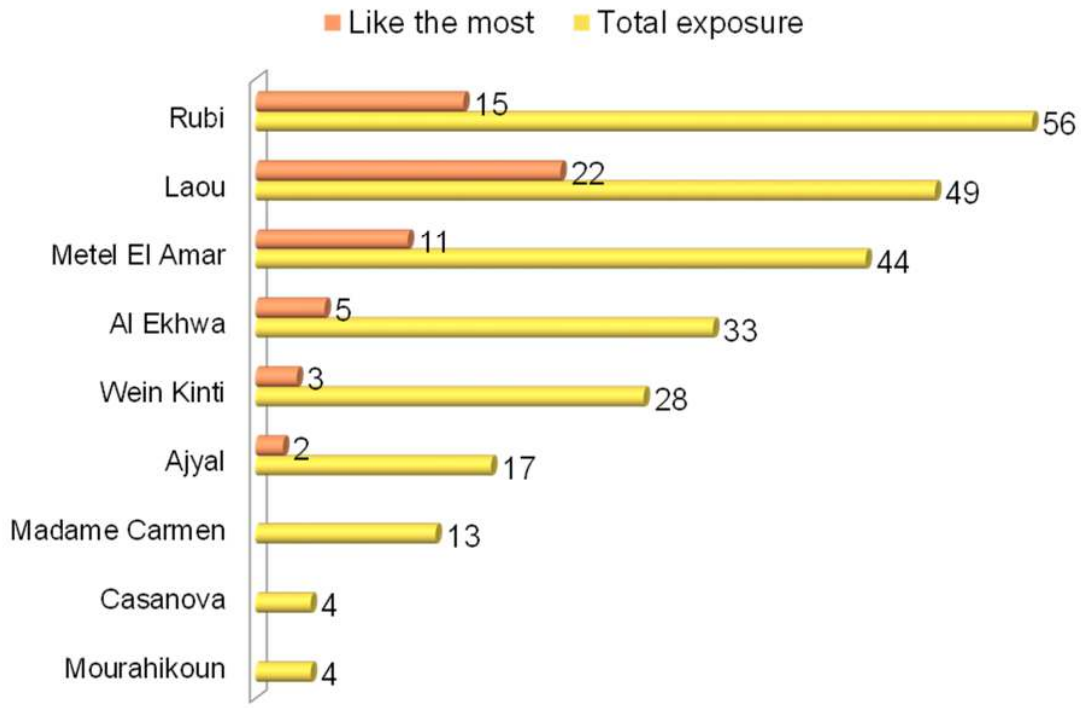
Bab El Hara is viewed the most, by almost three quarters of the sample (74%) followed by *Amir Al Layl* which is viewed by slightly over half the sample (55%). *Wa Ashrakat Al Shams* is viewed by slightly over a third (36%) of the sample, and *Zaman El Bargout* is viewed by slightly below a third (27%) of the sample. While the other Arab drama series are viewed less.

Almost half the sample likes *Bab El Hara* (45%) the most, followed by *Amir Al Layl* (36%), then *Wa Ashrakat Al Shams* (17%) in the third place.

The above results justify our choice in performing a content analysis on *Bab el Hara* (which counts nine seasons now, as it is being currently broadcasted on Arab TV stations for the month of Ramadan 2017) a transnational non-divisive Arab drama series due to its high popularity among Arab audiences. On the other hand, our choice in performing a content analysis on *Bab Idriss* as a local non-divisive Arab drama series can be justified by its reasonable liking among Lebanese audiences (it is important to mention that *Amir Al Layl* has been broadcasted, lately, on a Lebanese TV station during the execution of our survey).

8.3.1.4 Exposure to divisive Arab drama series

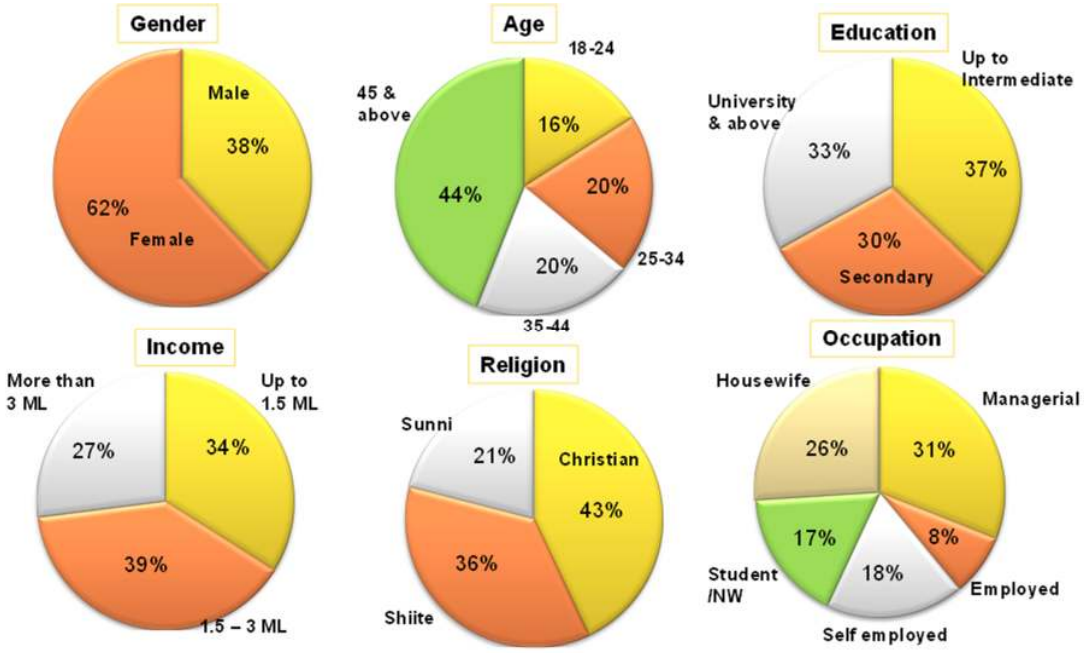
Figure 8.17: Exposure to Divisive Drama Series



Rubi is viewed the most (this justifies our choice in selecting it for our content analysis as a divisive transnational Arab drama series) by slightly more than half the sample (56%) followed by *Laou* with almost half of the sample (49%), then *Metel El Kamar* with (44%) of the sample and *Al Ekhwa* with (33%) of the sample. Although *Mourahikoun* seems to be the least watched in the overall sample (4%), we have chosen it because it is the series that conveys real societal local distinct values.

8.3.1.5 Socio-demographic analysis of major Arab drama series

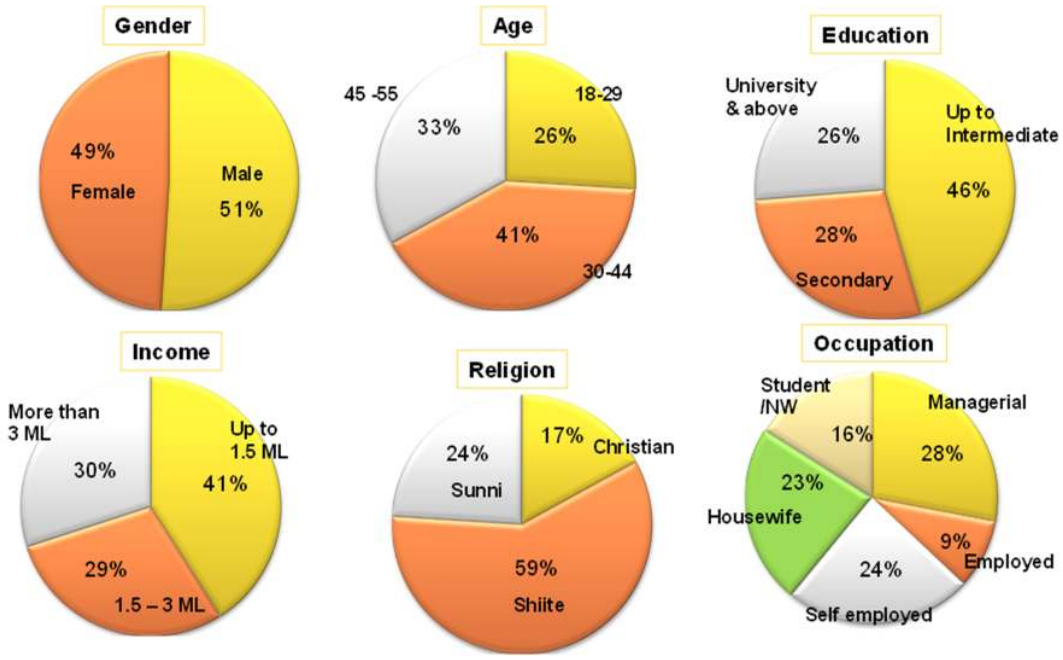
Figure 8.18: Socio Demographics of Total Sample (235)



The above diagram displays an overview on the socio-demographic properties (control variables) for the total sample viewers of Arab drama series (it is important to note that any person in the sample has at least watched three Arab drama series). In order to have a better understanding of the survey results and findings, each component of the socio-demographic features will be analyzed with each of the major Arab drama series identified by their genres (divisive/non-divisive) in terms of audience preference.

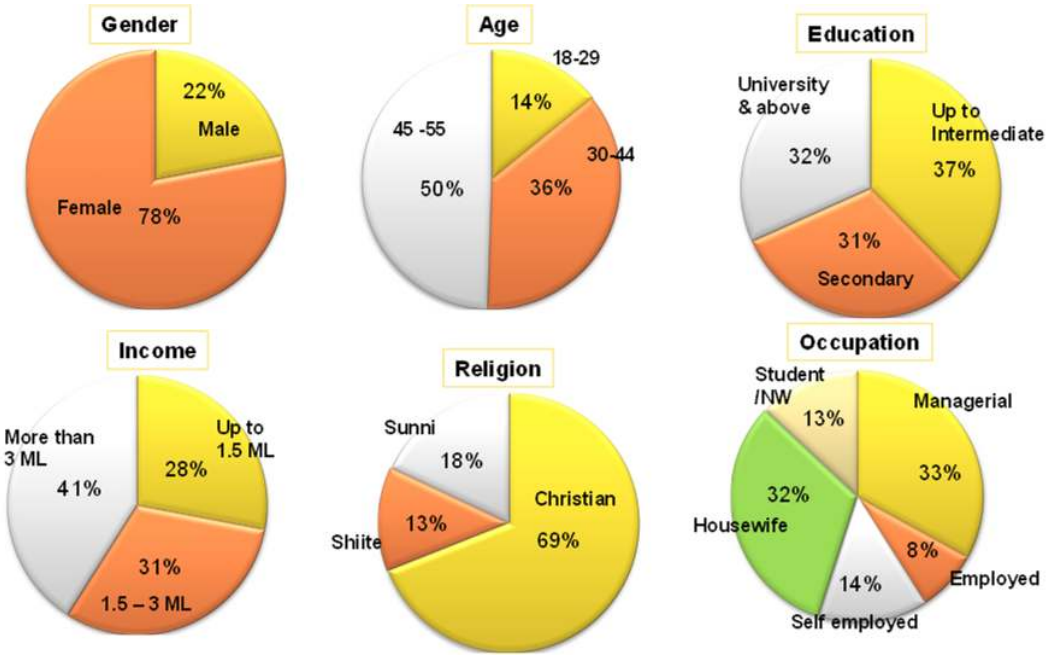
- Bab El Hara
- Amir Al Layl
- Laou
- Wa Ashraqat Al Shams
- Rubi
- Bab Idriss

Figure 8.19: Socio Demographics of Bab El Hara(106) Viewers



The socio-demographic analysis of *Bab El Hara* shows a quasi-uniform distribution with regards to 'gender' in comparison with the total socio-demographic sample. This makes the results of the survey with regards to *Bab El Hara* less vulnerable to a potential bias due to a gender effect. On the other hand, the above diagram shows a major difference in comparison with the total sample in terms of religious distribution of audiences, making the result of the survey with regards to *Bab El Hara* more vulnerable to a potential bias due to the control variable 'religion'.

Figure 8.20: Socio Demographics of Amir Al Layl (85) Viewers



The socio-demographic analysis of *Amir Al Layl* shows a discrepancy from a 'gender' point of view in comparison with the total sample on socio-demographic features, making the results of the survey with regards to *Amir Al Layl* more vulnerable to a potential bias due to a 'gender' effect. Also, the above diagram shows a major difference in comparison with the total sample in terms of religious distribution of audiences making the result of the survey with regards to *Amir Al Layl* more vulnerable to a potential bias due to the control variable, 'religion.'

Figure 8.21: Socio Demographics of Laou(52) Viewers

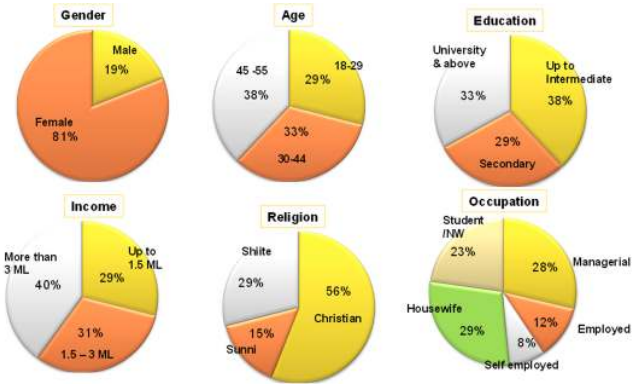


Figure 8.22: Socio Demographics of WaAshrakat Al Shamess(40) Viewers

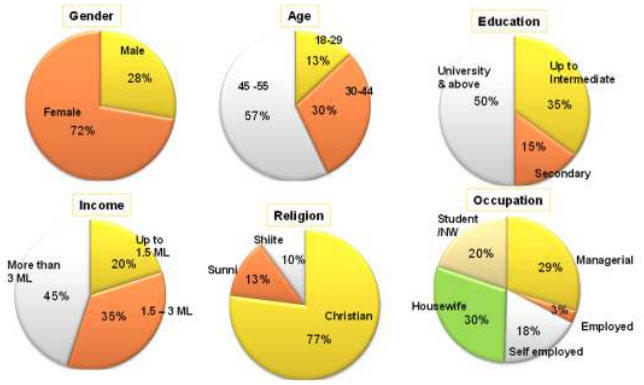
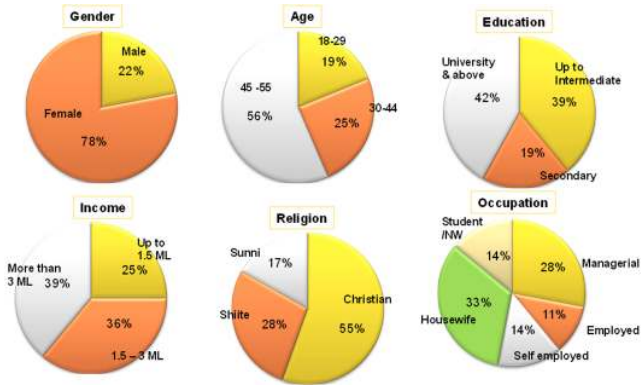
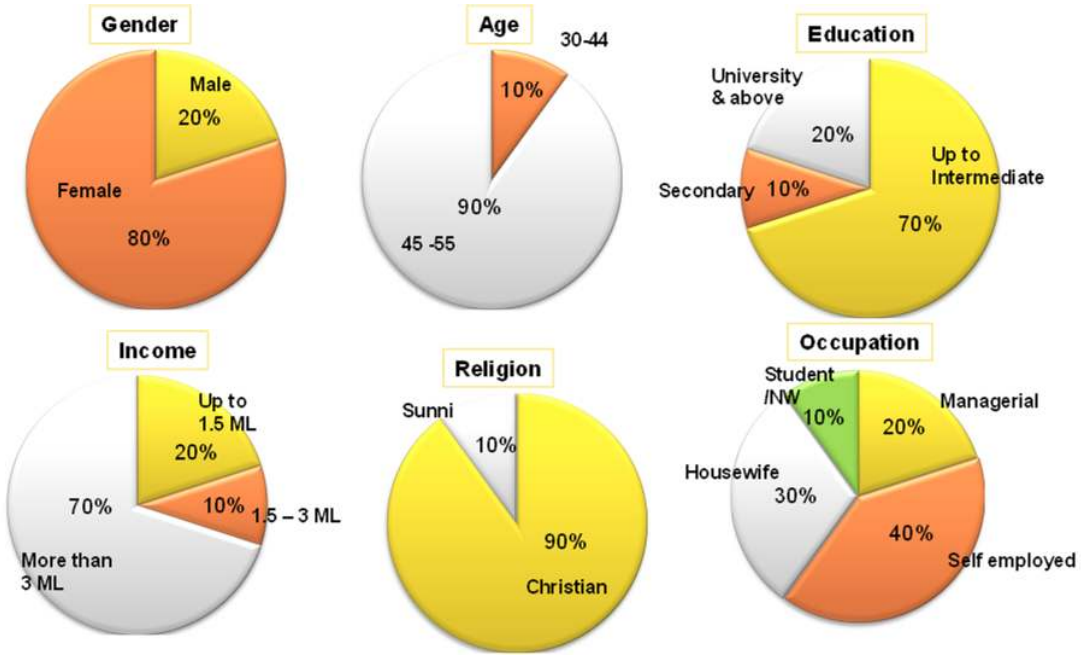


Figure 8.23: Socio Demographics of Rubi (36) Viewers



Laou, Wa Ashraqat Al Shams, and Rubi, present almost the same profile as *Amir Al Layl* (a discrepancy from a 'gender' point of view in comparison with the total on sample socio-demographic features) and as such the same socio-demographic analysis applies to them.

Figure 8.24: Socio Demographics of Bab Idriss (10) Viewers



The socio-demographic properties in *Bab Idriss* present high discrepancies in comparison with the total sample but this is mainly due to the low number of *Bab Idriss* with (10) viewers in the survey sample.

8.3.2 Values perceived by Arab Audiences: a validation for the content analysis

This section is a validation to the content analysis research method. We intend to check, in this part, if the surveyed audiences perceive the values conveyed through Arab drama series the same way we perceived them, or whether they perceive them differently. This would also give a clearer indication to whether our choice, in the drama series selection for the content analysis, was reasonable.

Figures 8.25 and *8.26* represent a multi-dimensional map each (one for non-divisive Arab values/drama series; and one for divisive Arab values/drama series) where Arab values are attributed to Arab drama series in terms of audiences' perception. It is important to note that the values, 'Western Political, Cultural Supremacy' and 'Iman', have not been included in this section of our survey questionnaire (the reason is that in our pilot survey test, at the beginning, we found that it did take a longer time for respondents to associate values with the series they watched. We have chosen not

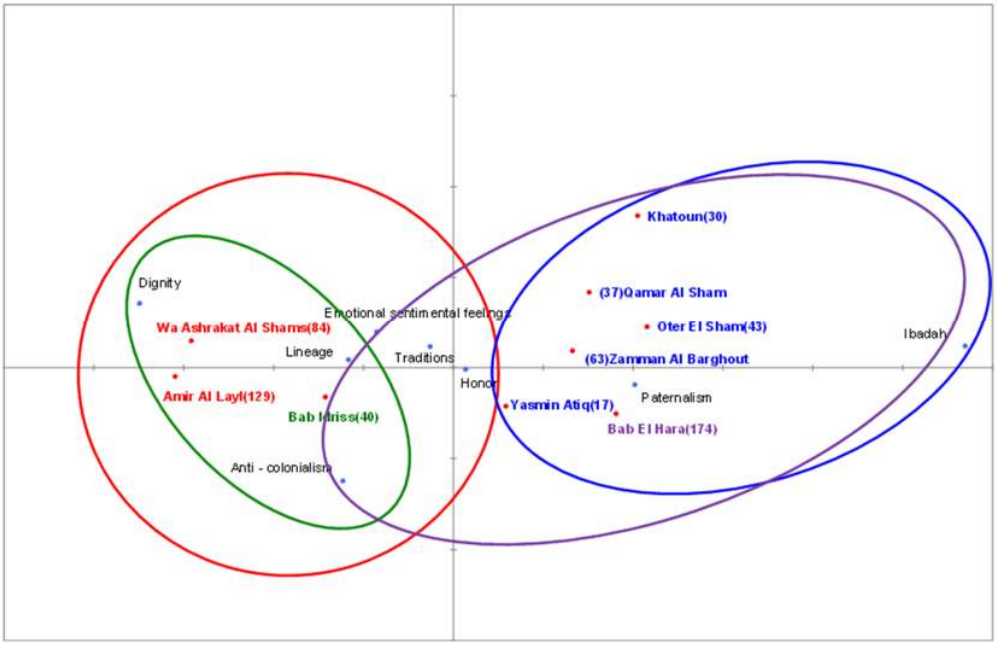
include these two values, in particular, because they are, in someway, close in their meaning to Anti-colonialism and Ibadah).

The analysis is based on the following groupings:

1. Non-divisive Arab values / Non-divisive Arab drama series
2. Divisive Arab values / Divisive Arab drama series

8.3.2.1 Audiences' perception of non-divisive Arab values in non-divisive Arab drama series

Figure 8.25: Association of non-divisive values to series



The above figure displays a multi-dimensional map where non-divisive Arab values are perceived in association with non-divisive Arab drama series.

- ***Bab El Hara***: audiences' perception of attributed values:

  a. Ibadah
  b. Paternalism
  c. Honor
  d. Traditions
  e. Anti – colonialism
  f. Emotional sentimental feelings

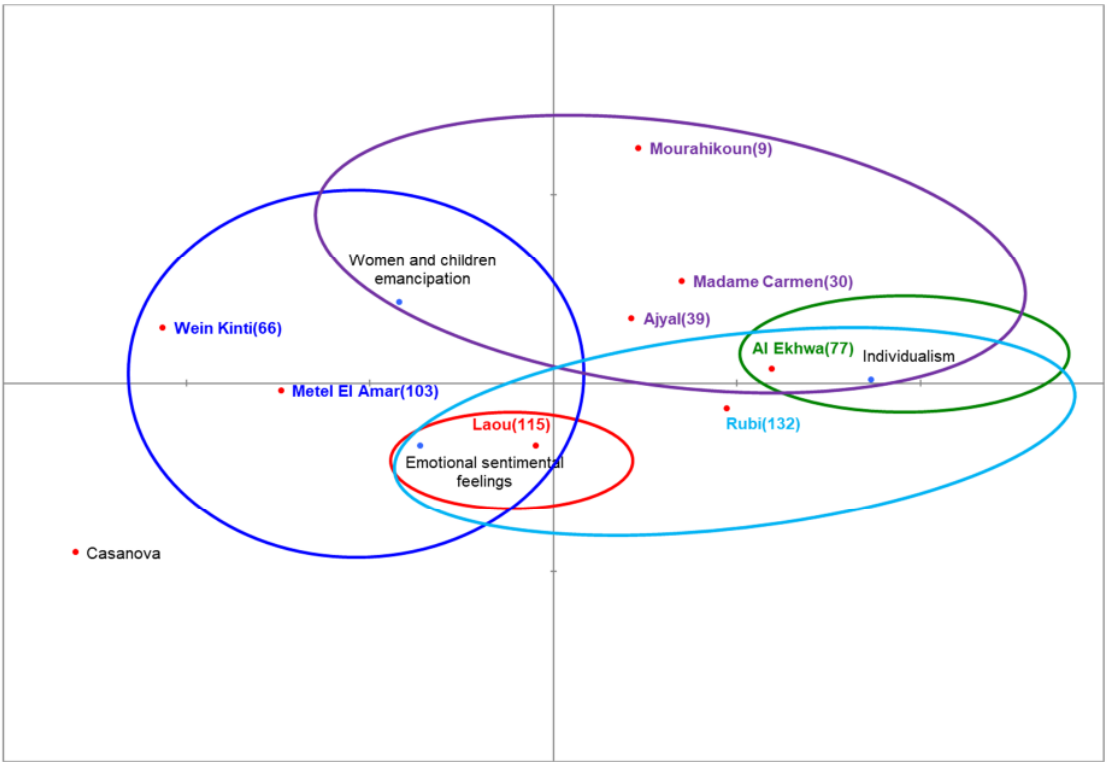
- ***Zaman Al Barghout***: audiences' perception of attributed values:
    - Ibadah
    - Paternalism
- ***Qamar Al Sham***: audiences' perception of attributed values:
    - Ibadah
    - Paternalism
- ***Yasmin Atiq***: audiences' perception of attributed values:
    - Ibadah
    - Paternalism
- ***Khatoun****:* audiences' perception of attributed values:
    - Ibadah
    - Paternalism
- ***Oter Al Sham***: audiences' perception of attributed values:
    - Ibadah
    - Paternalism
- ***Bab Idriss****:* audiences' perception of attributed values:
    - Dignity
    - Anti-colonialism
    - Lineage
- ***Wa Ahrakat Al Shams***: audiences' perception of attributed values:
    - Dignity
    - Lineage
    - Emotional sentimental feelings
    - Anti-colonialism
    - Traditions
    - Honor

- ***Amir Al Layl***: audiences' perception of attributed values:
    - Anti - colonialism
    - Emotional sentimental feelings
    - Lineage
    - Dignity
    - Traditions
    - Honor

In this section, Arab audiences perceived *Bab El Hara* to be the most representative in conveying non-divisive Arab values as shown in *figure 8.25* where the series appears to have the highest and widest amount of non-divisive Arab value selection. This validates our choice in having selected Bab El Hara in our content analysis research, since it does portray common Arab transnational value. Accordingly, Arab audiences did also perceive non-divisive Arab values in Bab Idriss (dignity, anti-colonialism and lineage), which does also validate our choice in deciphering in terms of a typical local non-divisive Arab drama series.

8.3.2.2 Audiences' perception of divisive Arab values in divisive Arab drama series

Figure 8.26: Association of divisive values to series



The above figure displays a multi-dimensional map where divisive Arab values are perceived in association with divisive Arab drama series.

- ***Laou****:* audiences' perception of attributed values:
    - Emotional sentimental feelings
- ***Madame Carmen****:* audiences' perception of attributed values:
    - Women and children emancipation
    - Individualism
- ***Casanova***: no audiences' perception of attributed values:
- ***Ajyal***: audiences' perception of attributed values:
    - Women and children emancipation
    - Individualism

- ***Wein Kinti***: audiences' perception of attributed values:
    - Women and children emancipation
    - Emotional sentimental feelings
- ***Rubi****:* audiences' perception of attributed values:
    - Individualism
    - Emotional sentimental feelings
- ***Mourahikoun****:* audiences' perception of attributed values:
    - Women and children emancipation
    - Individualism
- ***Metel Al Amar***: audiences' perception of attributed values:
    - Emotional sentimental feelings
    - Women and children emancipation
- ***Al Ekhwa****:* audiences' perception of attributed values:
    - Individualism

As shown in *figure 8.26, Mourahikoun* is perceived by audiences to have two divisive Arab values, 'women and children emancipation' (which is an extremely important divisive Arab value) in addition to 'individualism' (which is also an important divisive Arab value). It is important to mention that the value 'emotional sentimental feelings' is regarded a non-divisive value in the 'grid analysis code book on Arab series,' however, we did list it in this section because we found an important link between this value and the divisive Arab drama series (*Rubi* and *Mourahikoun*) which we deciphered in our content analysis. This validates our content analysis in the choice of *Mourhikou*n and a local divisive Arab drama series.

As for *Rubi,* the perceived values are 'individualism' and 'emotional sentimental feelings,' which also validate our choice in selecting the series in terms of a transnational divisive Arab drama series (as it must appear less divisive than *Mourahikoun* in order to be accepted on Arab transnational grounds).

We did also notice that *Casanova* has not been attributed to any divisive values, the reason is due to the low quantity of viewership in addition to it being broadcasted long ago (in 2010) and that it consists only of eight episodes.

8.3.2.3 Conclusion

As a final step in this section, we intend to see which values are perceived by audiences in relation to the four Arab drama series (*Bab El Hara, Bab Idriss, Mourahikoun*, and *Rubi*) analyzed in our content analysis. Here below is *table 8.5* which introduces the values that were deciphered in our qualitative, and quantitative content analysis, in addition to the values that were perceived by the survey respondents.

The values for the qualitative analysis are marked with a **black X**, whereas the values of the quantitative analysis are marked with a *****, and the values perceived by Arab audiences are marked with a **%**:

*As indicated previously, both values, 'Western Political and Cultural Supremacy' and 'Iman' are not included in this section of the study.

Table 8.5 content analysis combined results.

	Bab El Hara	**Bab Idriss**	**Mourahikoun**	**Rubi**
Colonialism (anti-colonialism)	X * %	X * %		
Men/Women/Children Relation through Paternalism	X * %	X *	*	*
Women/Children Emancipation		*	X * %	X *

	Bab El Hara	**Bab Idriss**	**Mourahikoun**	**Rubi**
Honor	X * %	X *		
Lineage	X *	X %		
Traditions	X * %	X *		*
Emotional/Sentimental Feelings	X * %	X *	X *	X * %
Sympathy	X *	X	X	X
Dignity	X *	%		*
Individualism	X		* %	X * %
Ibadah	X * %	X		

As shown in *table 8.5,* we realize that there is a strong link of what is perceived in terms of values for *Bab El Hara* where the surveyed audiences have attributed six values ('anti-colonialism', 'men/women/children relation through paternalism', 'honor', 'traditions', 'emotional sentimental feelings', and 'ibadah') out of nine from the values we depicted in our content analysis ('lineage', 'sympathy', and 'dignity'). With regards to *Bab Idriss*, the values perceived by the audiences are two ('anti-colonialism', 'lineage') out of seven from our content analysis ('men/women/children relation through paternalism', 'honor', 'traditions', 'emotional sentimental feelings', 'sympathy' and 'ibadah'). An additional value for *Bab Idriss*, which is perceived by audiences is 'dignity'. With regards to *Mourahikoun*, the link between our analysis and audiences' perception is quite strong since the importance in this series is to perceive 'woman and children emancipation.' The audiences perceived also 'individualism,' and this makes two values chosen out of the three depicted in the content analysis (where 'emotional sentimental feelings' is the additional value). As for *Rubi*, the link is somehow reasonable between the audiences and the content analysis depiction, where two values ('individualism' and 'emotional sentimental feelings') out of three (the third is 'women/children emancipation') are chosen. As we said previously, *Rubi* cannot be considered as divisive as *Mourahikoun* in terms of 'women/children emancipation' because it has been popular on transnational Arab TV stations.

8.3.3 Level the adherence to divisive/non-divisive values

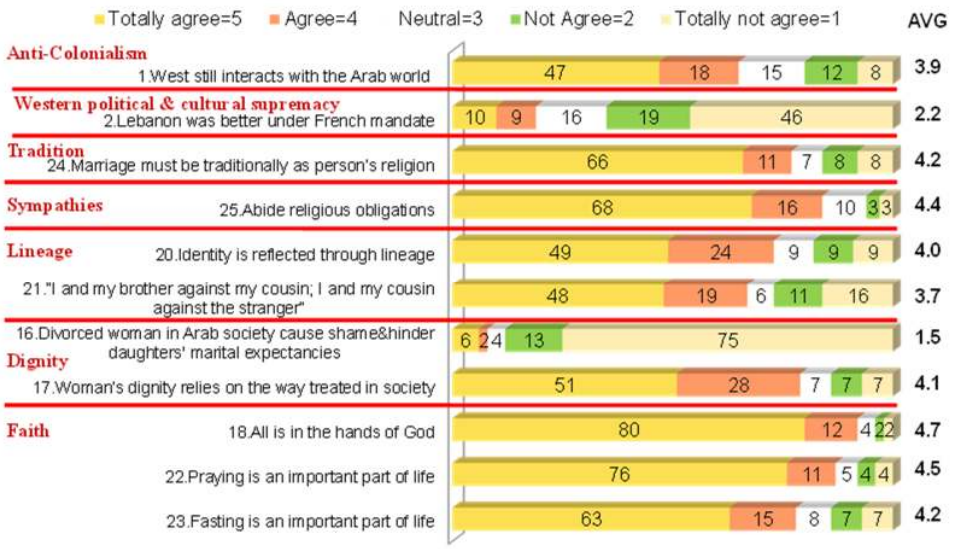
The level of adherence by viewers to divisive/non-divisive values is a core element in our research study since our intention is to identify potential correlations between the level of viewing and the adherence to certain values that can permit us to confirm or infirm the hypothesis with regards to the impact of Arab drama series on value adherence.

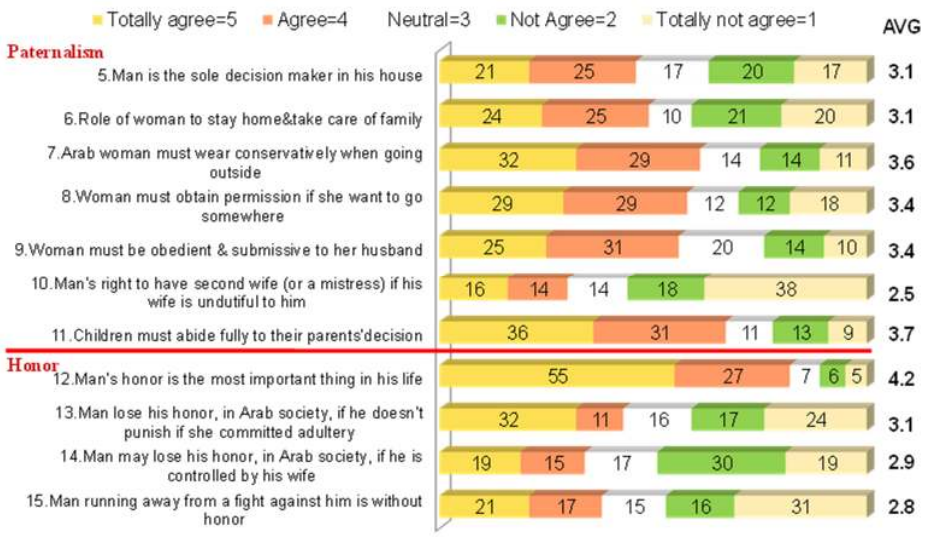
<u>*It is important to note that the statistical test was not performed to check if the differences among the values declined by control variables were significant.</u>

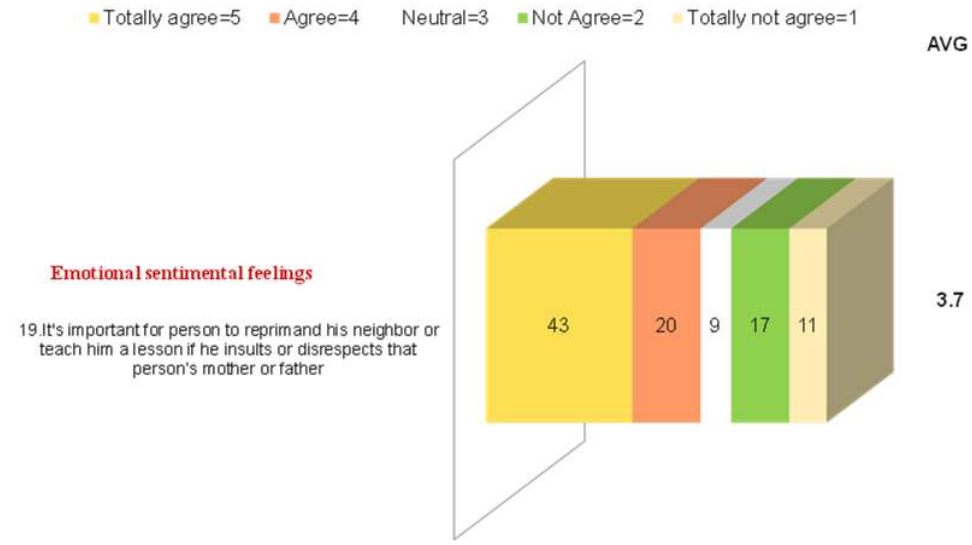
8.3.3.1 Overall level of adherence to non-divisive values

*The question with regards to the value 'Western Political Cultural Supremacy' is reversed. Therefore, the higher it is at the totally disagree the more the value is assimilated.

Figure 8.27: Level of adherence to non-divisive values







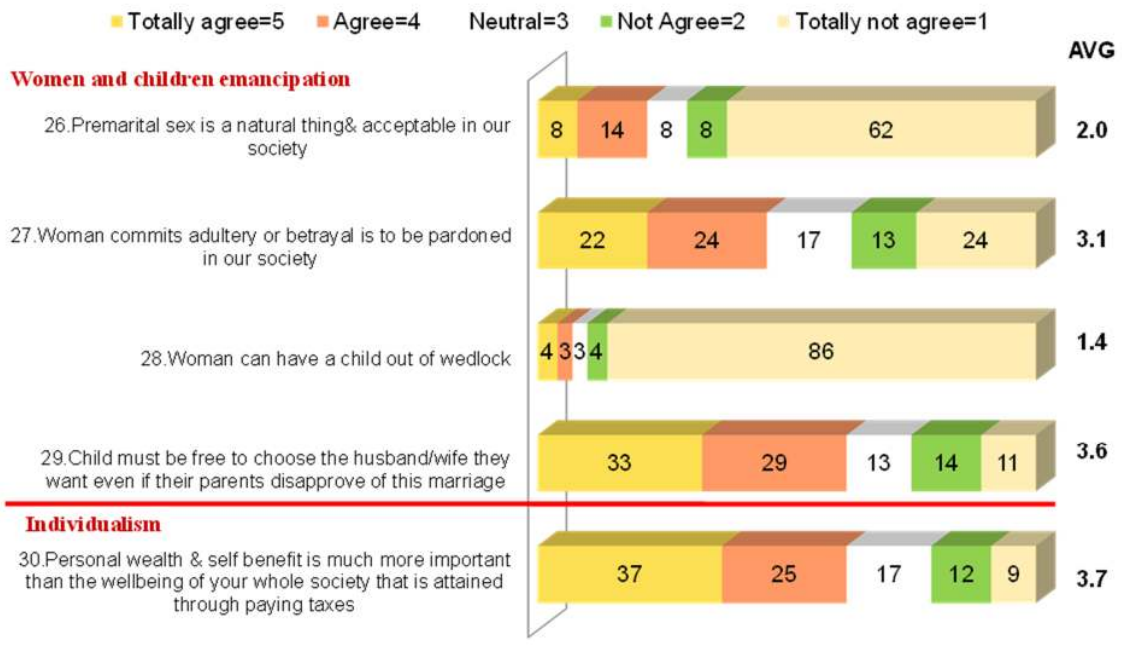
By examining the above figures, we find that the value to which respondents adhere to the most is ‘faith’ (ibadah and iman), which is not surprising in a society where religion is deeply merged with identity. Followed by ‘sympathies’ which are, in the context of our survey question, derived from ‘faith’, so this justifies even more the adherence to this value. “traditions” and “lineage” illustrate the conservative nature of Arab society. Finally, ‘dignity’ and ‘honor’ followed by ‘paternalism’ shade the light on the patriarchal structure of Arab society. On the other hand, ‘emotional sentimental feelings’ show a good adherence level by portraying clearly the emotional component in Arab culture. It is important to note that the relative low adherence to

'paternalism' may come from the relative openness that characterize society due to its longer exposure to western culture.

Apparently, the above values that received high adherence among survey respondents seem to differ from the values retrieved from the focus group respondents' discourse where the value 'paternalism' seem to be highly identified. Accordingly, the value 'faith' (iman, ibadah) does not seem to have shown high importance among the focus group respondents. We have to take into consideration the size of the survey respondents (235) exceed by far the number of participants in the focus group session (10). Also, the focus group format is a multi-participant debate with different religious groups that could inhibit the participants from expressing freely their religious beliefs.

8.3.3.2 Overall level of adherence to divisive values

Figure 8.28: Level of adherence to divisive values



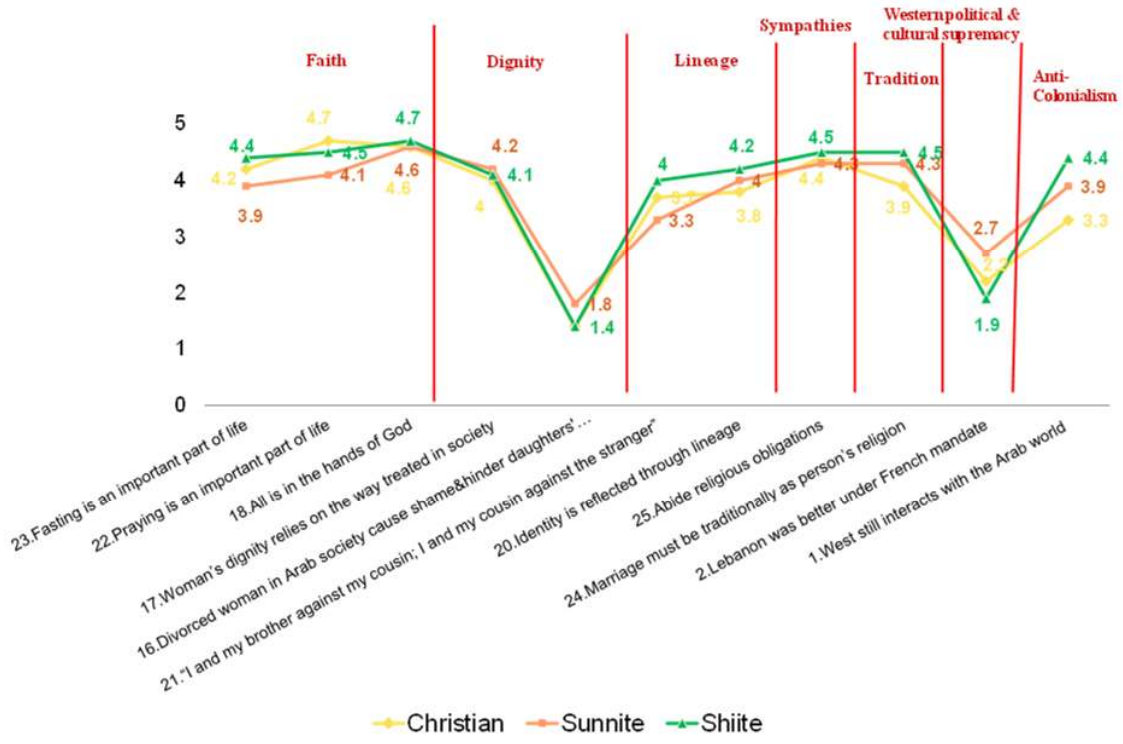
With regards to the adherence to non-divisive values, we notice the overwhelming rejection to 'women and children emancipation', however, we find that there is a relative acceptance to the freedom of children followed by a relative acceptance to women adultery. This is mainly due to the long-term exposure of the Lebanese society to western cultures. Adherence to "Individualism" is mainly promoted by economic imbalances and lack of trust in governmental structures as identified in our literature review.

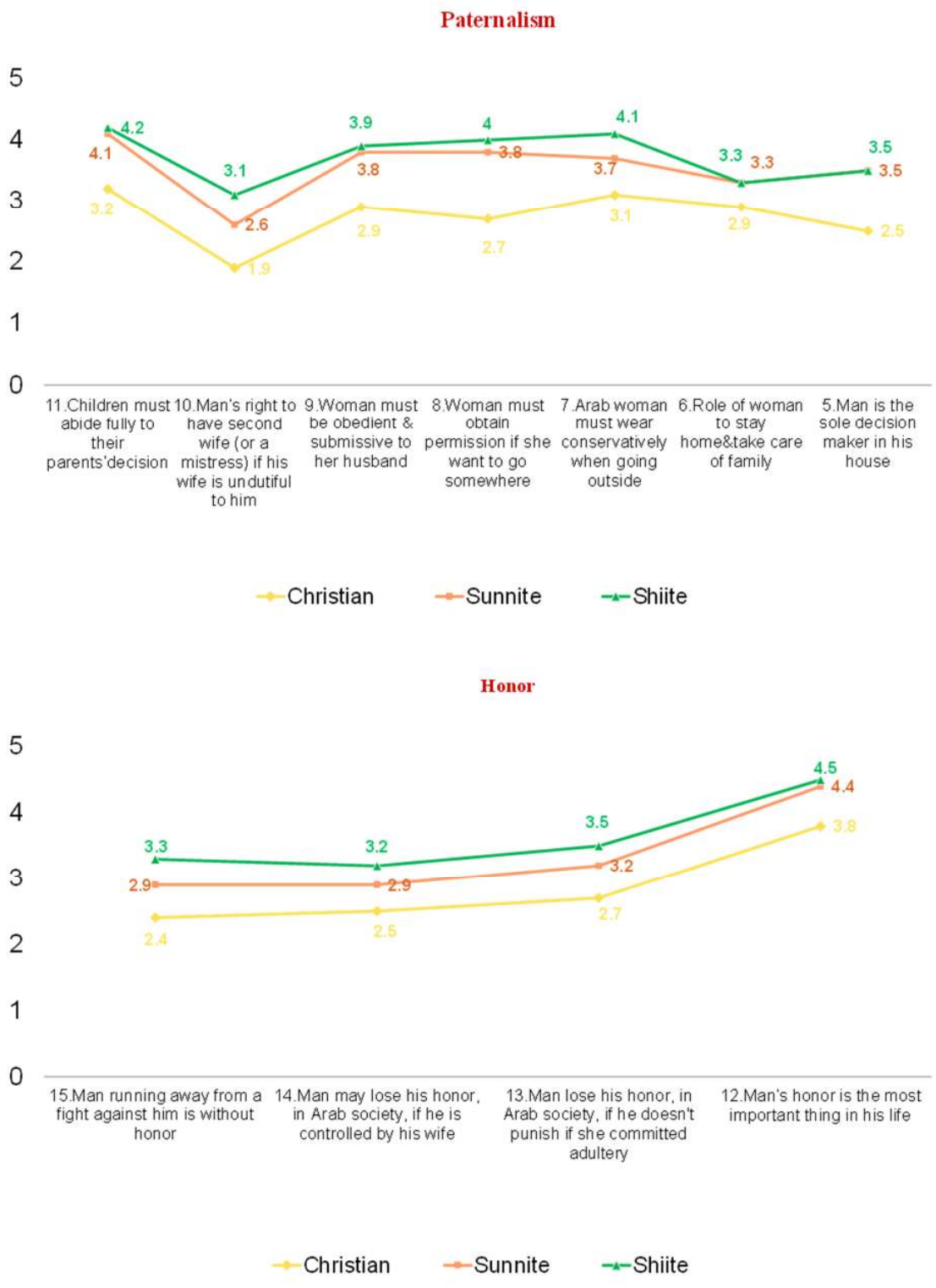
Moreover, with regards to the focus group session, we find that the value 'women and children emancipation' has been highly identified by our respondents in contrary to the survey. In the focus group session, the group dynamic interaction and the individual wish to show modernity in thinking could explain the discrepancy for women children emancipation between the survey and the focus group.

8.3.3.3 Impact of control variables on the level of adherence to non-divisive values

8.3.3.3.1 Religion

Figure 8.29: Level of adherence of non-divisive values by religion



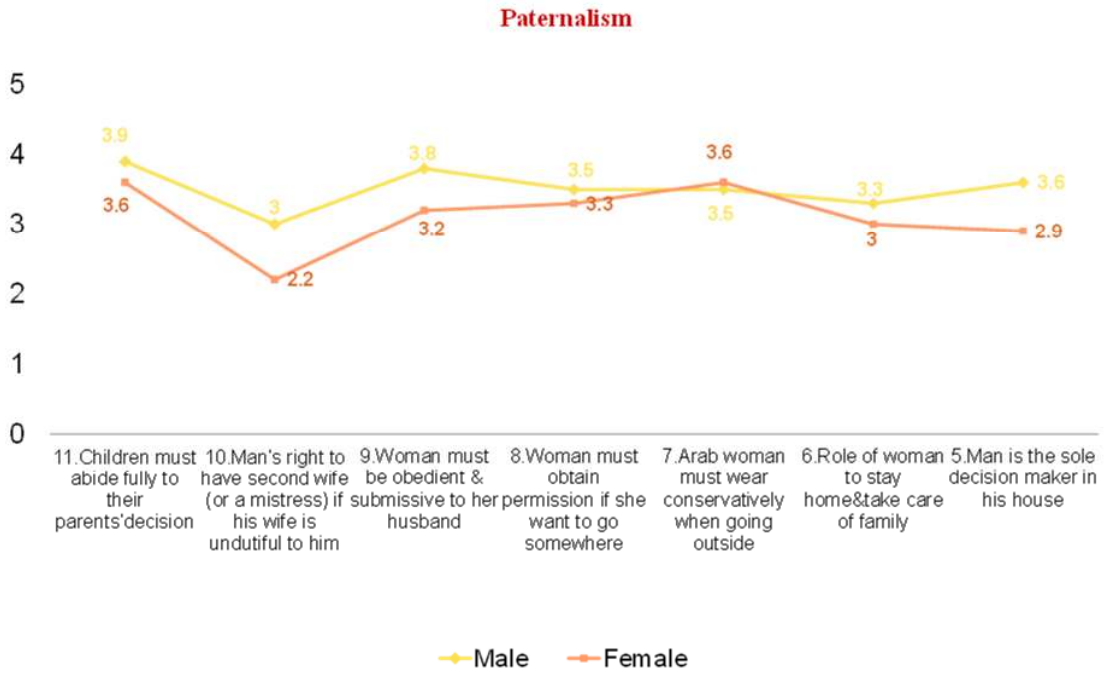


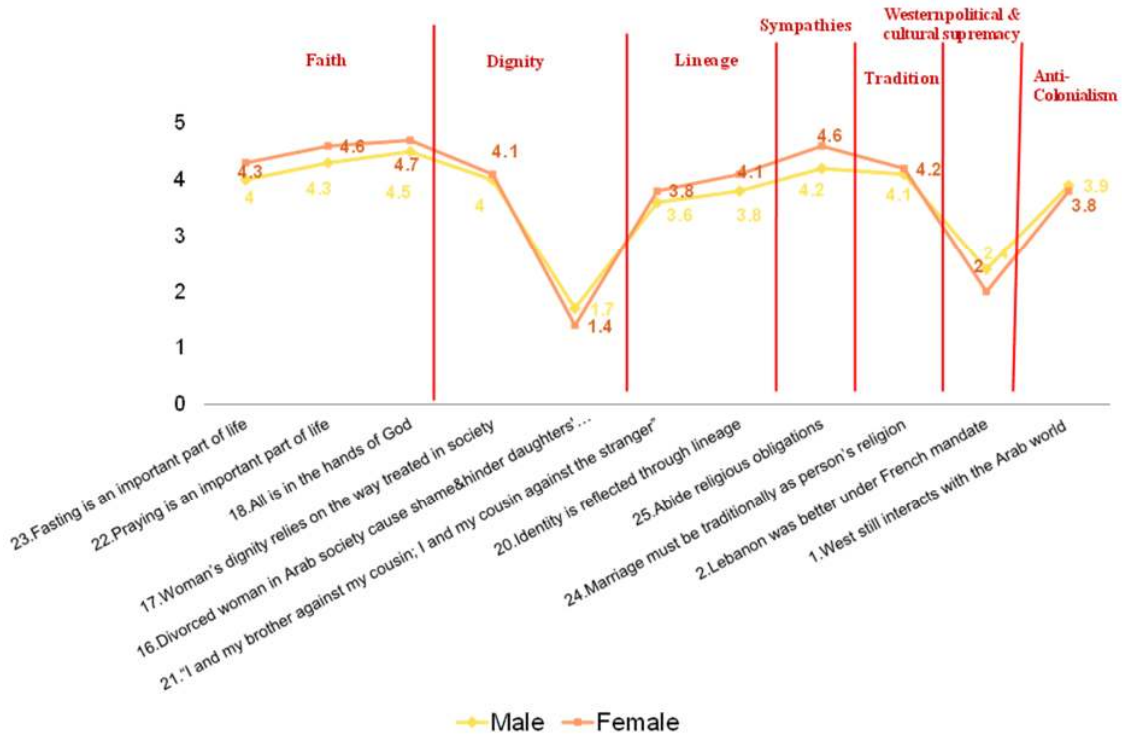
We observe that religion has little impact on adherence of non-divisive values except for 'paternalism', 'honor', and 'anti-colonialism', where Muslims (Sunnite and Shiite) have higher-adherence to these values. For 'paternalism' and 'honor' this is mainly due to the fact that Lebanese Christians have a longer exposure (due to

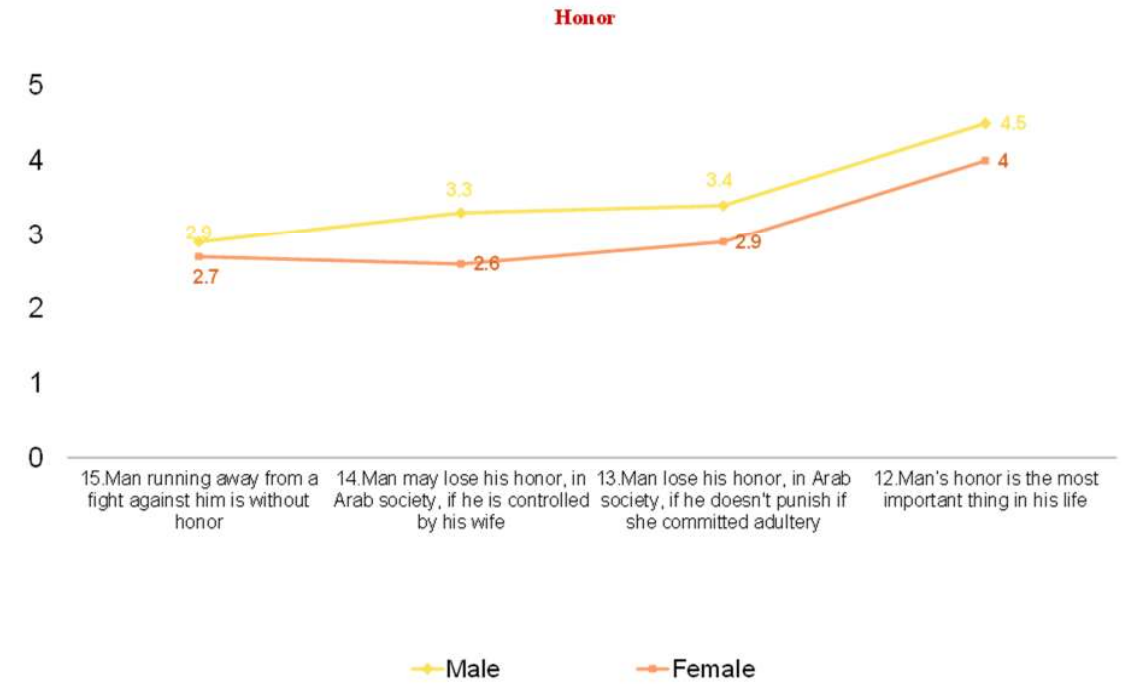
historical facts detailed earlier in our thesis) to western culture making them more open than Muslims to this culture. As for 'anti-colonialism', the low level of adherence for Christians comes from the fact that historically Lebanon was created by France mainly for Christians where Muslims were against a Lebanese legal entity and promoted the union with Syria.

8.3.3.3.2 Gender

Figure 8.30: Level of adherence of non-divisive values by gender





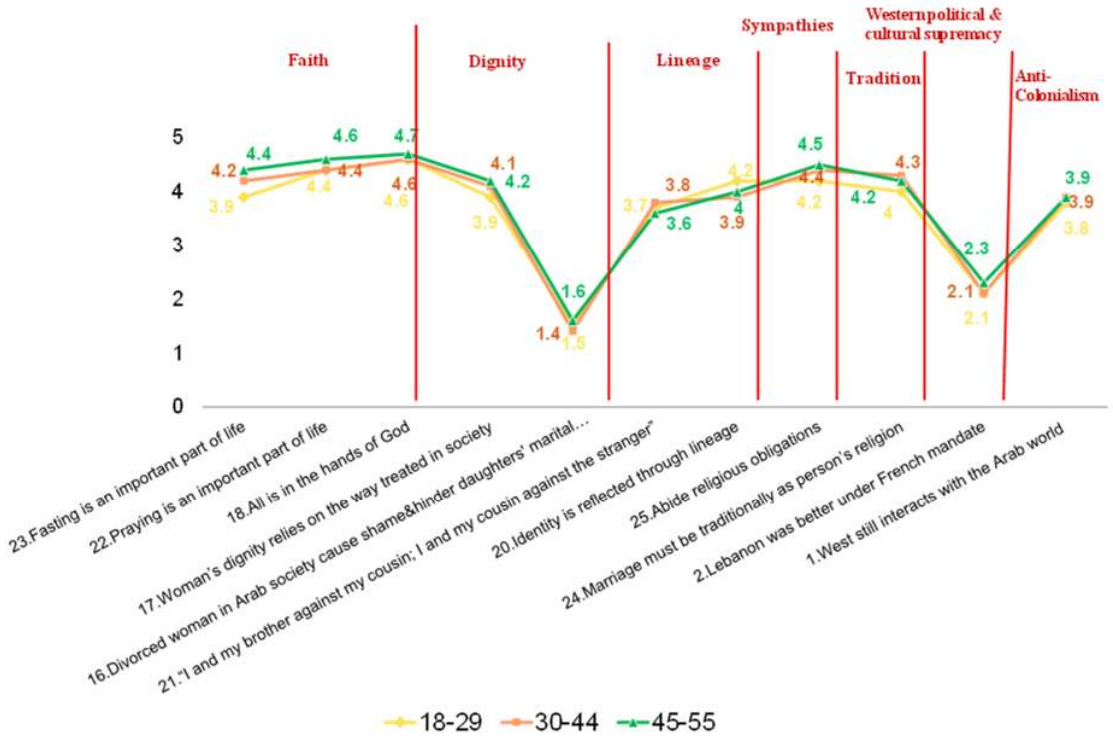


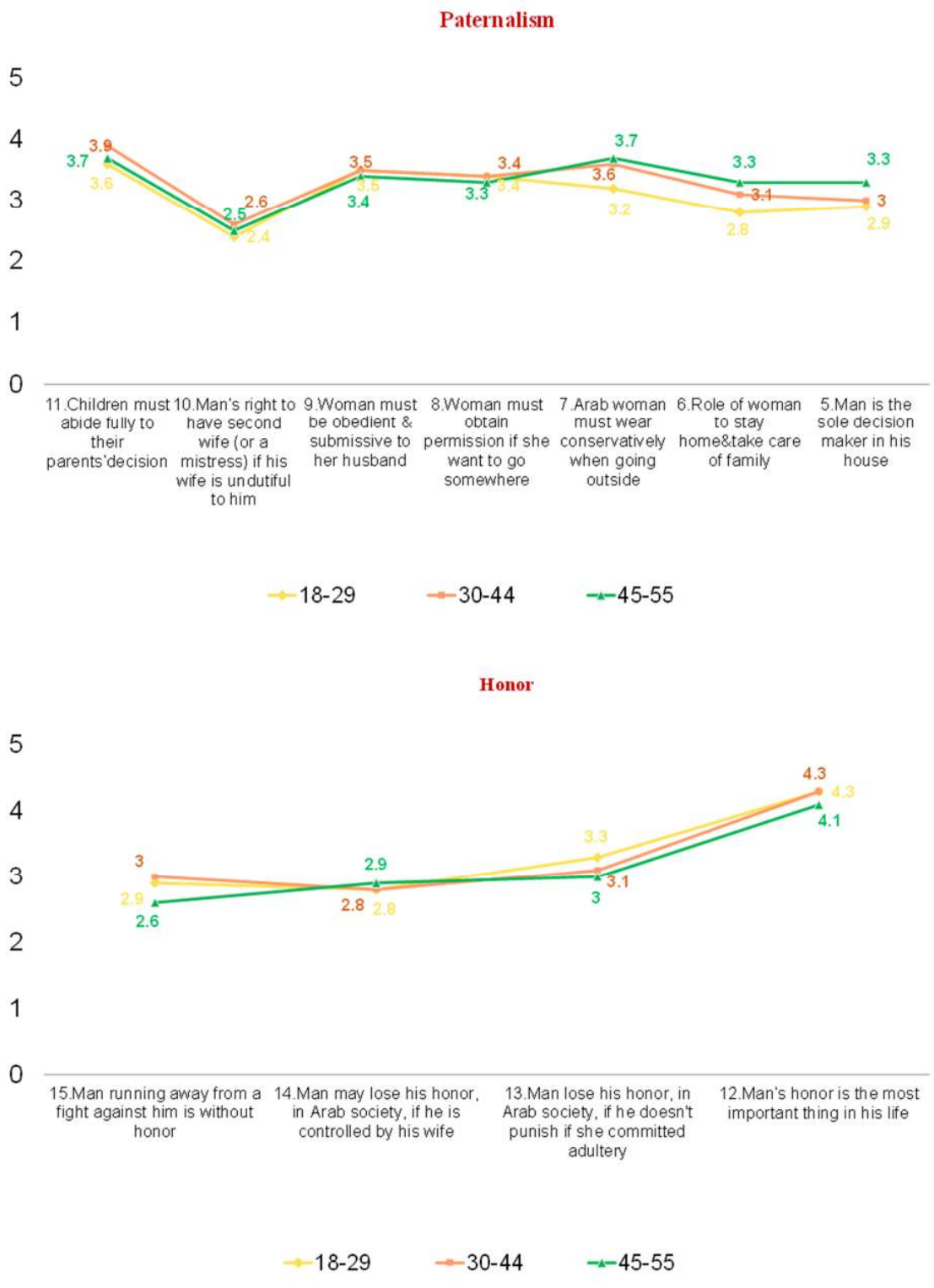
The effect of Gender on adherence to non-divisive values is negligible except for 'paternalism' and ''honor'. With regards to 'paternalism', the value seems less expressed by women, more specifically on topics that concern submission, imposing a second wife, etc., where women tend to reject these values more than men. It is

important to note that this relative 'emancipation' can be mainly due to the diversity within the Lebanese society and to a long-time exposure to western culture. Nonetheless, 'emancipation' seems to be less effecting with regards to conservative clothing where 'paternalism' is relatively more adhered by females than males. Another gender effect is noticed with regards to the value 'honor', to which men seem to adhere more, which is natural, because the value seems to give high importance to men in this survey.

8.3.3.3.3 Age

Figure 8.31: Level of adherence of non-divisive values by age

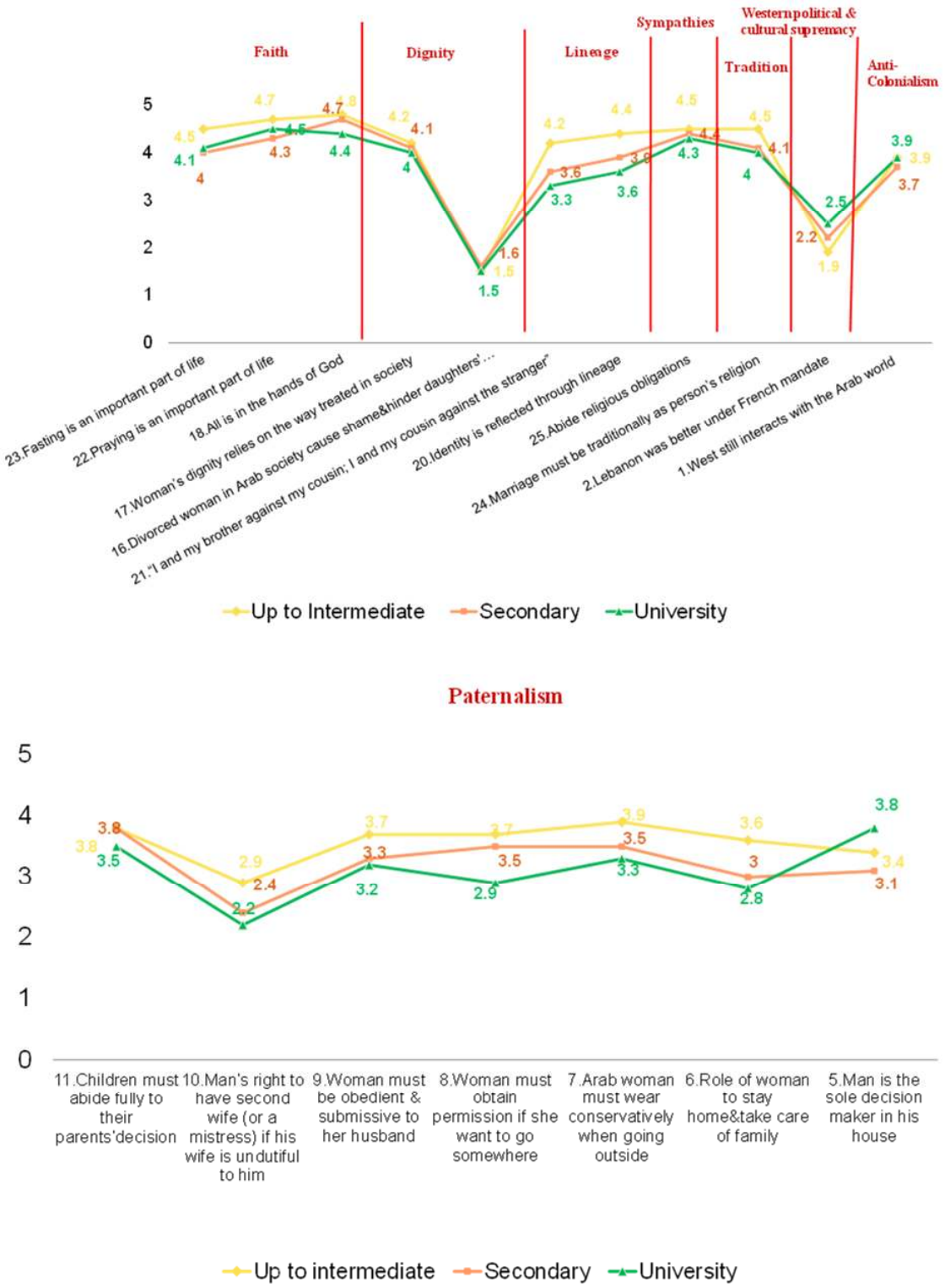




The impact of Age on the adherence to non-divisive values is negligible as shown in the diagrams above.

8.3.3.3.4 Education

Figure 8.32: Level of adherence of non-divisive values by education

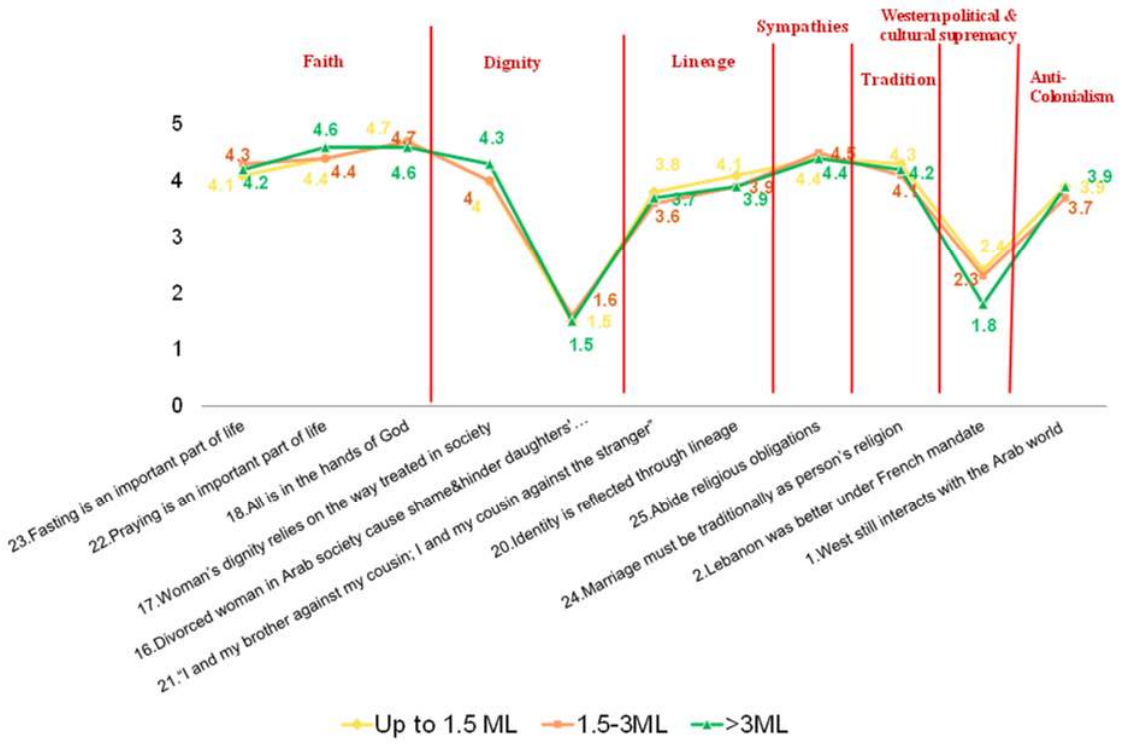


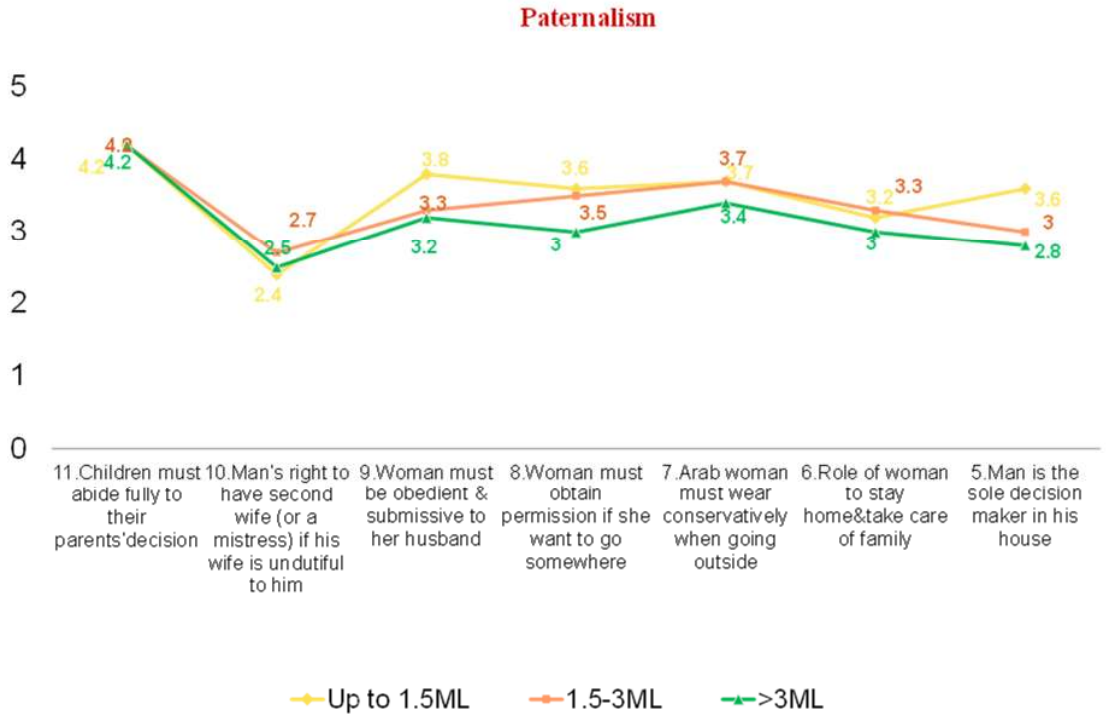


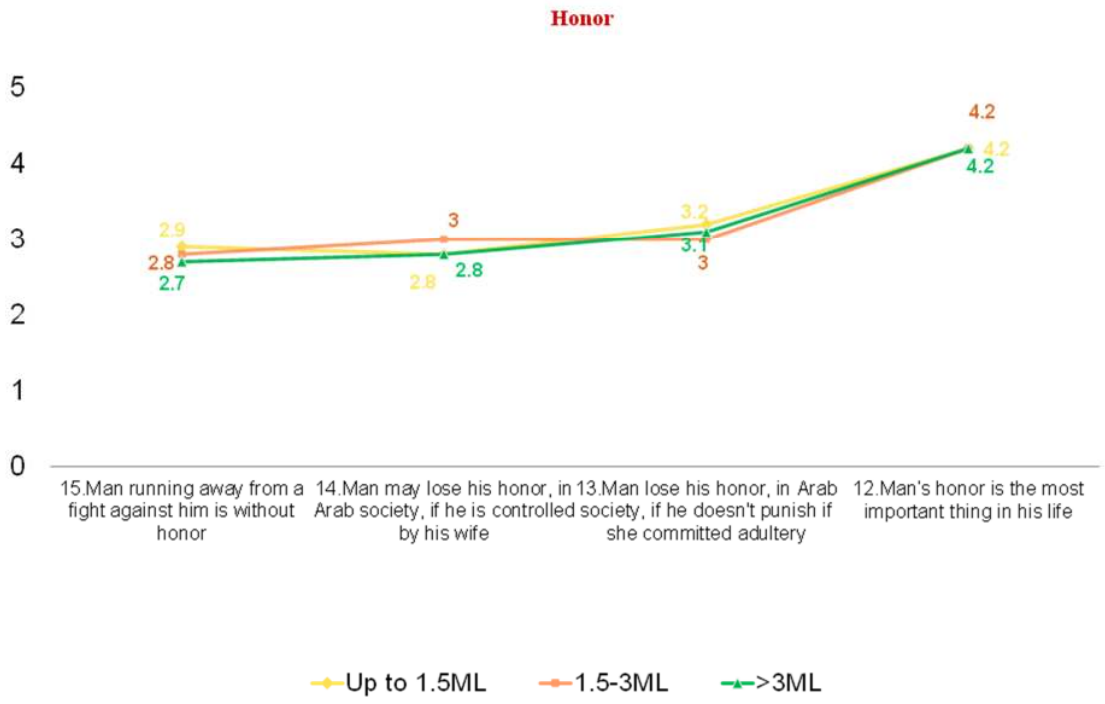
The impact of Education is clear on 'paternalism' but, somehow, in an interesting way, where the value, "man is the sole decision maker in his house" is more adhered by highly educated people than by lower educated people. This observation seems to go against common understandings where higher education should enable gender equality and by consequence lower the level of adherence to paternalistic values. Such pattern is also observed for 'honor' but at a lesser intensity.

8.3.3.3.5 Income

Figure 8.33: Level of adherence of non-divisive values by income





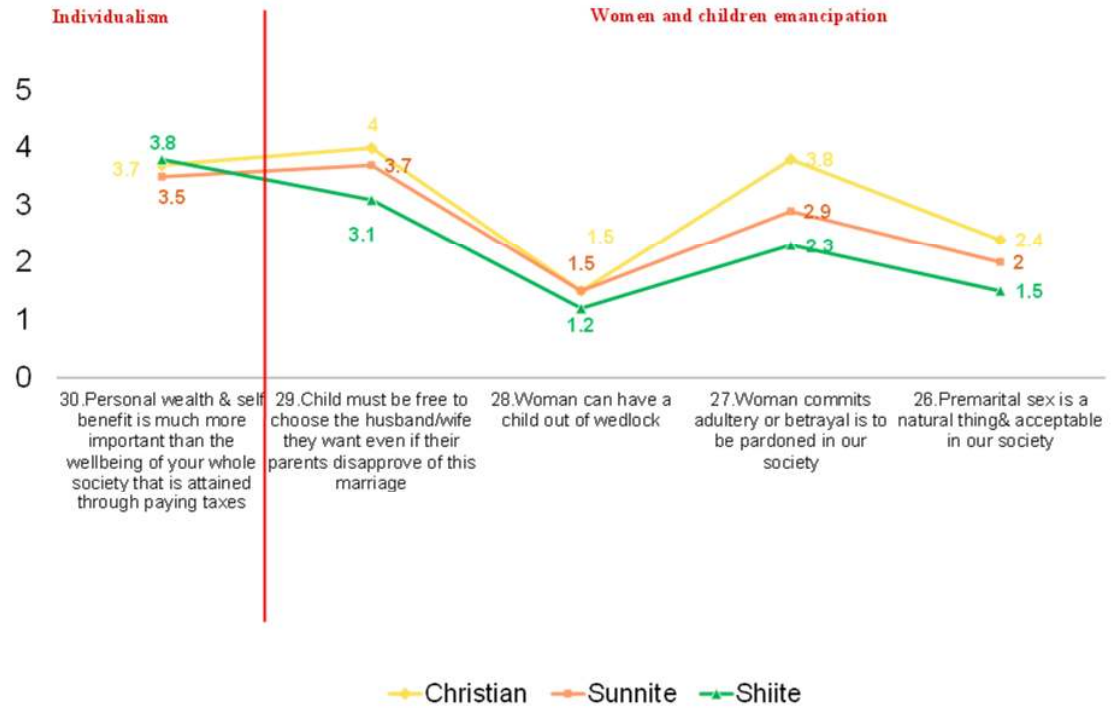


In contradiction with the some of the effects of education, the level of adherence to 'paternalism' seems to decrease with the increase of Income. As for other non-divisive values, the level of income seems to have little impact on their adherence level.

8.3.3.4 Impact of control variables on the level of adherence to divisive values

8.3.3.4.1 Religion

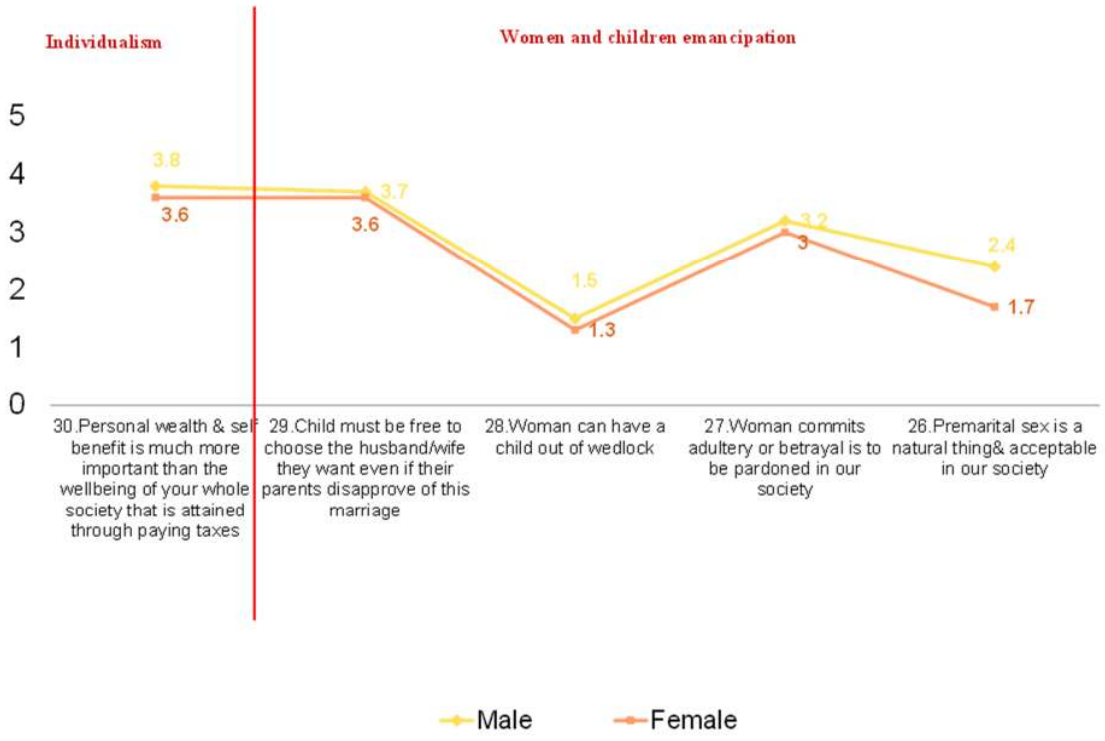
Figure 8.34: Level of adherence of divisive values by religion



As we can expect and as a logical deduction from the analysis of non-divisive values performed earlier, Christians are more open to 'women and children emancipation' than Muslims. However, for 'individualism', religion has little impact on the adherence level.

8.3.3.4.2 Gender

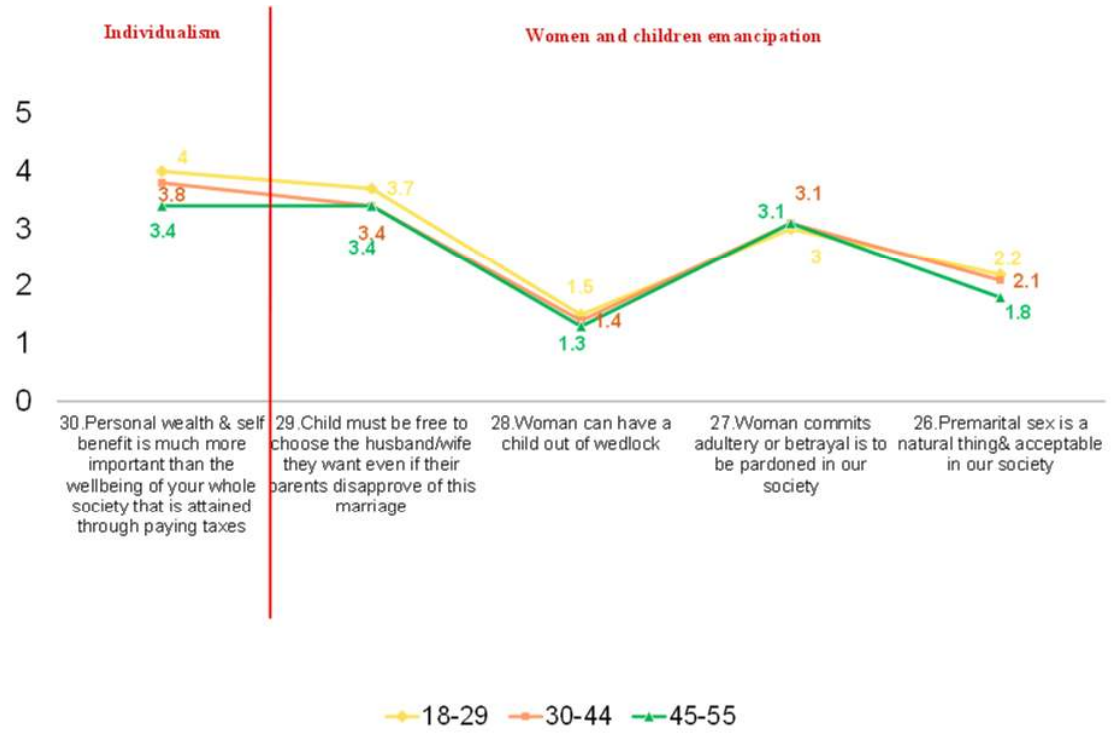
Figure 8.35: Level of adherence of divisive values by gender



Gender has little impact on the level of adherence to divisive values. However, a discrepancy can be noticed with regards to the acceptance of premarital sex, where males seem to be more adhered. This can be explained by the fact that in a conservative society the burden of premarital sex falls more on females than on males.

8.3.3.4.3 Age

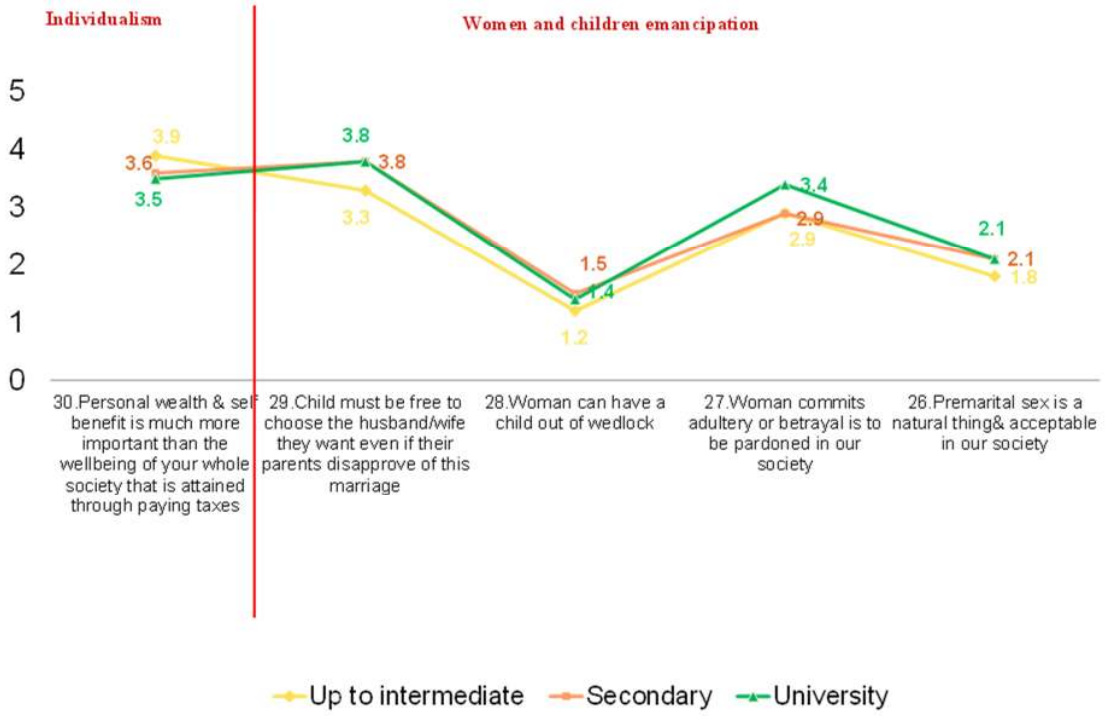
Figure 8.36: Level of adherence of divisive values by age



Age seems to have little impact on the level of adherence to divisive values, but with slight discrepancies with regards to 'individualism' and 'premarital sex'. It seems that younger generations are more individualistic and open to premarital sex. This can be explained by the fact that openness comes with young age and tends to decrease with the increase in age.

8.3.3.4.4 Education

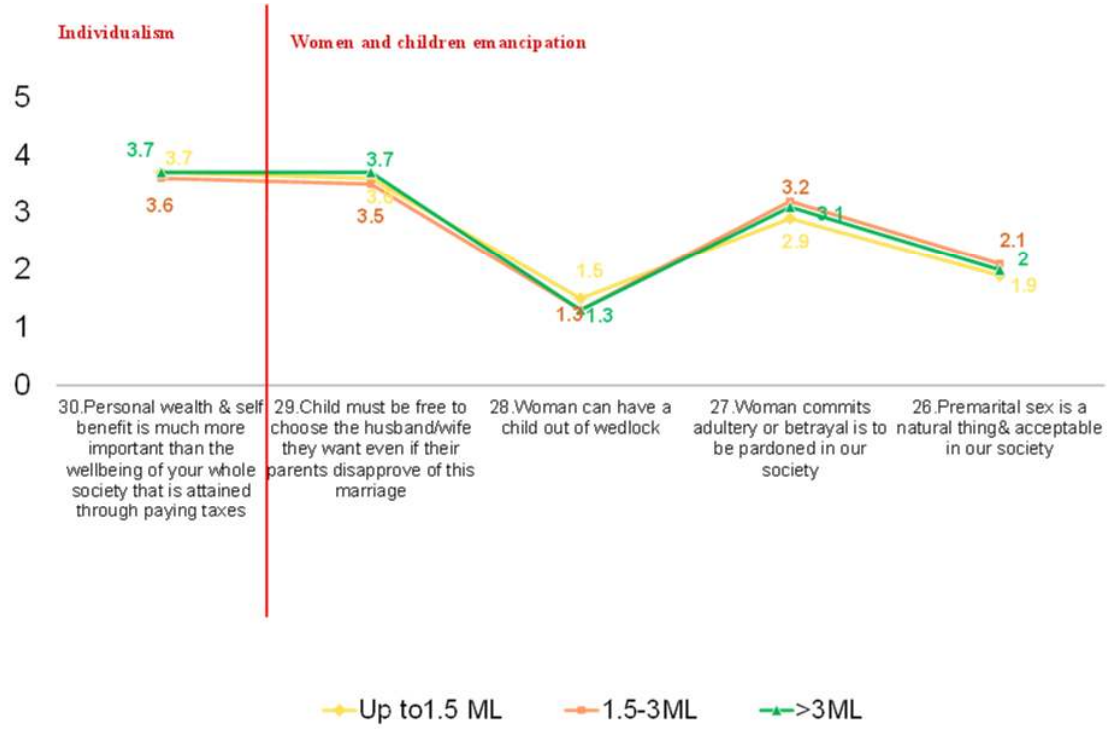
Figure 8.37: Level of adherence of divisive values by education



The Educational level seems to have little impact on the level of adherence to divisive values.

8.3.3.4.5 Income

Figure 8.38: Level of adherence of divisive values by income

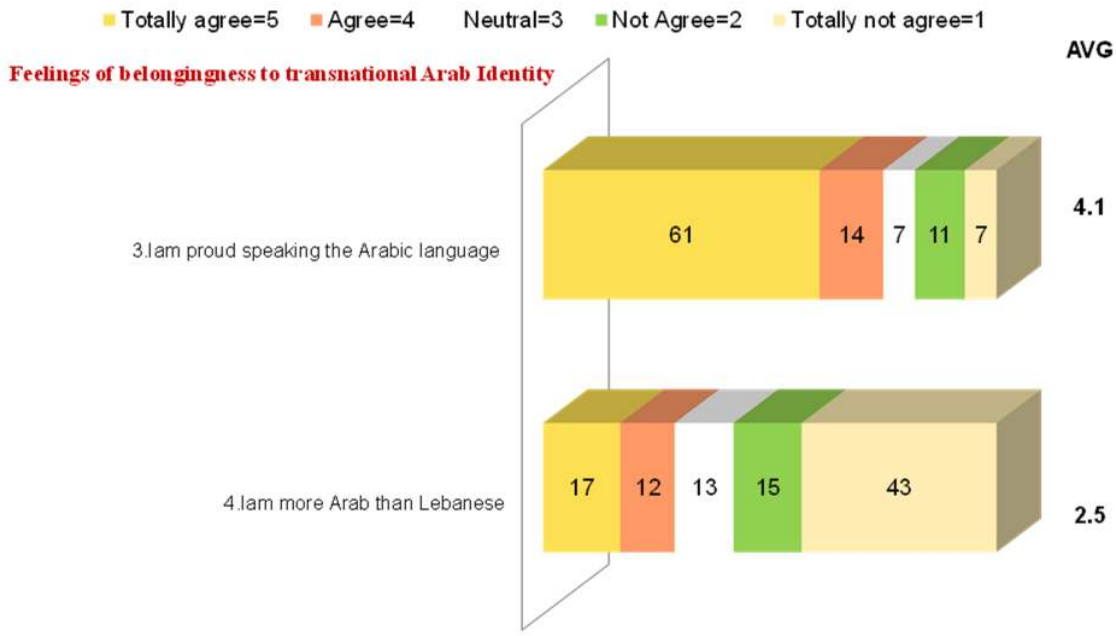


The results of the survey show that the level of Income impact is negligible on the level of adherence to divisive values.

8.3.4 Level of belongingness to a Transnational Arab Identity

8.3.4.1 Overall belongingness to a Transnational Arab Identity

Figure 8.39: overall level of belongingness to a Transnational Arab Identity



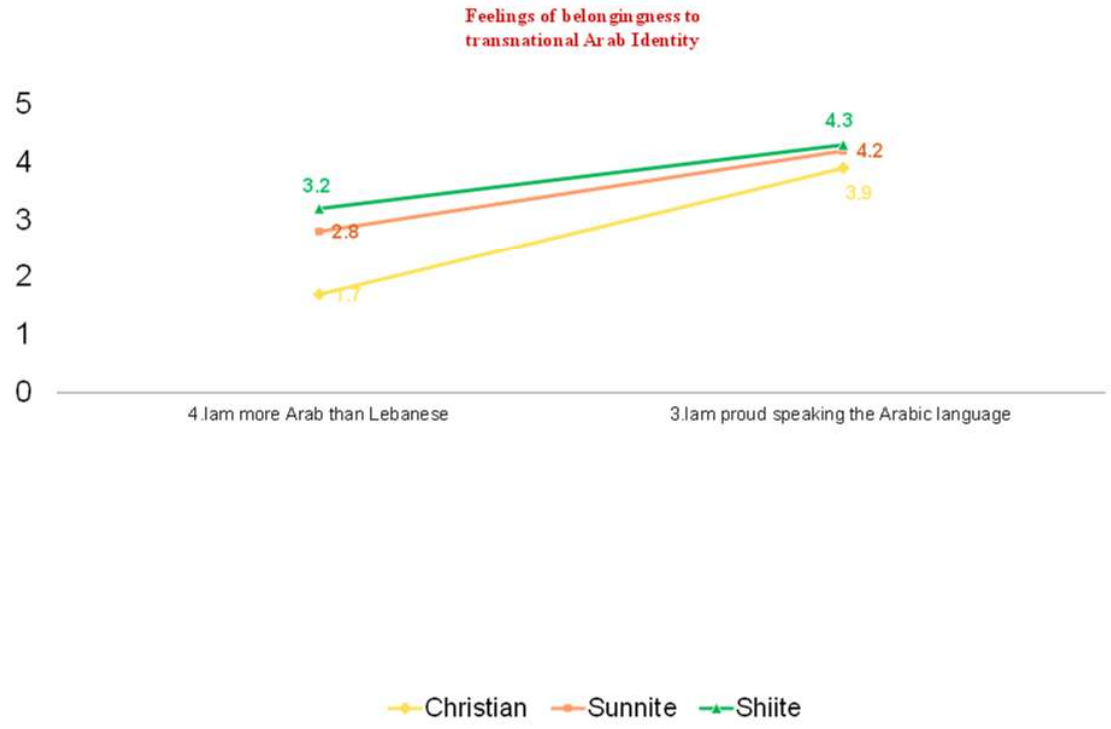
The survey results show a low level of belongingness to a transnational Arab Identity and a strong level of belongingness to the local Lebanese identity. On the other hand, it shows a high level of pride in the Arabic language. This contradictory result finds its root in the current political turmoil that has shaken the region since the year 2011. This turmoil has caused a great doubt on the political existence of a common politically uniting Arab identity. On the other, the high pride in Arabic language, may translate an underlying social Arab identity that is detached from its political dimension.

In consequence, a detailed inspection of the effects of the control variables on the degree of intensity to Arab belongingness (in terms of a transnational Arab identity) is also performed, as shown hereafter.

8.3.4.2 Impact of control variables on the level of belongingness to a Transnational Arab Identity

8.3.4.2.1 Religion

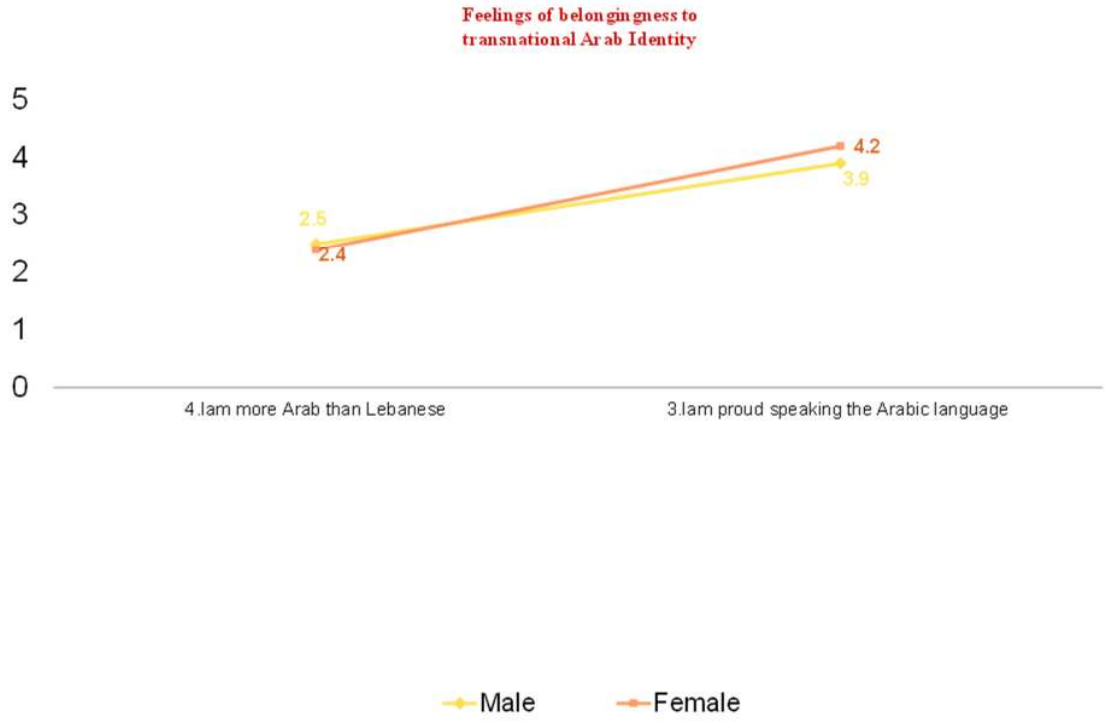
Figure 8.40: level of belongingness to a Transnational Arab Identity by religion



We can see clearly, from the results of the survey, the level of rejection of a common Arab identity by the Christians in comparison with the Muslims. Lebanese Christians have been historically in political contradiction with the Arab identity and fought the civil war (1975-1990) to prevent the political dilution of Lebanon into a wider Arab political entity. What is also interesting in the results is that Shiites are more attached to the transnational Arab identity than Sunnites. Traditionally, Lebanese Sunnites have always been the front runners for the establishment of a common political Arab identity (i.e. their support for King Faisal at the end of World War I, their support to Abdel Nasser and the United Arab State, etc.) but the recent political events in Syria (the civil turmoil in Syria in addition to having been affected by the assassination of the Lebanese Sunni prime minister Rafic El Hariri) made them concentrate more on the local dimension of their political Identity.

8.3.4.2.2 Gender

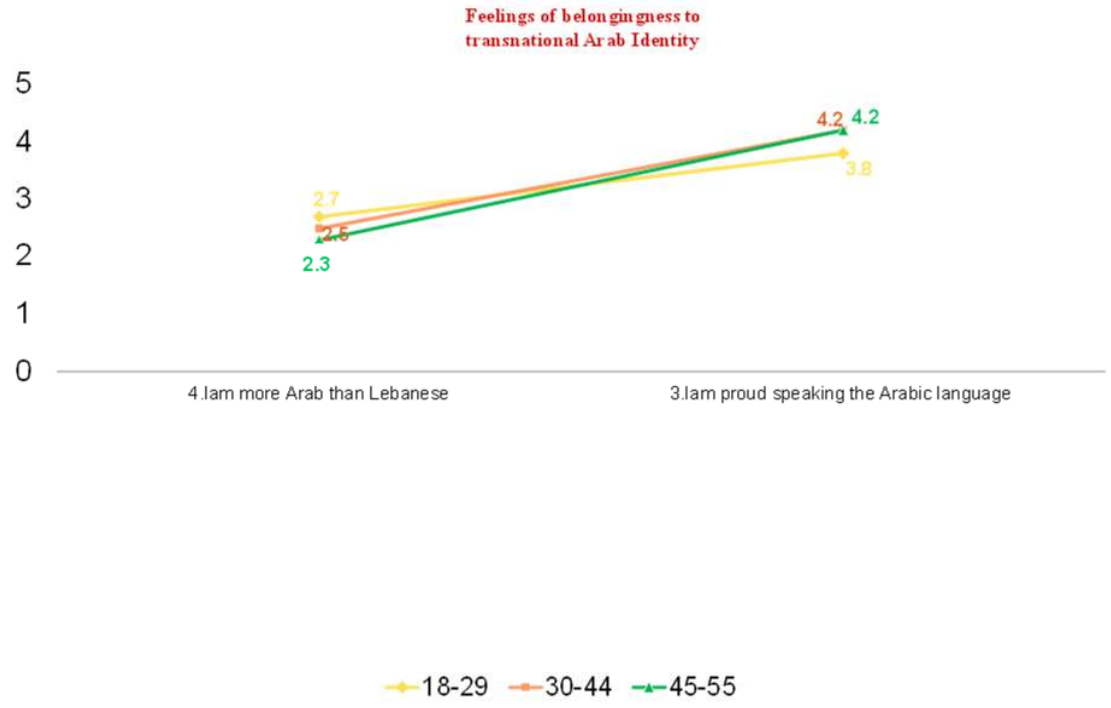
Figure 8.41: level of belongingness to a Transnational Arab Identity by gender



The results of the survey show that there is no noticeable impact of gender on the level of belongingness to a transnational Arab Identity only a slight difference with regards to Arabic language preference.

8.3.4.2.3 Age

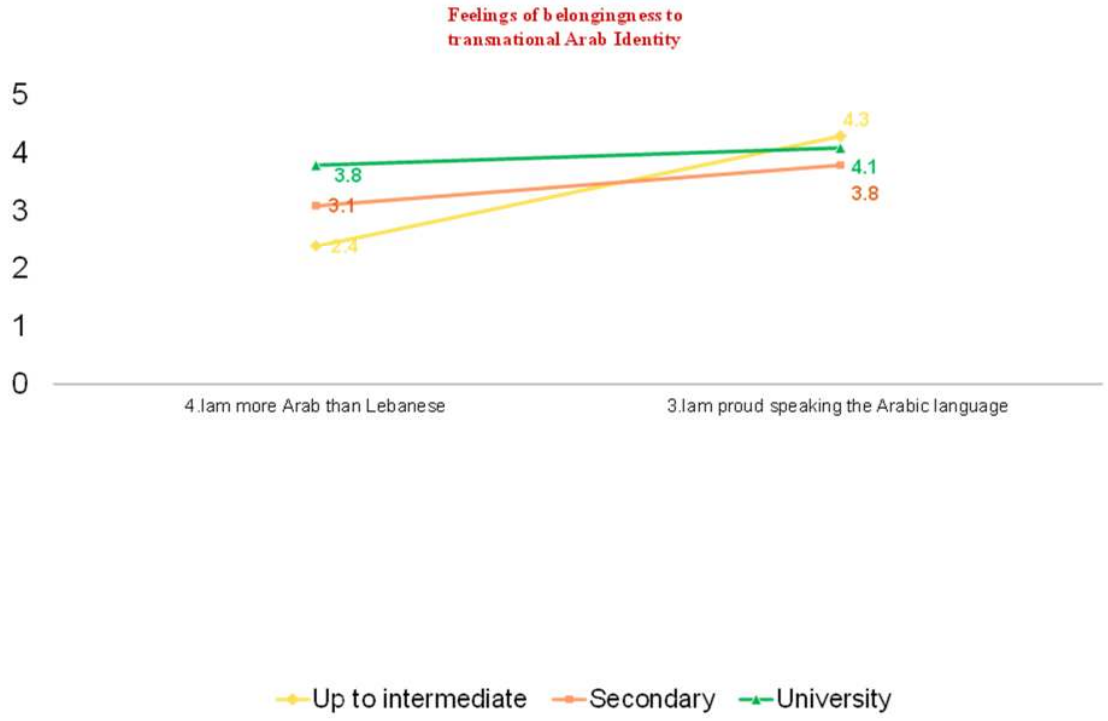
Figure 8.42: level of belongingness to a Transnational Arab Identity by age



Age shows little impact on the feeling of belongingness to a transnational Arab Identity. However, we cannot but realize that the level of pride in speaking Arabic is weaker in the younger generation than in the older one. This can be explained by the penetration of western media content and by the Lebanese educational system, where the schools deliver French and English material. Also, younger generations seem to be slightly more adhered to considering themselves more Arab than Lebanese which is a rather intriguing result.

8.3.4.2.4 Education

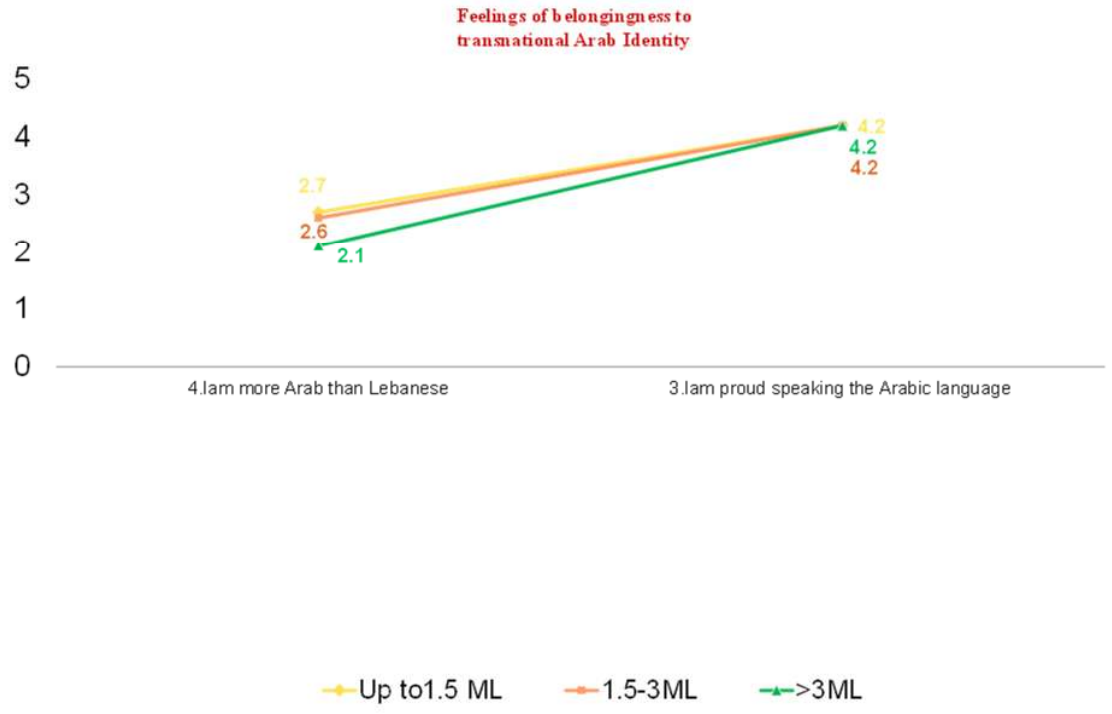
Figure 8.43: level of belongingness to a Transnational Arab Identity by education



As identified during our literature review, the results of our survey confirm that higher educational levels increase the belongingness to a transnational identity (which is the transnational Arab identity in our case). As for the Arabic language, the inversion of tendency identified for the belongingness comes from the fact that higher educated people tend to know and practice other languages than Arabic in their daily business and private communications.

8.3.4.2.5 Income

Figure 8.44: level of belongingness to a Transnational Arab Identity by income



The results of our survey show that the level of income has a reverse tendency with the level of belongingness to a transnational Arab identity where people with higher income tend to adhere less. This contradicts with what we found in our literature review, where high social classes seemed to adhere more with the transnational identity. This may be because in Lebanon high income is not necessarily correlated with high education (a result of an economical imbalance as identified in our literature review). On the other hand, it has no impact on the level of pride in speaking Arabic.

8.3.5 Research hypothesis validation

8.3.5.1 Background

The objective of this is section is try and validate the research hypotheses formulated in *tables 8.1, 8.2* and *8.3* by applying Pearson's correlation coefficient on the results of the survey in accordance with the survey architecture as defined at the beginning of this chapter.

8.3.5.2 Pearson's correlation

Pearson's coefficient is a statistical indicator of the strength of a linear relationship between two sets of data. The interpretation of the coefficient is as follows:

1) Positive values denote positive linear correlation;
2) Negative values denote negative linear correlation;
3) A value of 0 denotes no linear correlation;
4) The closer the value is to 1 or –1, the stronger the linear correlation.

As correlation is a statistical indicator we can qualitatively interpret the strength of the correlation by using the guide that Evans (1996) suggested for the absolute value of Pearson's coefficient (r):

Table 8.6 Pearson's coefficient qualitative interpretation

R	Interpretation
.00–.19	very weak
.20–.39	weak
.40–.59	moderate
.60–.79	strong
.80–1.0	very strong

8.3.5.3 Null hypothesis rejection

In order to reject or not reject the null hypothesis, our approach will be based on the usage of Pearson's coefficient critical values to calculate, on the base of degree of freedom (df = N(sample size)-2) , the level of significance for two-tailed test (p-value). p-value < 0.05 (or smaller) indicates that we can reject the null hypothesis. In other words, we have evidence that the variables are significantly related.

8.3.5.4 Arab drama series consumption measurement

The level of consumption (on a scale of 1 to 5) of Arab drama series is calculated as follows:

Table 8.7 Arab drama series consumption calculation rules

Arab drama series consumption	Rules of calculation
Consumption score	Question 1+ Question 2 / 2 = Consumption score
Recoded Q3	• **Recoded Q3** ⇒ number of **non-divisive** series preferred by respondents extracted from Question 4 (please see below).
Recoded Q4	• **Recoded Q4** ⇒ number of **divisive** series preferred by respondents extracted from Question 4 (please see below)
Non-divisive Arab drama series preference by respondents	If **recoded Q3** score **>= recoded Q4** score ⇒ number of non-divisive Arab drama series viewers → 190 respondents (from the overall 235 respondents)
Divisive Arab drama series preference by respondents	If **recoded Q3** score **< recoded Q4** ⇒ number of divisive Arab drama series viewers → 45 respondents (from the overall 235 respondents)

- Question 1: Approximately, how many hours do you watch TV daily? (*table 8.4*)
- Question 2: Approximately, how many hours do you watch Arab drama series daily? (*table 8.4*)
- Question 3: Did you watch any of these Arab TV drama series? (*table 8.4*)
- Question 4: Which of the drama series you like most? (*table 8.4*)[19]

[19] In this question, the number of preferred series is not limited to one but to multiple series. In order to define if a person belongs to the divisive or non-divisive viewers' category, we count the number of preferred divisive or non-divisive series and we compare them to decide under which category the viewer is placed.

8.3.6 Media effect on non-divisive values adherence

8.3.6.1 Overall correlations

Table 8.8 Overall correlations on the effect of non-divisive Arab drama series consumption on the level of adherence to non-divisive values

Correlations

		1. West still interacts with the Arab world (anti-colonialism)	2. Western political and cultural supremacy	16. Divorced woman in Arab society may cause shame (dignity)	17. Woman's dignity relies on the way she is treated (dignity)	19. Person should reprimand his neighbor (emotional sentimental feelings)	20. Identity is reflected through lineage (lineage)	21. "I and my brother against my cousin" (lineage)	18. All is in the hands of God (Ibadah)	22. Praying is an important part of life (Ibadah)	23. Fasting is an important part of life (Ibadah)	24. Marriage must be done traditionally (tradition)	25. Must abide the religious obligations (Sympathies)
Q1. Consumption of Non divisive Arab drama series	Pearson Correlation	.041	-.076	-.070	.105	.136	.119	.218	.131	-.002	.064	.141	.109
	Sig. (2-tailed)	.577	.295	.336	.151	.062	.102	.002	.071	.976	.378	.052	.136
	N	190	190	190	190	190	190	190	190	190	190	190	190
H10 rejection		No	No	No	No	No	No	No	No	No	No	No	No

Correlations

		12. Man's honor is the most important thing (honor)	13. Man may lose his honor if he doesn't punish by his wife (honor)	14. Man may lose his honor if controlled by his wife (honor)	15. Man running away from a fight is without honor (honor)
Q1.Consumption of Non divisive Arab drama series	Pearson Correlation	-.110	.106	.044	.056
	Sig. (2-tailed)	.130	.144	.543	.441
	N	190	190	190	190
H10 rejection		No	No	No	No

Correlations

		5. Man is the sole decision maker (paternalism)	6. Role of woman is to stay home (paternalism)	7. Arab woman must wear conservatively (paternalism)	8. Woman must obtain permission to go somewhere (paternalism)	9. Woman must be obedient and submissive (paternalism)	10. Man's right to have a second wife (paternalism)	11. Children must abide their parents (paternalism)
Q1.Consumption of Non divisive Arab drama series	Pearson Correlation	-.059	.064	.082	.089	-.026	.036	-.020
	Sig. (2-tailed)	.420	.380	.262	.220	.723	.623	.782
	N	190	190	190	190	190	190	190
H10 rejection		No	No	No	No	No	No	No

The above correlation analysis shows “weak” but mostly “very weak” correlations between the consumption of non-divisive Arab drama series and the level of adherence to non-divisive values. However, the correlation results do not permit us to reject the null hypothesis H10.

8.3.6.2 Control variables impact

8.3.6.2.1 Gender

Table 8.9 Correlations on the effect of non-divisive Arab drama series consumption on the level of adherence to non-divisive values by gender

Filter By Males		1. West still interacts with the Arab world(anti-colonialism)	2. Western political and cultural supremacy	5. Man is the sole decision maker(paternalism)	6. Role of woman is to stay home(paternalism)	7. Arab woman must wear conservatively(paternalism)	8. Woman must obtain permission to go somewhere(paternalism)	9. Woman must be obedient and submissive(paternalism)	10. Man's right to have a second wife(paternalism)	11. Children must abide their parents(paternalism)	12. Man's honor is the most important thing(honor)	13. Man may lose his honor if he doesn't punish by his wife(honor)	14. Man may lose his honor if controlled by his wife(honor)	15. Man running away from a fight is without honor(honor)	16. Divorced woman in Arab society may cause shame(dignity)	17. Woman's dignity relies on the way she is treated(dignity)	18. All is in the hands of God (Ibadah)	19. Person should reprimand his neighbor(emotional sentimental feelings)	20. Identity is reflected through lineage(lineage)	21. "I and my brother against my cousin"(lineage)	22. Praying is an important part of life(ibadah)	23. Fasting is an important part of life(Ibadah)	24. Marriage must be done traditionally(tradition)	25. Must abide the religious obligations(Sympathies)
Q1.Consumption of Non divisive Arab drama	Pearson Correlation	.000	.000	.013	.010	-.062	.131	.000	.072	-.097	-.017	.185	.146	.048	.000	.131	.156	.194	-.060	.174	-.024	.000	.216	.104
	Sig. (2-tailed)	1.000	1.000	.914	.934	.603	.264	1.000	.541	.410	.888	.115	.213	.682	1.000	.266	.184	.098	.613	.137	.836	1.000	.065	.376
	N	74	74	74	74	74	74	74	74	74	74	74	74	74	74	74	74	74	74	74	74	74	74	74
H10 rejection		No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No

Correlations

Filter By Females		1. West still interacts with the Arab world(anti-colonialism)	2. Western political and cultural supremacy	5. Man is the sole decision maker(paternalism)	6. Role of woman is to stay home(paternalism)	7. Arab woman must wear conservatively(paternalism)	8. Woman must obtain permission to go somewhere(paternalism)	9. Woman must be obedient and submissive(paternalism)	10. Man's right to have a second wife(paternalism)	11. Children must abide their parents(paternalism)	12. Man's honor is the most important thing(honor)	13. Man may lose his honor if he doesn't punish by his wife(honor)	14. Man may lose his honor if controlled by his wife(honor)	15. Man running away from a fight is without honor(honor)	16. Divorced woman in Arab society may cause shame(dignity)	17. Woman's dignity relies on the way she is treated(dignity)	18. All is in the hands of God (Ibadah)	19. Person should reprimand his neighbor(emotional sentimental feelings)	20. Identity is reflected through lineage(lineage)	21. "I and my brother against my cousin"(lineage)	22. Praying is an important part of life(ibadah)	23. Fasting is an important part of life(Ibadah)	24. Marriage must be done traditionally(tradition)	25. Must abide the religious obligations(Sympathies)
Q1.Consumption of Non divisive Arab drama	Pearson Correlation	.093	-.086	.017	.160	.197*	.118	.084	.164	.109	-.055	.177	.125	.129	-.044	.073	.049	.161	.262**	.300**	-.061	.063	.077	.006
	Sig. (2-tailed)	.323	.358	.855	.086	.034	.208	.368	.079	.244	.556	.057	.181	.169	.642	.435	.603	.084	.005	.001	.517	.501	.410	.952
	N	116	116	116	116	116	116	116	116	116	116	116	116	116	116	116	116	116	116	116	116	116	116	116
H10 rejection		No	No	No	No	Yes	No	No	No	No	No	No	No	No	No	No	No	No	Yes	Yes	No	No	No	No

The above table shows that the results are in accordance with the overall correlations with “very weak” to “weak” correlations suggesting that the impact of Gender is negligible on the correlations and by consequence, the rejection of the null hypothesis is not possible. Nevertheless, some values in relation to ‘lineage’ and ‘paternalism’ (with regards to conservative dress) suggest a “weak” correlation with the rejection of the null hypothesis with the female respondents.

8.3.6.2.2 Age

Table 8.10 Correlations on the effect of non-divisive Arab drama series consumption on the level of adherence to non-divisive values by age

Filter By Age 18-29 yrs		1. West still interacts with the Arab world(anti-colonialism)	2. Western political and cultural supremacy	5. Man is the sole decision maker(paternalism)	6. Role of woman is to stay home(paternalism)	7. Arab woman must wear conservatively(patriarchalism)	8. Woman must obtain permission to go somewhere(patemalism)	9. Woman must be obedient and submissive(patemalism)	10. Man's right to have a second wife(paternalism)	11. Children must abide their parents(paternalism)	12. Man's honor is the most important thing(honor)	13. Man may lose his honor if he doesn't punish by his wife(honor)	14. Man may lose his honor if controlled by his wife(honor)	15. Man running away from a fight is without honor(honor)	16. Divorced woman in Arab society may cause shame(dignity)	17. Woman's dignity relies on the way she is treated(dignity)	18. All is in the hands of God (Ibadah)	19. Person should reprimand his neighbor(emotional sentimental feelings)	20. Identity is reflected through lineage(lineage)	21. "I and my brother against my cousin"(lineage)	22. Praying is an important part of life(Ibadah)	23. Fasting is an important part of life(Ibadah)	24. Marriage must be done traditionally(tradition)	25. Must abide the religious obligations(Sympathies)
Q1.Consumption of Non divisive Arab drama	Pearson Correlation	-.054	.087	.085	-.078	.287	.314	-.110	.020	-.047	.080	.074	.250	.037	-.101	.223	.438*	.315	.233	.298	.166	.115	.364	.229
	Sig. (2-tailed)	.746	.599	.609	.637	.077	.052	.506	.903	.776	.629	.656	.124	.821	.540	.173	.006	.051	.154	.066	.312	.486	.023	.160
	N	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39
H10 rejection		No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	Yes	No	No	No	No	No	Yes	No
Filter By Age 30-44 yrs		1. West still interacts with the Arab world(anti-colonialism)	2. Western political and cultural supremacy	5. Man is the sole decision maker(paternalism)	6. Role of woman is to stay home(paternalism)	7. Arab woman must wear conservatively(patriarchalism)	8. Woman must obtain permission to go somewhere(patemalism)	9. Woman must be obedient and submissive(patemalism)	10. Man's right to have a second wife(paternalism)	11. Children must abide their parents(paternalism)	12. Man's honor is the most important thing(honor)	13. Man may lose his honor if he doesn't punish by his wife(honor)	14. Man may lose his honor if controlled by his wife(honor)	15. Man running away from a fight is without honor(honor)	16. Divorced woman in Arab society may cause shame(dignity)	17. Woman's dignity relies on the way she is treated(dignity)	18. All is in the hands of God (Ibadah)	19. Person should reprimand his neighbor(emotional sentimental feelings)	20. Identity is reflected through lineage(lineage)	21. "I and my brother against my cousin"(lineage)	22. Praying is an important part of life(Ibadah)	23. Fasting is an important part of life(Ibadah)	24. Marriage must be done traditionally(tradition)	25. Must abide the religious obligations(Sympathies)
Q1.Consumption of Non divisive Arab drama	Pearson Correlation	0.02	-0.14	-0.21	0.04	-0.04	0.06	0.01	0.00	-0.03	-0.10	0.18	-0.11	0.08	-0.16	0.07	-0.08	0.06	.340*	0.15	-0.14	-0.08	0.06	-0.11
	Sig. (2-tailed)	0.84	0.24	0.09	0.72	0.72	0.63	0.91	0.99	0.84	0.42	0.13	0.37	0.53	0.18	0.56	0.52	0.60	0.00	0.23	0.24	0.52	0.62	0.37
	N	69.00	69.00	69.00	69.00	69.00	69.00	69.00	69.00	69.00	69.00	69.00	69.00	69.00	69.00	69.00	69.00	69.00	69.00	69.00	69.00	69.00	69.00	69.00
H10 rejection		No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	Yes	No	No	No	No	No
Filter by Age 45-55 yrs		1. West still interacts with the Arab world(anti-colonialism)	2. Western political and cultural supremacy	5. Man is the sole decision maker(paternalism)	6. Role of woman is to stay home(paternalism)	7. Arab woman must wear conservatively(patriarchalism)	8. Woman must obtain permission to go somewhere(patemalism)	9. Woman must be obedient and submissive(patemalism)	10. Man's right to have a second wife(paternalism)	11. Children must abide their parents(paternalism)	12. Man's honor is the most important thing(honor)	13. Man may lose his honor if he doesn't punish by his wife(honor)	14. Man may lose his honor if controlled by his wife(honor)	15. Man running away from a fight is without honor(honor)	16. Divorced woman in Arab society may cause shame(dignity)	17. Woman's dignity relies on the way she is treated(dignity)	18. All is in the hands of God (Ibadah)	19. Person should reprimand his neighbor(emotional sentimental feelings)	20. Identity is reflected through lineage(lineage)	21. "I and my brother against my cousin"(lineage)	22. Praying is an important part of life(Ibadah)	23. Fasting is an important part of life(Ibadah)	24. Marriage must be done traditionally(tradition)	25. Must abide the religious obligations(Sympathies)
Q1.Consumption of Non divisive Arab drama	Pearson Correlation	.101	-.063	-.005	.088	-.004	.010	-.010	.063	-.042	-.184	.080	.114	.058	-.014	.015	.093	.098	-.110	.214	.007	.140	.108	.162
	Sig. (2-tailed)	.367	.574	.966	.430	.970	.932	.928	.574	.705	.099	.475	.309	.602	.903	.893	.407	.380	.325	.054	.948	.210	.334	.147
	N	82	82	82	82	82	82	82	82	82	82	82	82	82	82	82	82	82	82	82	82	82	82	82
H10 rejection		No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No

The effect of Age also seems negligible on the overall correlation results with the exception of ‘ibadah’ and ‘traditional marriage’ values where the null hypothesis can be rejected; suggesting that young generations are influenced by the consumption of non-divisive Arab drama series toward an increase of adherence to these values. Moreover, for middle-aged people, the consumption of non-divisive Arab drama series seems to increase the adherence to ‘lineage’ values.

8.3.6.2.3 Education

Table 8.11 Correlations on the effect of non-divisive Arab drama series consumption on the level of adherence to non-divisive values by education

r by education interme		1. West still interacts with the Arab world(anti-colonialism)	2. Western political and cultural supremacy	5. Man is the sole decision maker(patriarchalism)	6. Role of woman is to stay home(patriarchalism)	7. Arab woman must wear conservatively(patriarchalism)	8. Woman must obtain permission to go somewhere(paternalism)	9. Woman must be obedient and submissive(paternalism)	10. Man's right to have a second wife(paternalism)	11. Children must abide their parents(paternalism)	12. Man's honor is the most important thing(honor)	13. Man may lose his honor if he doesn't punish by his wife(honor)	14. Man may lose his honor if controlled by his wife(honor)	15. Man running away from a fight is without honor(honor)	16. Divorced woman in Arab society may cause shame(dignity)	17. Woman's dignity relies on the way she is treated(dignity)	18. All is in the hands of God (Ibadah)	19. Person should reprimand his neighbor(emotional sentimental feelings)	20. Identity is reflected through lineage(lineage)	21. "I and my brother against my cousin"(lineage)	22. Praying is an important part of life(Ibadah)	23. Fasting is an important part of life(Ibadah)	24. Marriage must be done traditionally(tradition)	25. Must abide the religious obligations(Sympathies)
Q1.Consumption of Non divisive Arab drama	Pearson Correlation	.051	-.126	-.117	-.001	.077	.103	.078	.018	.036	-.122	.136	.072	.109	.019	.098	.011	.120	.021	.241*	.101	.106	.019	.146
	Sig. (2-tailed)	.658	.275	.309	.990	.507	.374	.502	.878	.759	.291	.238	.532	.347	.868	.397	.926	.300	.864	.036	.383	.368	.868	.206
	N	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77
H10 rejection		No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	Yes	No	No	No	No

r by education secon		1. West still interacts with the Arab world(anti-colonialism)	2. Western political and cultural supremacy	5. Man is the sole decision maker(patriarchalism)	6. Role of woman is to stay home(patriarchalism)	7. Arab woman must wear conservatively(patriarchalism)	8. Woman must obtain permission to go somewhere(paternalism)	9. Woman must be obedient and submissive(paternalism)	10. Man's right to have a second wife(paternalism)	11. Children must abide their parents(paternalism)	12. Man's honor is the most important thing(honor)	13. Man may lose his honor if he doesn't punish by his wife(honor)	14. Man may lose his honor if controlled by his wife(honor)	15. Man running away from a fight is without honor(honor)	16. Divorced woman in Arab society may cause shame(dignity)	17. Woman's dignity relies on the way she is treated(dignity)	18. All is in the hands of God (Ibadah)	19. Person should reprimand his neighbor(emotional sentimental feelings)	20. Identity is reflected through lineage(lineage)	21. "I and my brother against my cousin"(lineage)	22. Praying is an important part of life(Ibadah)	23. Fasting is an important part of life(Ibadah)	24. Marriage must be done traditionally(tradition)	25. Must abide the religious obligations(Sympathies)
Q1.Consumption of Non divisive Arab drama	Pearson Correlation	.006	.139	.025	.088	-.021	.042	-.142	-.105	-.203	-.134	-.042	-.070	.082	-.046	.165	.244	.290*	-.013	.036	-.103	.072	.207	.085
	Sig. (2-tailed)	.963	.313	.859	.525	.879	.762	.300	.445	.136	.330	.761	.612	.553	.741	.228	.073	.032	.925	.796	.456	.599	.130	.535
	N	55	55	55	55	55	55	55	55	55	55	55	55	55	55	55	55	55	55	55	55	55	55	55
H10 rejection		No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	Yes	No	No	Yes	No	No	No

r by education Univer		1. West still interacts with the Arab world(anti-colonialism)	2. Western political and cultural supremacy	5. Man is the sole decision maker(patriarchalism)	6. Role of woman is to stay home(patriarchalism)	7. Arab woman must wear conservatively(patriarchalism)	8. Woman must obtain permission to go somewhere(paternalism)	9. Woman must be obedient and submissive(paternalism)	10. Man's right to have a second wife(paternalism)	11. Children must abide their parents(paternalism)	12. Man's honor is the most important thing(honor)	13. Man may lose his honor if he doesn't punish by his wife(honor)	14. Man may lose his honor if controlled by his wife(honor)	15. Man running away from a fight is without honor(honor)	16. Divorced woman in Arab society may cause shame(dignity)	17. Woman's dignity relies on the way she is treated(dignity)	18. All is in the hands of God (Ibadah)	19. Person should reprimand his neighbor(emotional sentimental feelings)	20. Identity is reflected through lineage(lineage)	21. "I and my brother against my cousin"(lineage)	22. Praying is an important part of life(Ibadah)	23. Fasting is an important part of life(Ibadah)	24. Marriage must be done traditionally(tradition)	25. Must abide the religious obligations(Sympathies)
Q1.Consumption of Non divisive Arab drama	Pearson Correlation	.027	-.061	-.253	-.082	-.039	-.107	-.255	-.014	-.037	-.116	.034	.067	-.161	-.221	.010	.050	-.118	.157	.175	-.116	-.165	.086	.012
	Sig. (2-tailed)	.843	.647	.055	.541	.769	.423	.054	.915	.781	.386	.802	.619	.228	.096	.943	.711	.377	.240	.189	.386	.215	.519	.929
	N	58	58	58	58	58	58	58	58	58	58	58	58	58	58	58	58	58	58	58	58	58	58	58
H10 rejection		No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No

The impact of Education is negligible on the overall correlations with the exception for low educated people, where it seems that the consumption of non-divisive Arab drama series tends to increase the adherence to the value ‘lineage’. As for secondary educated people, the consumption of non-divisive Arab drama series tends to increase the adherence to the values, ‘emotional sentimental feelings’ and ‘ibadah’. As for the highly educated people, no significant deviation is identified, in comparison with the overall correlations results.

8.3.6.2.4 Income

Table 8.12 Correlations on the effect of non-divisive Arab drama series consumption on the level of adherence to non-divisive values by income

by income 1.5 ML		1. West still interacts with the Arab world(anti-colonialism)	2. Western political and cultural supremacy	5. Man is the sole decision maker(paternalism)	6. Role of woman is to stay home(paternalism)	7. Arab woman must wear conservatively(paternalism)	8. Woman must obtain permission to go somewhere(paternalism)	9. Woman must be obedient and submissive(paternalism)	10. Man's right to have a second wife(paternalism)	11. Children must abide their parents(paternalism)	12. Man's honor is the most important thing(honor)	13. Man may lose his honor if he doesn't punish by his wife(honor)	14. Man may lose his honor if controlled by his wife(honor)	15. Man running away from a fight is without honor(honor)	16. Divorced woman in Arab society may cause shame(dignity)	17. Woman's dignity relies on the way she is treated(dignity)	18. All is in the hands of God (Ibadah)	19. Person should reprimand his neighbor(emotional sentimental feelings)	20. Identity is reflected through lineage(lineage)	21. "I and my brother against my cousin"(lineage)	22. Praying is an important part of life(Ibadah)	23. Fasting is an important part of life(Ibadah)	24. Marriage must be done traditionally(tradition)	25. Must abide the religious obligations(Sympathies)
Q1.Consumption of Non divisive Arab drama	Pearson Correlation	-.034	-.102	-.106	-.028	-.009	-.119	-.190	.004	-.223	-.220	.131	-.051	.150	-.046	.025	.301	.131	.175	.144	.024	.090	.207	.185
	Sig. (2-tailed)	.787	.414	.393	.821	.945	.337	.124	.975	.070	.074	.289	.684	.225	.713	.843	.013	.292	.157	.244	.848	.466	.093	.134
	N	67	67	67	67	67	67	67	67	67	67	67	67	67	67	67	67	67	67	67	67	67	67	67
H10 rejection		No	No	No	No	No	No	No	No	No	Yes	No	No	No	No	No	Yes	No	No	No	No	No	No	No

by income 1.5-3ML		1. West still interacts with the Arab world(anti-colonialism)	2. Western political and cultural supremacy	5. Man is the sole decision maker(paternalism)	6. Role of woman is to stay home(paternalism)	7. Arab woman must wear conservatively(paternalism)	8. Woman must obtain permission to go somewhere(paternalism)	9. Woman must be obedient and submissive(paternalism)	10. Man's right to have a second wife(paternalism)	11. Children must abide their parents(paternalism)	12. Man's honor is the most important thing(honor)	13. Man may lose his honor if he doesn't punish by his wife(honor)	14. Man may lose his honor if controlled by his wife(honor)	15. Man running away from a fight is without honor(honor)	16. Divorced woman in Arab society may cause shame(dignity)	17. Woman's dignity relies on the way she is treated(dignity)	18. All is in the hands of God (Ibadah)	19. Person should reprimand his neighbor(emotional sentimental feelings)	20. Identity is reflected through lineage(lineage)	21. "I and my brother against my cousin"(lineage)	22. Praying is an important part of life(Ibadah)	23. Fasting is an important part of life(Ibadah)	24. Marriage must be done traditionally(tradition)	25. Must abide the religious obligations(Sympathies)
Q1.Consumption of Non divisive Arab drama	Pearson Correlation	.143	-.171	-.112	.065	.172	.139	.152	.245	.221	-.121	.088	-.062	-.010	-.163	.259	.011	.190	.154	.375*	-.103	-.164	.235	-.022
	Sig. (2-tailed)	.302	.217	.422	.643	.213	.316	.273	.074	.108	.385	.526	.655	.945	.239	.059	.938	.168	.268	.005	.459	.235	.088	.877
	N	54	54	54	54	54	54	54	54	54	54	54	54	54	54	54	54	54	54	54	54	54	54	54
H10 rejection		No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	Yes	No	No	No	No

by income >3ML		1. West still interacts with the Arab world(anti-colonialism)	2. Western political and cultural supremacy	5. Man is the sole decision maker(paternalism)	6. Role of woman is to stay home(paternalism)	7. Arab woman must wear conservatively(paternalism)	8. Woman must obtain permission to go somewhere(paternalism)	9. Woman must be obedient and submissive(paternalism)	10. Man's right to have a second wife(paternalism)	11. Children must abide their parents(paternalism)	12. Man's honor is the most important thing(honor)	13. Man may lose his honor if he doesn't punish by his wife(honor)	14. Man may lose his honor if controlled by his wife(honor)	15. Man running away from a fight is without honor(honor)	16. Divorced woman in Arab society may cause shame(dignity)	17. Woman's dignity relies on the way she is treated(dignity)	18. All is in the hands of God (Ibadah)	19. Person should reprimand his neighbor(emotional sentimental feelings)	20. Identity is reflected through lineage(lineage)	21. "I and my brother against my cousin"(lineage)	22. Praying is an important part of life(Ibadah)	23. Fasting is an important part of life(Ibadah)	24. Marriage must be done traditionally(tradition)	25. Must abide the religious obligations(Sympathies)
Q1.Consumption of Non divisive Arab drama	Pearson Correlation	.051	-.018	-.043	.133	.063	.199	-.057	-.119	-.045	-.007	.090	.206	.005	-.014	.047	.088	.104	.028	.162	.063	.225	.007	.134
	Sig. (2-tailed)	.678	.885	.723	.275	.608	.101	.644	.331	.714	.957	.460	.089	.967	.907	.698	.471	.394	.820	.182	.610	.063	.953	.274
	N	69	69	69	69	69	69	69	69	69	69	69	69	69	69	69	69	69	69	69	69	69	69	69
H10 rejection		No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No

The impact of Income on the overall correlation results is negligible, with two exceptions, where it seems that the consumption of non-divisive Arab drama series increases the adherence to the value ‘ibadah’ for people with low income and the value ‘lineage’ for people with middle income.

8.3.6.2.5 Religion

Table 8.13 Correlations on the effect of non-divisive Arab drama series consumption on the level of adherence to non-divisive values by religion

y religion Christian		1. West still interacts with the Arab world(anti-colonialism)	2. Western political and cultural supremacy	5. Man is the sole decision maker(paternalism)	6. Role of woman is to stay home(paternalism)	7. Arab woman must wear conservatively(paternalism)	8. Woman must obtain permission to go somewhere(paternalism)	9. Woman must be obedient and submissive(paternalism)	10. Man's right to have a second wife(paternalism)	11. Children must abide their parents(paternalism)	12. Man's honor is the most important thing(honor)	13. Man may lose his honor if he doesn't punish by his wife(honor)	14. Man may lose his honor if controlled by his wife(honor)	15. Man running away from a fight is without honor(honor)	16. Divorced woman in Arab society may cause shame(dignity)	17. Woman's dignity relies on the way she is treated(dignity)	18. All is in the hands of God (Ibadah)	19. Person should reprimand his neighbor(emotional sentimental feelings)	20. Identity is reflected through lineage(lineage)	21. "I and my brother against my cousin"(lineage)	22. Praying is an important part of life(Ibadah)	23. Fasting is an important part of life(Ibadah)	24. Marriage must be done traditionally(tradition)	25. Must abide the religious obligations(Sympathies)
Q1.Consumption of Non divisive Arab drama	Pearson Correlation	-.027	-.040	-.183	.079	.149	.089	-.079	.082	-.133	-.142	.006	.144	-.002	.005	-.025	.198	.016	.065	.135	.122	.188	.062	.162
	Sig. (2-tailed)	.818	.734	.113	.497	.200	.446	.496	.479	.253	.220	.958	.213	.985	.969	.832	.086	.892	.580	.244	.296	.105	.594	.162
	N	76	76	76	76	76	76	76	76	76	76	76	76	76	76	76	76	76	76	76	76	76	76	76
H10 rejection		No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No

by religion Shiite		1. West still interacts with the Arab world(anti-colonialism)	2. Western political and cultural supremacy	5. Man is the sole decision maker(paternalism)	6. Role of woman is to stay home(paternalism)	7. Arab woman must wear conservatively(paternalism)	8. Woman must obtain permission to go somewhere(paternalism)	9. Woman must be obedient and submissive(paternalism)	10. Man's right to have a second wife(paternalism)	11. Children must abide their parents(paternalism)	12. Man's honor is the most important thing(honor)	13. Man may lose his honor if he doesn't punish by his wife(honor)	14. Man may lose his honor if controlled by his wife(honor)	15. Man running away from a fight is without honor(honor)	16. Divorced woman in Arab society may cause shame(dignity)	17. Woman's dignity relies on the way she is treated(dignity)	18. All is in the hands of God (Ibadah)	19. Person should reprimand his neighbor(emotional sentimental feelings)	20. Identity is reflected through lineage(lineage)	21. "I and my brother against my cousin"(lineage)	22. Praying is an important part of life(Ibadah)	23. Fasting is an important part of life(Ibadah)	24. Marriage must be done traditionally(tradition)	25. Must abide the religious obligations(Sympathies)
Q1.Consumption of Non divisive Arab drama	Pearson Correlation	.161	-.165	.077	.102	.129	.192	.091	.040	.211	-.067	.170	-.096	-.022	-.128	.214	.058	.160	.183	.239*	.005	.096	.225	.062
	Sig. (2-tailed)	.173	.162	.520	.390	.275	.103	.445	.737	.073	.576	.151	.420	.851	.281	.069	.626	.177	.121	.042	.969	.421	.056	.601
	N	73	73	73	73	73	73	73	73	73	73	73	73	73	73	73	73	73	73	73	73	73	73	73
H10 rejection		No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	Yes	No	No	No	No

by religion Sunni		1. West still interacts with the Arab world(anti-colonialism)	2. Western political and cultural supremacy	5. Man is the sole decision maker(paternalism)	6. Role of woman is to stay home(paternalism)	7. Arab woman must wear conservatively(paternalism)	8. Woman must obtain permission to go somewhere(paternalism)	9. Woman must be obedient and submissive(paternalism)	10. Man's right to have a second wife(paternalism)	11. Children must abide their parents(paternalism)	12. Man's honor is the most important thing(honor)	13. Man may lose his honor if he doesn't punish by his wife(honor)	14. Man may lose his honor if controlled by his wife(honor)	15. Man running away from a fight is without honor(honor)	16. Divorced woman in Arab society may cause shame(dignity)	17. Woman's dignity relies on the way she is treated(dignity)	18. All is in the hands of God (Ibadah)	19. Person should reprimand his neighbor(emotional sentimental feelings)	20. Identity is reflected through lineage(lineage)	21. "I and my brother against my cousin"(lineage)	22. Praying is an important part of life(Ibadah)	23. Fasting is an important part of life(Ibadah)	24. Marriage must be done traditionally(tradition)	25. Must abide the religious obligations(Sympathies)
Q1.Consumption of Non divisive Arab drama	Pearson Correlation	-.005	.104	-.065	-.005	-.061	.015	-.092	-.024	-.142	-.130	.182	.177	.294	-.052	.190	.120	.260	.135	.276	-.199	-.177	.168	.095
	Sig. (2-tailed)	.974	.516	.688	.973	.704	.924	.567	.881	.374	.417	.256	.268	.062	.746	.233	.456	.101	.400	.080	.213	.267	.293	.554
	N	41	41	41	41	41	41	41	41	41	41	41	41	41	41	41	41	41	41	41	41	41	41	41
H10 rejection		No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No

The effect of Religion on the overall correlations is negligible, with the unique exception for the Shiites, where the consumption of non-divisive Arab drama series seems to increase the adherence to the value ‘lineage’.

8.3.7 Media effect on divisive values adherence

8.3.7.1 Overall correlations

Table 8.14 Correlations on the effect of divisive Arab drama series consumption on the level of adherence to divisive values

Correlations						
		26. Premarital sex is a natural thing (women and children emancipation)	27. Woman committing adultery is pardoned (women and children emancipation)	28. Woman can have child out of wedlock (women and children emancipation)	29. Children must be free to choose who to marry (women and children emancipation)	30. Personal wealth is more important than society (individualism)
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	-.197	-.213	-.310	.077	.116
	Sig. (2-tailed)	.196	.160	.038	.615	.450
	N	45	45	45	45	45
H20 rejection		No	No	Yes	No	No

The result of the survey shows “very weak” to “weak” correlations between the level of consumption of divisive Arab drama series and divisive values. However, we were able to reject the null hypothesis, that is, where the consumption of divisive Arab drama series seems to increase the rejection of the “women and children emancipation” in relation with having a child out of wedlock.

8.3.7.2 Control variables impact

8.3.7.2.1 Gender

Table 8.15 Correlations on the effect of divisive Arab drama series consumption on the level of adherence to divisive values by gender

Filter on Males		26. Premarital sex is a natural thing(women and children emancipation)	27. Woman committing adultery is pardoned(women and children emancipation)	28. Woman can have child out of wedlock(women and children emancipation)	29. Children must be free to choose who to marry(women and children emancipation)	30. Personal wealth is more important than society(individualism)
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	-.295	-.137	-.205	.186	-.117
	Sig. (2-tailed)	.267	.613	.446	.490	.667
	N	16	16	16	16	16
H20 rejection		No	No	No	No	No
Filter on Females		26. Premarital sex is a natural thing(women and children emancipation)	27. Woman committing adultery is pardoned(women and children emancipation)	28. Woman can have child out of wedlock(women and children emancipation)	29. Children must be free to choose who to marry(women and children emancipation)	30. Personal wealth is more important than society(individualism)
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	-.012	-.157	-.372*	.032	.259
	Sig. (2-tailed)	.950	.418	.047	.871	.175
	N	29	29	29	29	29
H20 rejection		No	No	Yes	No	No

Analyzed by Gender, the correlation results show that the null hypothesis rejection identified in the overall correlations is mainly carried by females. This is a plausible result, as the burden of having a child out of wedlock lies on the shoulder of women in a conservative society.

8.3.7.2.2 Age

Table 8.16 Correlations on the effect of divisive Arab drama series consumption on the level of adherence to divisive values by age

Filter By Age 18-29 yrs		26. Premarital sex is a natural thing(women and children emancipation)	27. Woman committing adultery is pardoned(women and children emancipation)	28. Woman can have child out of wedlock(women and children emancipation)	29. Children must be free to choose who to marry(women and children emancipation)	30. Personal wealth is more important than society(individualism)
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	.010	-.029	.166	.294	.272
	Sig. (2-tailed)	.973	.921	.571	.308	.348
	N	14	14	14	14	14
H20 rejection		No	No	No	No	No
Filter By age 30-44 yrs		26. Premarital sex is a natural thing(women and children emancipation)	27. Woman committing adultery is pardoned(women and children emancipation)	28. Woman can have child out of wedlock(women and children emancipation)	29. Children must be free to choose who to marry(women and children emancipation)	30. Personal wealth is more important than society(individualism)
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	-.098	-.372	-.469	.000	.254
	Sig. (2-tailed)	.802	.324	.203	1.000	.510
	N	9	9	9	9	9
H20 rejection		No	No	No	No	No
Filter By Age 45-55 yrs		26. Premarital sex is a natural thing(women and children emancipation)	27. Woman committing adultery is pardoned(women and children emancipation)	28. Woman can have child out of wedlock(women and children emancipation)	29. Children must be free to choose who to marry(women and children emancipation)	30. Personal wealth is more important than society(individualism)
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	-.324	-.227	-.546**	-.047	-.007
	Sig. (2-tailed)	.141	.309	.009	.834	.975
	N	22	22	22	22	22
H20 rejection		No	No	Yes	Np	Np

Analyzed by Age, correlation results show that the null hypothesis rejection identified in the overall correlations is mainly carried by older people. This is a plausible result; as younger generations seem to be more open due to a greater exposure to western culture.

8.3.7.2.3 Education

Table 8.17 Correlations on the effect of divisive Arab drama series consumption on the level of adherence to divisive values by education

Filter by education intermediate		26. Premarital sex is a natural thing(women and children emancipation)	27. Woman committing adultery is pardoned(women and children emancipation)	28. Woman can have child out of wedlock(women and children emancipation)	29. Children must be free to choose who to marry(women and children emancipation)	30. Personal wealth is more important than society(individualism)
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	.120	.035	-.313	.100	.554
	Sig. (2-tailed)	.725	.919	.349	.770	.077
	N	11	11	11	11	11
H20 rejection		No	No	No	No	No
Filter by education secondary		26. Premarital sex is a natural thing(women and children emancipation)	27. Woman committing adultery is pardoned(women and children emancipation)	28. Woman can have child out of wedlock(women and children emancipation)	29. Children must be free to choose who to marry(women and children emancipation)	30. Personal wealth is more important than society(individualism)
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	-.341	-.277	-.240	-.290	-.111
	Sig. (2-tailed)	.213	.318	.390	.294	.694
	N	15	15	15	15	15
H20 rejection		No	No	No	No	No
Filter by education university		26. Premarital sex is a natural thing(women and children emancipation)	27. Woman committing adultery is pardoned(women and children emancipation)	28. Woman can have child out of wedlock(women and children emancipation)	29. Children must be free to choose who to marry(women and children emancipation)	30. Personal wealth is more important than society(individualism)
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	-.200	-.079	-.360	.396	.070
	Sig. (2-tailed)	.412	.746	.130	.093	.775
	N	19	19	19	19	19
H20 rejection		No	No	No	No	No

No Educational level seems to carry the weight of rejection fully of the null hypothesis suggesting that education has negligible impact on the adherence or not to divisive values due to the exposure to divisive Arab drama series.

8.3.7.2.4 Income

Table 8.18 Correlations on the effect of divisive Arab drama series consumption on the level of adherence to divisive values by income

Filter by income 1.5ML		26. Premarital sex is a natural thing(women and children emancipation)	27. Woman committing adultery is pardoned(women and children emancipation)	28. Woman can have child out of wedlock(women and children emancipation)	29. Children must be free to choose who to marry(women and children emancipation)	30. Personal wealth is more important than society(individualism)
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	-.394	-.352	-.725*	-.319	-.025
	Sig. (2-tailed)	.205	.262	.008	.312	.937
	N	12	12	12	12	12
Filter by income 1.5-3ML		26. Premarital sex is a natural thing(women and children emancipation)	27. Woman committing adultery is pardoned(women and children emancipation)	28. Woman can have child out of wedlock(women and children emancipation)	29. Children must be free to choose who to marry(women and children emancipation)	30. Personal wealth is more important than society(individualism)
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	.295	.124	.258	.419	.637*
	Sig. (2-tailed)	.285	.659	.354	.120	.011
	N	15	15	15	15	15
H20 rejection		No	No	No	No	Yes
Filter by income >3ML		26. Premarital sex is a natural thing(women and children emancipation)	27. Woman committing adultery is pardoned(women and children emancipation)	28. Woman can have child out of wedlock(women and children emancipation)	29. Children must be free to choose who to marry(women and children emancipation)	30. Personal wealth is more important than society(individualism)
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	-.356	-.290	-.104	.186	-.038
	Sig. (2-tailed)	.147	.244	.681	.459	.882
	N	18	18	18	18	18
H20 rejection		No	No	No	No	No

People with low-income seem to carry the weight of the rejection of the null hypothesis. This result seems coherent, in some way, since, in a conservative society, low financial income cannot permit a person to have the means to cover the shame of having a child out of wedlock. For middle-income people, however, an extra rejection of the null hypothesis is observed concerning the value 'individualism'. The cause of this result is that middle-income people are the ones who usually carry the burden of paying taxes in Arab society.

8.3.7.2.5 Religion

Table 8.19 Correlations on the effect of divisive Arab drama series consumption on the level of adherence to divisive values by religion

Filter by religion Christian		26. Premarital sex is a natural thing(women and children emancipation)	27. Woman committing adultery is pardoned(women and children emancipation)	28. Woman can have child out of wedlock(women and children emancipation)	29. Children must be free to choose who to marry(women and children emancipation)	30. Personal wealth is more important than society(individualism)
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	-.045	-.347	-.268	.020	.292
	Sig. (2-tailed)	.834	.096	.206	.925	.166
	N	24	24	24	24	24
H20 rejection		No	No	No	No	No
Filter by religion Shiite		26. Premarital sex is a natural thing(women and children emancipation)	27. Woman committing adultery is pardoned(women and children emancipation)	28. Woman can have child out of wedlock(women and children emancipation)	29. Children must be free to choose who to marry(women and children emancipation)	30. Personal wealth is more important than society(individualism)
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	-.592*	-.056	-.225	.149	.059
	Sig. (2-tailed)	.043	.863	.483	.645	.856
	N	12	12	12	12	12
H20 rejection		Yes	No	No	No	No
Filter by religion Sunni		26. Premarital sex is a natural thing(women and children emancipation)	27. Woman committing adultery is pardoned(women and children emancipation)	28. Woman can have child out of wedlock(women and children emancipation)	29. Children must be free to choose who to marry(women and children emancipation)	30. Personal wealth is more important than society(individualism)
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	-.239	-.440	-.449	.009	-.249
	Sig. (2-tailed)	.535	.236	.225	.981	.518
	N	9	9	9	9	9
H20 rejection		No	No	No	No	No

Religion does not seem to have a noticeable effect on the correlations. Nevertheless, we observe a small deviation showing that consuming divisive drama series increases the rejection of premarital sex for the Shiites.

8.3.8 Non-divisive values and transnational Arab Identity

8.3.8.1 Overall correlations

Table 8.20 Correlations on the relation between the transnational Arab identity and adherence to non-divisive values

		1. West still interacts with the Arab world(anti-colonialism)	2. Western political and cultural supremacy	5. Man is the sole decision maker(paternalism)	6. Role of woman is to stay home(paternalism)	7. Arab woman must wear conservatively(paternalism)	8. Woman must obtain permission to go somewhere(paternalism)	9. Woman must be obedient and submissive(paternalism)	10. Man's right to have a second wife(paternalism)	11. Children must abide their parents(paternalism)	12. Man's honor is the most important thing(honor)	13. Man may lose his honor if he doesn't punish by his wife(honor)	14. Man may lose his honor if controlled by his wife(honor)	15. Man running away from a fight is without honor(honor)	16. Divorced woman in Arab society may cause shame(dignity)	17. Woman's dignity relies on the way she is treated(dignity)	18. All is in the hands of God (Ibadah)	19. Person should reprimand his neighbor(emotional sentimental feelings)	20. Identity is reflected through lineage(lineage)	21. "I and my brother against my cousin"(lineage)	22. Praying is an important part of life(ibadah)	23. Fasting is an important part of life(Ibadah)	24. Marriage must be done traditionally(tradition)	25. Must abide the religious obligations(Sympathies)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	.099	-.029	.140**	.084	.211**	.147**	.253**	.090	.009	.034	-.048	.131**	-.001	.107	-.019	.328**	-.021	.115	.046	.259**	.280**	.187**	.302**
	Sig. (2-tailed)	.132	.654	.032	.202	.001	.024	.000	.171	.887	.607	.465	.045	.994	.101	.769	.000	.744	.079	.487	.000	.000	.004	.000
	N	235	235	235	235	235	235	235	235	235	235	235	235	235	235	235	235	235	235	235	235	235	235	235
H1'0 rejection		No	No	Yes	No	Yes	Yes	Yes	No	No	No	No	Yes	No	No	No	Yes	No	No	No	Yes	Yes	Yes	Yes
4. Being more Arab than Lebanese (Arab identity)	Pearson Correlation	.206**	.013	.211**	.148*	.239**	.325**	.378**	.229**	.289**	.162*	.266**	.182**	.368**	.031	.111	.050	.058	.223**	.041	-.070	.021	.205**	-.035
	Sig. (2-tailed)	.002	.842	.001	.023	.000	.000	.000	.000	.000	.013	.000	.005	.000	.631	.088	.447	.375	.001	.531	.284	.754	.002	.593
	N	235	235	235	235	235	235	235	235	235	235	235	235	235	235	235	235	235	235	235	235	235	235	235
H1'0 rejection		Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	No	No	No	Yes	No	No	No	Yes	No

The results of the survey show a “very weak” to “weak” correlation between the feelings of belongingness to a transnational Arab identity and the level of adherence to non-divisive values. However, the p-values of these correlations permit us to reject the null hypothesis for the majority of the non-divisive values suggesting the existence of such correlations and by consequence, we can safely state that our Arab value framework (‘grid analysis code book for Arab values’), at least for the social values, developed in the context of our thesis, seems to provide a good understanding of the fundamentals of a transnational Arab identity.

8.3.8.2 Control variables impact

8.3.8.2.1 Gender

Table 8.21 Correlations on the relation between the transnational Arab identity and adherence to non-divisive values by gender

Filter by Males		1. West still interacts with the Arab world(anti-colonialism)	2. Western political and cultural supremacy	5. Man is the sole decision maker(patemalism)	6. Role of woman is to stay home(patemalism)	7. Arab woman must wear conservatively(paternalism)	8. Woman must obtain permission to go somewhere(paternalism)	9. Woman must be obedient and submissive (paternalism)	10. Man's right to have a second wife(patemalism)	11. Children must abide their parents(paternalism)	12. Man's honor is the most important thing(honor)	13. Man may lose his honor if he doesn't punish by his wife(honor)	14. Man may lose his honor if controlled by his wife(honor)	15. Man running away from a fight is without honor(honor)	16. Divorced woman in Arab society may cause shame(dignity)	17. Woman's dignity relies on the way she is treated(dignity)	18. All is in the hands of God (Ibadah)	19. Person should reprimand his neighbor(emotional sentimental feelings)	20. Identity is reflected through lineage(lineage)	21. "I and my brother against my cousin"(lineage)	22. Praying is an important part of life(ibadah)	23. Fasting is an important part of life(Ibadah)	24. Marriage must be done traditionally(tradition)	25. Must abide the religious obligations (Sympathies)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	.059	.038	.197	.024	.134	-.002	.285**	.038	-.055	-.150	-.163	.169	.029	.163	-.011	.326**	.086	.128	.005	.282**	.319**	.132	.312**
	Sig. (2-tailed)	.583	.723	.063	.820	.207	.984	.007	.722	.606	.159	.126	.111	.789	.124	.916	.002	.419	.231	.964	.007	.002	.216	.003
	N	90	90	90	90	90	90	90	90	90	90	90	90	90	90	90	90	90	90	90	90	90	90	90
H1'0 rejection		No	No	No	No	No	No	Yes	No	No	No	No	No	No	No	No	Yes	No	No	No	Yes	Yes	No	Yes
4. Being more Arab than Lebanese(Arab identity)	Pearson Correlation	.004	.055	-.019	-.061	.177	.244*	.236*	.211*	.118	.027	.150	.057	.390**	.030	-.019	-.014	-.161	.134	-.080	-.134	.041	.054	-.089
	Sig. (2-tailed)	.970	.608	.859	.566	.096	.020	.025	.046	.268	.800	.159	.595	.000	.782	.862	.892	.131	.208	.453	.208	.702	.613	.402
	N	90	90	90	90	90	90	90	90	90	90	90	90	90	90	90	90	90	90	90	90	90	90	90
H1'0 rejection		No	No	No	No	No	Yes	Yes	Yes	No	No	No	No	Yes	No	No	No	No	No	No	No	No	No	No

Filter by Females		1. West still interacts with the Arab world(anti-colonialism)	2. Western political and cultural supremacy	5. Man is the sole decision maker(patemalism)	6. Role of woman is to stay home(patemalism)	7. Arab woman must wear conservatively(paternalism)	8. Woman must obtain permission to go somewhere(paternalism)	9. Woman must be obedient and submissive (paternalism)	10. Man's right to have a second wife(patemalism)	11. Children must abide their parents(paternalism)	12. Man's honor is the most important thing(honor)	13. Man may lose his honor if he doesn't punish by his wife(honor)	14. Man may lose his honor if controlled by his wife(honor)	15. Man running away from a fight is without honor(honor)	16. Divorced woman in Arab society may cause shame(dignity)	17. Woman's dignity relies on the way she is treated(dignity)	18. All is in the hands of God (Ibadah)	19. Person should reprimand his neighbor(emotional sentimental feelings)	20. Identity is reflected through lineage(lineage)	21. "I and my brother against my cousin"(lineage)	22. Praying is an important part of life(ibadah)	23. Fasting is an important part of life(Ibadah)	24. Marriage must be done traditionally(tradition)	25. Must abide the religious obligations (Sympathies)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	.133	-.059	.157	.145	.267**	.267**	.277**	.181	.066	.176	.066	.158	-.010	.089	-.030	.319**	-.088	.094	.068	.216*	.229*	.223*	.271**
	Sig. (2-tailed)	.112	.480	.060	.083	.001	.001	.001	.029	.430	.034	.433	.057	.900	.286	.717	.000	.291	.263	.415	.009	.006	.007	.001
	N	145	145	145	145	145	145	145	145	145	145	145	145	145	145	145	145	145	145	145	145	145	145	145
H1'0 rejection		No	No	No	No	Yes	Yes	Yes	Yes	No	Yes	No	No	No	No	No	Yes	No	No	No	Yes	Yes	Yes	Yes
4. Being more Arab than Lebanese(Arab identity)	Pearson Correlation	.332**	-.022	.325**	.268**	.282**	.370**	.476**	.243**	.378**	.224**	.338**	.255**	.354**	.026	.191*	.121	.185*	.281**	.120	-.012	.014	.301**	.017
	Sig. (2-tailed)	.000	.796	.000	.001	.001	.000	.000	.003	.000	.007	.000	.002	.000	.759	.021	.146	.026	.001	.151	.889	.868	.000	.840
	N	145	145	145	145	145	145	145	145	145	145	145	145	145	145	145	145	145	145	145	145	145	145	145
H1'0 rejection		Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	No	Yes	Yes	No	No	No	Yes	No

Gender has a clear impact on the correlation results where it seems that female feelings of belongingness to a transnational Arab identity is more correlated with the non-divisive values.

8.3.8.2.2 Age

Table 8.22 Correlations on the relation between the transnational Arab identity and adherence to non-divisive values by age

Filter By Age 18-29 yrs		1. West still interacts with the Arab world(anti-colonialism)	2. Western political and cultural supremacy	5. Man is the sole decision maker(patriarchalism)	6. Role of woman is to stay home(patriarchalism)	7. Arab woman must wear conservatively(patriarchalism)	8. Woman must obtain permission to go somewhere(paternalism)	9. Woman must be obedient and submissive (paternalism)	10. Man's right to have a second wife(patriarchalism)	11. Children must abide their parents(patriarchalism)	12. Man's honor is the most important thing(honor)	13. Man may lose his honor if he doesn't punish by his wife(honor)	14. Man may lose his honor if controlled by his wife(honor)	15. Man running away from a fight is without honor(honor)	16. Divorced woman in Arab society may cause shame(dignity)	17. Woman's dignity relies on the way she is treated(dignity)	18. All is in the hands of God (Ibadah)	19. Person should reprimand his neighbor(emotional sentimental feelings)	20. Identity is reflected through lineage(lineage)	21. "I and my brother against my cousin"(lineage)	22. Praying is an important part of life(Ibadah)	23. Fasting is an important part of life(Ibadah)	24. Marriage must be done traditionally(tradition)	25. Must abide the religious obligations (Sympathies)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	.049	-.103	-.031	.177	.320	.056	.176	.159	.048	-.008	-.134	.139	-.086	.182	-.206	.417**	-.057	-.179	-.285*	.420**	.418**	.303*	.413**
	Sig. (2-tailed)	.726	.462	.825	.204	.019	.688	.207	.256	.735	.956	.340	.320	.538	.193	.140	.002	.687	.201	.038	.002	.002	.027	.002
	N	53	53	53	53	53	53	53	53	53	53	53	53	53	53	53	53	53	53	53	53	53	53	53
H1'0 rejection		No	No	No	No	Yes	No	No	No	No	No	No	No	No	No	No	Yes	No	No	Yes	Yes	Yes	Yes	Yes
4. Being more Arab than Lebanese(Arab identity)	Pearson Correlation	.350*	.094	.103	-.033	.346*	.258	.343*	.152	.358*	-.019	.132	.132	.093	.036	.072	.150	-.285*	.150	-.068	.157	.300*	.363**	.085
	Sig. (2-tailed)	.010	.505	.462	.812	.011	.062	.012	.277	.008	.894	.344	.346	.507	.797	.608	.284	.039	.282	.630	.262	.029	.007	.547
	N	53	53	53	53	53	53	53	53	53	53	53	53	53	53	53	53	53	53	53	53	53	53	53
H1'0		Yes	No	No	No	Yes	No	Yes	No	Yes	No	No	No	No	No	No	No	Yes	No	No	No	Yes	Yes	No

Filter by age 30-44 yrs		1. West still interacts with the Arab world(anti-colonialism)	2. Western political and cultural supremacy	5. Man is the sole decision maker(patriarchalism)	6. Role of woman is to stay home(patriarchalism)	7. Arab woman must wear conservatively(patriarchalism)	8. Woman must obtain permission to go somewhere(paternalism)	9. Woman must be obedient and submissive (paternalism)	10. Man's right to have a second wife(patriarchalism)	11. Children must abide their parents(patriarchalism)	12. Man's honor is the most important thing(honor)	13. Man may lose his honor if he doesn't punish by his wife(honor)	14. Man may lose his honor if controlled by his wife(honor)	15. Man running away from a fight is without honor(honor)	16. Divorced woman in Arab society may cause shame(dignity)	17. Woman's dignity relies on the way she is treated(dignity)	18. All is in the hands of God (Ibadah)	19. Person should reprimand his neighbor(emotional sentimental feelings)	20. Identity is reflected through lineage(lineage)	21. "I and my brother against my cousin"(lineage)	22. Praying is an important part of life(Ibadah)	23. Fasting is an important part of life(Ibadah)	24. Marriage must be done traditionally(tradition)	25. Must abide the religious obligations (Sympathies)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	.146	-.053	.266	-.013	.130	.273*	.372**	.056	.083	.037	-.168	-.017	-.047	.136	.043	.357**	.084	.181	.178	.296*	.321*	.131	.331*
	Sig. (2-tailed)	.202	.643	.019	.907	.258	.016	.001	.628	.470	.750	.142	.880	.681	.234	.707	.001	.466	.113	.120	.008	.004	.254	.003
	N	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78
H1'0 rejection		No	No	Yes	No	No	Yes	Yes	No	No	No	No	No	No	No	No	Yes	No	No	No	Yes	Yes	No	Yes
4. Being more Arab than Lebanese(Arab identity)	Pearson Correlation	.163	-.013	.287*	.211	.273*	.356**	.443**	.322**	.206	.198	.417**	.267*	.487**	-.062	.111	-.004	.275*	.183	-.004	.003	.049	.245*	-.062
	Sig. (2-tailed)	.153	.911	.011	.064	.016	.001	.000	.004	.070	.082	.000	.018	.000	.587	.334	.972	.015	.108	.972	.977	.673	.031	.592
	N	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78
H1'0 rejection		No	No	Yes	No	Yes	Yes	Yes	Yes	No	No	Yes	Yes	Yes	No	No	No	Yes	No	No	No	No	Yes	No

Filter By Age 45-55 yrs		1. West still interacts with the Arab world(anti-colonialism)	2. Western political and cultural supremacy	5. Man is the sole decision maker(patriarchalism)	6. Role of woman is to stay home(patriarchalism)	7. Arab woman must wear conservatively(patriarchalism)	8. Woman must obtain permission to go somewhere(paternalism)	9. Woman must be obedient and submissive (paternalism)	10. Man's right to have a second wife(patriarchalism)	11. Children must abide their parents(patriarchalism)	12. Man's honor is the most important thing(honor)	13. Man may lose his honor if he doesn't punish by his wife(honor)	14. Man may lose his honor if controlled by his wife(honor)	15. Man running away from a fight is without honor(honor)	16. Divorced woman in Arab society may cause shame(dignity)	17. Woman's dignity relies on the way she is treated(dignity)	18. All is in the hands of God (Ibadah)	19. Person should reprimand his neighbor(emotional sentimental feelings)	20. Identity is reflected through lineage(lineage)	21. "I and my brother against my cousin"(lineage)	22. Praying is an important part of life(Ibadah)	23. Fasting is an important part of life(Ibadah)	24. Marriage must be done traditionally(tradition)	25. Must abide the religious obligations (Sympathies)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	.091	.014	.119	.077	.171	.110	.221*	.065	-.074	.065	.107	.233*	.083	.062	.020	.255*	-.069	.230*	.122	.126	.121	.146	.183
	Sig. (2-tailed)	.360	.890	.230	.440	.082	.267	.024	.511	.456	.515	.279	.017	.400	.533	.837	.009	.487	.019	.218	.202	.223	.139	.064
	N	104	104	104	104	104	104	104	104	104	104	104	104	104	104	104	104	104	104	104	104	104	104	104
H1'0 rejection		No	No	No	No	No	No	Yes	No	No	No	No	Yes	No	No	No	Yes	No	Yes	No	No	No	No	No
4. Being more Arab than Lebanese(Arab identity)	Pearson Correlation	.177	.009	.232*	.207*	.204*	.332**	.354**	.209*	.317**	.201*	.209*	.150	.397**	.091	.154	.048	.061	.268**	.107	-.221*	-.131	.126	-.057
	Sig. (2-tailed)	.072	.927	.018	.035	.038	.001	.000	.033	.001	.041	.034	.128	.000	.361	.118	.632	.536	.006	.280	.024	.185	.202	.564
	N	104	104	104	104	104	104	104	104	104	104	104	104	104	104	104	104	104	104	104	104	104	104	104
H1'0 rejection		No	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	No	No	No	No	Yes	No	Yes	No	No	No

Age seems to have an impact on the correlation results, where younger generations' feelings of belongingness towards a transnational Arab identity show less correlation with non-divisive values except for the values in relation with religion (Faith). This may suggest, the religious revival which we are noticing throughout the Arab region contributing strongly to the construction of a transnational Arab identity.

8.3.8.2.3 Education

Table 8.23 Correlations on the relation between the transnational Arab identity and adherence to non-divisive values by education

by education interme		1. West still interacts with the Arab world(anti-colonialism)	2. Western political and cultural supremacy	5. Man is the sole decision maker(patriarchalism)	6. Role of woman is to stay home(patriarchalism)	7. Arab woman must wear conservatively(patriarchism)	8. Woman must obtain permission to go somewhere(paternalism)	9. Woman must be obedient and submissive (paternalism)	10. Man's right to have a second wife(patriarchism)	11. Children must abide their parents(paternalism)	12. Man's honor is the most important thing(honor)	13. Man may lose his honor if he doesn't punish by his wife(honor)	14. Man may lose his honor if controlled by his wife(honor)	15. Man running away from a fight is without honor(honor)	16. Divorced woman in Arab society may cause shame(dignity)	17. Woman's dignity relies on the way she is treated(dignity)	18. All is in the hands of God (Ibadah)	19. Person should reprimand his neighbor(emotional sentimental feelings)	20. Identity is reflected through lineage(lineage)	21. "I and my brother against my cousin"(lineage)	22. Praying is an important part of life(Ibadah)	23. Fasting is an important part of life(Ibadah)	24. Marriage must be done traditionally(tradition)	25. Must abide the religious obligations (Sympathies)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	.050	-.027	.043	.057	.113	.131	.154	.086	-.078	.066	-.071	.169	-.064	.006	.055	.470**	-.154	.213	.196	.228	.309	.162	.550
	Sig. (2-tailed)	.644	.805	.689	.597	.293	.223	.151	.427	.469	.542	.510	.116	.555	.959	.611	.000	.152	.047	.067	.032	.003	.131	.000
	N	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88
H1'0 rejection		No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	Yes	No	Yes	No	Yes	Yes	No	Yes
4. Being more Arab than Lebanese(Arab identity)	Pearson Correlation	.225*	-.168	.455**	.252*	.305**	.480**	.447**	.297**	.521**	.256*	.252*	.235*	.431**	.118	.169	.221*	.229*	.377**	.074	-.008	.170	.310**	.121
	Sig. (2-tailed)	.035	.117	.000	.018	.004	.000	.000	.005	.000	.016	.018	.028	.000	.273	.115	.038	.032	.000	.494	.944	.114	.003	.262
	N	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88
H1'0 rejection		Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	No	Yes	Yes	Yes	No	No	No	No	No

r by education secon		1. West still interacts with the Arab world(anti-colonialism)	2. Western political and cultural supremacy	5. Man is the sole decision maker(patriarchalism)	6. Role of woman is to stay home(patriarchalism)	7. Arab woman must wear conservatively(patriarchism)	8. Woman must obtain permission to go somewhere(paternalism)	9. Woman must be obedient and submissive (paternalism)	10. Man's right to have a second wife(patriarchism)	11. Children must abide their parents(paternalism)	12. Man's honor is the most important thing(honor)	13. Man may lose his honor if he doesn't punish by his wife(honor)	14. Man may lose his honor if controlled by his wife(honor)	15. Man running away from a fight is without honor(honor)	16. Divorced woman in Arab society may cause shame(dignity)	17. Woman's dignity relies on the way she is treated(dignity)	18. All is in the hands of God (Ibadah)	19. Person should reprimand his neighbor(emotional sentimental feelings)	20. Identity is reflected through lineage(lineage)	21. "I and my brother against my cousin"(lineage)	22. Praying is an important part of life(Ibadah)	23. Fasting is an important part of life(Ibadah)	24. Marriage must be done traditionally(tradition)	25. Must abide the religious obligations (Sympathies)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	.107	-.023	.039	.201	.368**	.153	.315**	.293*	.110	.048	-.006	.197	.195	.131	-.171	.253*	.074	.001	.033	.213	.229	.090	.041
	Sig. (2-tailed)	.380	.853	.750	.096	.002	.207	.008	.014	.364	.693	.962	.103	.105	.281	.158	.035	.543	.991	.785	.076	.057	.460	.734
	N	70	70	70	70	70	70	70	70	70	70	70	70	70	70	70	70	70	70	70	70	70	70	70
H1'0 rejection		No	No	No	No	Yes	No	Yes	Yes	No	No	No	No	No	No	No	Yes	No	No		No	No	No	No
4. Being more Arab than Lebanese(Arab identity)	Pearson Correlation	.228	.134	-.136	.048	.135	.143	.185	.208	.121	.024	.146	.185	.341**	-.144	.104	.025	-.210	.051	-.045	-.130	-.106	.029	-.203
	Sig. (2-tailed)	.057	.270	.261	.695	.267	.239	.126	.085	.319	.841	.228	.126	.004	.235	.389	.835	.082	.673	.713	.282	.383	.812	.093
	N	70	70	70	70	70	70	70	70	70	70	70	70	70	70	70	70	70	70	70	70	70	70	70
H1'0 rejection		No	No	No	No	No	No	No	No	No	No	No	No	Yes	No	No	No	No	No	No	No	No	No	No

ducation university		1. West still interacts with the Arab world(anti-colonialism)	2. Western political and cultural supremacy	5. Man is the sole decision maker(patriarchalism)	6. Role of woman is to stay home(patriarchalism)	7. Arab woman must wear conservatively(patriarchism)	8. Woman must obtain permission to go somewhere(paternalism)	9. Woman must be obedient and submissive (paternalism)	10. Man's right to have a second wife(patriarchism)	11. Children must abide their parents(paternalism)	12. Man's honor is the most important thing(honor)	13. Man may lose his honor if he doesn't punish by his wife(honor)	14. Man may lose his honor if controlled by his wife(honor)	15. Man running away from a fight is without honor(honor)	16. Divorced woman in Arab society may cause shame(dignity)	17. Woman's dignity relies on the way she is treated(dignity)	18. All is in the hands of God (Ibadah)	19. Person should reprimand his neighbor(emotional sentimental feelings)	20. Identity is reflected through lineage(lineage)	21. "I and my brother against my cousin"(lineage)	22. Praying is an important part of life(Ibadah)	23. Fasting is an important part of life(Ibadah)	24. Marriage must be done traditionally(tradition)	25. Must abide the religious obligations (Sympathies)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	.111	-.009	.354**	-.091	.094	.167	.257*	-.147	-.004	.111	-.126	-.001	-.143	.187	.032	.337**	-.025	.132	-.112	.291*	.259*	.272*	.369**
	Sig. (2-tailed)	.335	.935	.002	.429	.414	.147	.024	.201	.970	.336	.274	.993	.214	.104	.785	.003	.830	.253	.334	.010	.023	.017	.001
	N	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77
H1'0 rejection		No	No	Yes	No	No	No	Yes	No	No	No	No	No	No	No	No	Yes	No	No	No	Yes	Yes	Yes	Yes
4. Being more Arab than Lebanese(Arab identity)	Pearson Correlation	.153	.158	.197	.052	.223	.258*	.451**	.092	.101	.130	.378**	.102	.293*	.120	.033	-.096	.074	.204	.013	-.099	-.047	.262*	-.069
	Sig. (2-tailed)	.184	.171	.085	.652	.051	.023	.000	.424	.384	.260	.001	.378	.010	.297	.774	.408	.522	.075	.911	.394	.688	.021	.553
	N	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77
H1'0 rejection		No	No	No	No	No	Yes	Yes	No	No	No	Yes	No	Yes	No	No	No	No	No	No	No	No	Yes	No

Educational levels have an impact on the correlation results; we found that the level of belongingness to a transnational Arab identity is more correlated with non-divisive values for the low educated people followed by high educated people. On the other hand, people with secondary education's feeling of belongingness to a transnational Arab identity seems largely less correlated to non-divisive Arab values.

8.3.8.2.4 Income

Table 8.24 Correlations on the relation between the transnational Arab identity and adherence to non-divisive values by income

by income 1.5 ML		1. West still interacts with the Arab world(anti-colonialism)	2. Western political and cultural supremacy	5. Man is the sole decision maker(patriarchalism)	6. Role of woman is to stay home(patriarchalism)	7. Arab woman must wear conservatively(patriarchism)	8. Woman must obtain permission to go somewhere(paternalism)	9. Woman must be obedient and submissive(paternalism)	10. Man's right to have a second wife(patriarchism)	11. Children must abide their parents(patriarchism)	12. Man's honor is the most important thing(honor)	13. Man may lose his honor if he doesn't punish by his wife(honor)	14. Man may lose his honor if controlled by his wife(honor)	15. Man running away from a fight is without honor(honor)	16. Divorced woman in Arab society may cause shame(dignity)	17. Women's dignity relies on the way she is treated(dignity)	18. All is in the hands of God (Ibadah)	19. Person should reprimand his neighbor(emotional sentimental feelings)	20. Identity is reflected through lineage(lineage)	21. "I and my brother against my cousin"(lineage)	22. Praying is an important part of life(ibadah)	23. Fasting is an important part of life(badah)	24. Marriage must be done traditionally(tradition)	25. Must abide the religious obligations (Sympathies)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	.009	-.005	.028	-.033	.088	.005	.225	-.057	-.049	-.068	-.294*	-.099	-.014	.064	-.078	.311*	-.086	.070	-.003	.242*	.237*	.037	.331*
	Sig. (2-tailed)	.937	.967	.806	.770	.441	.964	.046	.615	.668	.554	.009	.387	.900	.577	.497	.005	.450	.542	.976	.032	.035	.747	.003
	N	79	79	79	79	79	79	79	79	79	79	79	79	79	79	79	79	79	79	79	79	79	79	79
H1'0 rejection		No	No	No	No	No	No	Yes	No	No	No	Yes	No	No	No	No	Yes	No	No	No	Yes	Yes	No	Yes
4. Being more Arab than Lebanese(Arab identity)	Pearson Correlation	.133	.031	.048	.166	.237*	.308**	.324**	.082	.256*	.124	.339**	.104	.323**	-.028	.041	-.025	-.097	.193	-.221	-.133	-.129	.135	-.118
	Sig. (2-tailed)	.244	.786	.676	.144	.036	.006	.004	.474	.023	.276	.002	.361	.004	.806	.720	.826	.393	.089	.051	.244	.259	.237	.299
	N	79	79	79	79	79	79	79	79	79	79	79	79	79	79	79	79	79	79	79	79	79	79	79
H1'0 rejection		No	No	No	No	Yes	Yes	Yes	No	Yes	No	Yes	No	Yes	No	No	No	No	No	No	No	No	No	No

y income 1.5-3ML		1. West still interacts with the Arab world(anti-colonialism)	2. Western political and cultural supremacy	5. Man is the sole decision maker(patriarchalism)	6. Role of woman is to stay home(patriarchalism)	7. Arab woman must wear conservatively(patriarchism)	8. Woman must obtain permission to go somewhere(paternalism)	9. Woman must be obedient and submissive(paternalism)	10. Man's right to have a second wife(patriarchism)	11. Children must abide their parents(patriarchism)	12. Man's honor is the most important thing(honor)	13. Man may lose his honor if he doesn't punish by his wife(honor)	14. Man may lose his honor if controlled by his wife(honor)	15. Man running away from a fight is without honor(honor)	16. Divorced woman in Arab society may cause shame(dignity)	17. Women's dignity relies on the way she is treated(dignity)	18. All is in the hands of God (Ibadah)	19. Person should reprimand his neighbor(emotional sentimental feelings)	20. Identity is reflected through lineage(lineage)	21. "I and my brother against my cousin"(lineage)	22. Praying is an important part of life(ibadah)	23. Fasting is an important part of life(badah)	24. Marriage must be done traditionally(tradition)	25. Must abide the religious obligations (Sympathies)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	.094	-.159	.346*	.258*	.265*	.223	.270*	.184	.057	.194	.069	.244*	-.185	.142	.039	.262*	.169	.235*	.159	.345**	.242*	.294*	.338**
	Sig. (2-tailed)	.440	.191	.004	.032	.028	.065	.025	.130	.644	.110	.572	.043	.128	.244	.748	.030	.165	.052	.192	.004	.045	.014	.005
	N	69	69	69	69	69	69	69	69	69	69	69	69	69	69	69	69	69	69	69	69	69	69	69
H1'0 rejection		No	No	Yes	Yes	Yes	No	Yes	No	No	No	No	Yes	No	No	No	Yes	No	No	No	Yes	Yes	Yea	Yes
4. Being more Arab than Lebanese(Arab identity)	Pearson Correlation	.130	.015	.309*	.009	.174	.336**	.301*	.320**	.342**	.208	.238*	.368**	.301*	.067	.249*	.110	.049	.290*	.164	.076	.187	.258*	.113
	Sig. (2-tailed)	.287	.901	.010	.940	.153	.005	.012	.007	.004	.087	.048	.002	.012	.587	.039	.369	.691	.015	.179	.536	.124	.032	.353
	N	69	69	69	69	69	69	69	69	69	69	69	69	69	69	69	69	69	69	69	69	69	69	69
H1'0 rejection		No	No	Yes	No	No	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	No	Yes	No	No	Yes	No	No	No	Yes	No

by income >3ML		1. West still interacts with the Arab world(anti-colonialism)	2. Western political and cultural supremacy	5. Man is the sole decision maker(patriarchalism)	6. Role of woman is to stay home(patriarchalism)	7. Arab woman must wear conservatively(patriarchism)	8. Woman must obtain permission to go somewhere(paternalism)	9. Woman must be obedient and submissive(paternalism)	10. Man's right to have a second wife(patriarchism)	11. Children must abide their parents(patriarchism)	12. Man's honor is the most important thing(honor)	13. Man may lose his honor if he doesn't punish by his wife(honor)	14. Man may lose his honor if controlled by his wife(honor)	15. Man running away from a fight is without honor(honor)	16. Divorced woman in Arab society may cause shame(dignity)	17. Women's dignity relies on the way she is treated(dignity)	18. All is in the hands of God (Ibadah)	19. Person should reprimand his neighbor(emotional sentimental feelings)	20. Identity is reflected through lineage(lineage)	21. "I and my brother against my cousin"(lineage)	22. Praying is an important part of life(ibadah)	23. Fasting is an important part of life(badah)	24. Marriage must be done traditionally(tradition)	25. Must abide the religious obligations (Sympathies)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	.200	.005	.376*	.330*	.287*	.188	.289*	.134	.007	.010	.072	.252*	.127	.112	.013	.371**	.091	.069	.007	.229*	.330**	.237*	.245*
	Sig. (2-tailed)	.064	.966	.520	.644	.012	.082	.015	.217	.946	.930	.506	.019	.242	.300	.907	.000	.401	.527	.946	.026	.001	.027	.022
	N	87	87	87	87	87	87	87	87	87	87	87	87	87	87	87	87	87	87	87	87	87	87	87
H1'0 rejection		No	No	No	No	Yes	No	Yes	No	No	No	No	Yes	No	No	No	Yes	No	No	No	Yes	Yes	Yes	Yes
4. Being more Arab than Lebanese(Arab identity)	Pearson Correlation	.380**	-.152	.193	.219*	.255*	.275**	.434**	.299**	.241*	.157	.218*	.055	.457**	.051	.099	.046	.265*	.181	.176	-.079	.063	.218*	-.087
	Sig. (2-tailed)	.000	.159	.073	.042	.017	.010	.000	.005	.025	.146	.043	.384	.000	.637	.364	.674	.013	.093	.102	.466	.561	.042	.423
	N	87	87	87	87	87	87	87	87	87	87	87	87	87	87	87	87	87	87	87	87	87	87	87
H1'0 rejection		Yes	No	No	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	No	Yes	No	No	No	Yes	No	No	No	No	Yes	No

With regards to the impact of the level of Income on the correlation results, we found that people with middle to high income levels have more feelings of belongingness to a transnational identity than people with lower income levels.

8.3.8.2.5 Religion

Table 8.25 Correlations on the relation between the transnational Arab identity and adherence to non-divisive values by religion

r religion Christian		1. West still interacts with the Arab world(anti-colonialism)	2. Western political and cultural supremacy	5. Man is the sole decision maker(paternalism)	6. Role of woman is to stay home(patriarchalism)	7. Arab woman must wear conservatively(paternalism)	8. Woman must obtain permission to go somewhere(paternalism)	9. Woman must be obedient and submissive (paternalism)	10. Man's right to have a second wife(paternalism)	11. Children must abide their parents(patriarchalism)	12. Man's honor is the most important thing(honor)	13. Man may lose his honor if he doesn't punish by his wife(honor)	14. Man may lose his honor if controlled by his wife(honor)	15. Man running away from a fight is without honor(honor)	16. Divorced woman in Arab society may cause shame(dignity)	17. Woman's dignity relies on the way she is treated(dignity)	18. All is in the hands of God (Ibadah)	19. Person should reprimand his neighbor(emotional sentimental feelings)	20. Identity is reflected through lineage(lineage)	21. "I and my brother against my cousin"(lineage)	22. Praying is an important part of life(ibadah)	23. Fasting is an important part of life(Ibadah)	24. Marriage must be done traditionally(tradition)	25. Must abide the religious obligations (Sympathies)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	.070	.003	.051	.016	.114	.092	.046	-.009	-.154	-.078	-.149	.049	-.132	.114	-.061	.276*	-.118	-.020	-.010	.176	.184	.080	.272*
	Sig. (2-tailed)	.488	.979	.614	.878	.259	.363	.649	.932	.127	.442	.139	.627	.189	.259	.543	.005	.243	.844	.920	.080	.067	.429	.006
	N	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100
H1'0 rejection		No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	Yes	No	No	No	No	No	No	Yes
4. Being more Arab than Lebanese(Arab identity)	Pearson Correlation	.124	.025	.089	.027	.110	-.013	.293**	-.007	.152	.065	.112	.082	.205*	-.015	.195	-.084	.280**	.101	.092	-.148	-.183	.100	-.179
	Sig. (2-tailed)	.218	.806	.381	.786	.276	.894	.003	.944	.130	.519	.265	.417	.041	.880	.051	.403	.005	.317	.360	.143	.069	.321	.075
	N	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100
H1'0 rejection		No	No	No	No	No	No	Yes	No	No	No	No	No	Yes	No	No	N	Yes	No	No	No	No	No	No

by religion Shiite		1. West still interacts with the Arab world(anti-colonialism)	2. Western political and cultural supremacy	5. Man is the sole decision maker(paternalism)	6. Role of woman is to stay home(patriarchalism)	7. Arab woman must wear conservatively(paternalism)	8. Woman must obtain permission to go somewhere(paternalism)	9. Woman must be obedient and submissive (paternalism)	10. Man's right to have a second wife(paternalism)	11. Children must abide their parents(patriarchalism)	12. Man's honor is the most important thing(honor)	13. Man may lose his honor if he doesn't punish by his wife(honor)	14. Man may lose his honor if controlled by his wife(honor)	15. Man running away from a fight is without honor(honor)	16. Divorced woman in Arab society may cause shame(dignity)	17. Woman's dignity relies on the way she is treated(dignity)	18. All is in the hands of God (Ibadah)	19. Person should reprimand his neighbor(emotional sentimental feelings)	20. Identity is reflected through lineage(lineage)	21. "I and my brother against my cousin"(lineage)	22. Praying is an important part of life(ibadah)	23. Fasting is an important part of life(Ibadah)	24. Marriage must be done traditionally(tradition)	25. Must abide the religious obligations (Sympathies)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	-.006	-.100	.278**	.183	.303**	.161	.368**	.085	-.152	.063	-.008	.173	-.109	.101	.040	.287**	.125	.310**	.121	.460**	.412**	.280**	.333**
	Sig. (2-tailed)	.959	.360	.010	.094	.005	.142	.001	.437	.164	.565	.945	.113	.319	.356	.716	.008	.254	.004	.271	.000	.000	.009	.002
	N	85	85	85	85	85	85	85	85	85	85	85	85	85	85	85	85	85	85	85	85	85	85	85
H1'0 rejection		No	No	Yes	No	Yes	No	Yes	No	No	No	No	No	No	No	No	Yes	No	Yes	No	Yes	Yes	Yes	Yes
4. Being more Arab than Lebanese(Arab identity)	Pearson Correlation	-.062	.027	.156	.250*	.130	.298**	.231*	.160	.338**	.040	.232*	.253*	.350**	.089	-.002	-.025	.097	.167	.086	-.053	.060	.148	.029
	Sig. (2-tailed)	.573	.807	.154	.021	.234	.006	.033	.143	.002	.716	.033	.020	.001	.419	.982	.817	.379	.127	.434	.631	.584	.176	.790
	N	85	85	85	85	85	85	85	85	85	85	85	85	85	85	85	85	85	85	85	85	85	85	85
H1'0 rejection		No	No	No	Yes	No	Yes	Yes	No	Yes	No	Yes	Yes	Yes	No	No	No	No	No	No	No	No	No	No

by religion Sunni		1. West still interacts with the Arab world(anti-colonialism)	2. Western political and cultural supremacy	5. Man is the sole decision maker(paternalism)	6. Role of woman is to stay home(patriarchalism)	7. Arab woman must wear conservatively(paternalism)	8. Woman must obtain permission to go somewhere(paternalism)	9. Woman must be obedient and submissive (paternalism)	10. Man's right to have a second wife(paternalism)	11. Children must abide their parents(patriarchalism)	12. Man's honor is the most important thing(honor)	13. Man may lose his honor if he doesn't punish by his wife(honor)	14. Man may lose his honor if controlled by his wife(honor)	15. Man running away from a fight is without honor(honor)	16. Divorced woman in Arab society may cause shame(dignity)	17. Woman's dignity relies on the way she is treated(dignity)	18. All is in the hands of God (Ibadah)	19. Person should reprimand his neighbor(emotional sentimental feelings)	20. Identity is reflected through lineage(lineage)	21. "I and my brother against my cousin"(lineage)	22. Praying is an important part of life(ibadah)	23. Fasting is an important part of life(Ibadah)	24. Marriage must be done traditionally(tradition)	25. Must abide the religious obligations (Sympathies)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	.099	.033	-.058	.004	.151	.026	.368**	.089	-.039	.145	-.073	.110	.274**	.095	-.061	.472**	-.023	.076	.024	.233*	.278**	.206*	.328**
	Sig. (2-tailed)	.496	.822	.689	.978	.294	.855	.009	.539	.789	.316	.613	.446	.054	.511	.674	.001	.875	.601	.871	.103	.051	.151	.020
	N	50	50	50	50	50	50	50	50	50	50	50	50	50	50	50	50	50	50	50	50	50	50	50
H1'0 rejection		No	No	No	No	No	No	Yes	No	No	No	No	No	No	No	No	Yes	No	No	No	No	No	No	Yes
4. Being more Arab than Lebanese(Arab identity)	Pearson Correlation	.063	.072	-.063	-.001	.097	.238	.177	.061	-.094	.006	.188	-.138	.364**	-.004	.102	.267	-.137	.363**	-.184	.128	.109	.189	.039
	Sig. (2-tailed)	.662	.618	.663	.994	.503	.097	.218	.672	.515	.967	.192	.338	.009	.978	.479	.061	.343	.009	.201	.376	.450	.188	.786
	N	50	50	50	50	50	50	50	50	50	50	50	50	50	50	50	50	50	50	50	50	50	50	50
H1'0 rejection		No	No	No	No	No	No	No	No	No	No	No	No	Yes	No	No	No	No	Yes	No	No	No	No	No

Religion has a clear impact on the correlation results, where we can clearly see that Shiite feelings of belongingness to a transnational Arab identity are strongly correlated to non-divisive values in comparison to Sunnites and Christians, whose feelings of belongingness appear to be very weakly correlated.

8.3.9 Divisive values and transnational Arab Identity

8.3.9.1 Overall correlations

Table 8.26 Correlations on the relation between the transnational Arab identity and adherence to divisive values

		26. Premarital sex is a natural thing(women and children emancipation)	27. Woman committing adultery is pardoned(women and children emancipation)	28. Woman can have child out of wedlock(women and children emancipation)	29. Children must be free to choose who to marry(women and children emancipation)	30. Personal wealth is more important than society(individualism)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	-.079	-.095	.092	-.020	-.193**
	Sig. (2-tailed)	.230	.146	.161	.755	.003
	N	235	235	235	235	235
H2'0 rejection		No	No	No	No	Yes
4. Being more Arab than Lebanese(Arab identity)	Pearson Correlation	-.252**	-.290**	-.083	-.195**	.002
	Sig. (2-tailed)	.000	.000	.206	.003	.980
	N	235	235	235	235	235
H2'0 rejection		Yes	Yes	No	Yes	No

The survey results show, mostly, “very weak” to “weak”, mainly negative correlation (non-adherence) between the feelings of belongingness to a transnational Arab identity and the divisive values with a rejection of the null hypothesis.

8.3.9.2 Control variables impact

8.3.9.2.1 Gender

Table 8.27 Correlations on the relation between the transnational Arab identity and adherence to divisive values by gender

Filter By Males		26. Premarital sex is a natural thing(women and children emancipation)	27. Woman committing adultery is pardoned(women and children emancipation)	28. Woman can have child out of wedlock(women and children emancipation)	29. Children must be free to choose who to marry(women and children emancipation)	30. Personal wealth is more important than society(individualism)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	.086	.045	.176	.057	-.239*
	Sig. (2-tailed)	.420	.671	.097	.591	.023
	N	90	90	90	90	90
H2'0 rejection		No	No	No	No	Yes
4. Being more Arab than Lebanese(Arab identity)	Pearson Correlation	-.321**	-.095	.083	-.084	-.052
	Sig. (2-tailed)	.002	.371	.436	.433	.628
	N	90	90	90	90	90
H2'0 rejection		Yes	No	No	No	No
Filter By Females		26. Premarital sex is a natural thing(women and children emancipation)	27. Woman committing adultery is pardoned(women and children emancipation)	28. Woman can have child out of wedlock(women and children emancipation)	29. Children must be free to choose who to marry(women and children emancipation)	30. Personal wealth is more important than society(individualism)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	-.183*	-.192*	.036	-.073	-.157
	Sig. (2-tailed)	.028	.021	.672	.386	.059
	N	145	145	145	145	145
H2'0 rejection		Yes	Yes	No	No	No
4. Being more Arab than Lebanese(Arab identity)	Pearson Correlation	-.233**	-.420**	-.210*	-.270**	.027
	Sig. (2-tailed)	.005	.000	.011	.001	.748
	N	145	145	145	145	145
H2'0 rejection		Yes	Yes	Yes	Yes	No

The impact of Gender on the correlation between the belongingness to a transnational Arab identity and the non-adherence to divisive values is noticeable, where this correlation appears stronger with females in comparison to males.

8.3.9.2.2 Age

Table 8.28 Correlations on the relation between the transnational Arab identity and adherence to divisive values by age

Filter By: Age 18-29 yrs		26. Premarital sex is a natural thing(women and children emancipation)	27. Woman committing adultery is pardoned(women and children emancipation)	28. Woman can have child out of wedlock(women and children emancipation)	29. Children must be free to choose who to marry(women and children emancipation)	30. Personal wealth is more important than society(individualism)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	-.049	.175	.150	-.224	-.059
	Sig. (2-tailed)	.728	.210	.285	.106	.676
	N	53	53	53	53	53
H2'0 impact		No	No	No	No	No
4. Being more Arab than Lebanese(Arab identity)	Pearson Correlation	-.501**	-.161	-.048	-.359*	-.133
	Sig. (2-tailed)	.000	.251	.734	.008	.342
	N	53	53	53	53	53
H2'0 impact		Yes	No	No	Yes	
Filter By: Age 30-44 yrs		26. Premarital sex is a natural thing(women and children emancipation)	27. Woman committing adultery is pardoned(women and children emancipation)	28. Woman can have child out of wedlock(women and children emancipation)	29. Children must be free to choose who to marry(women and children emancipation)	30. Personal wealth is more important than society(individualism)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	-.085	-.155	.067	.134	-.160
	Sig. (2-tailed)	.462	.177	.560	.241	.161
	N	78	78	78	78	78
H2'0 rejection		No	No	No	No	No
4. Being more Arab than Lebanese(Arab identity)	Pearson Correlation	-.238*	-.134	-.236*	-.153	-.005
	Sig. (2-tailed)	.036	.243	.038	.180	.965
	N	78	78	78	78	78
H2'0 rejection		Yes	No	Yes	No	No
Filter by:Age 45-55 yrs		26. Premarital sex is a natural thing(women and children emancipation)	27. Woman committing adultery is pardoned(women and children emancipation)	28. Woman can have child out of wedlock(women and children emancipation)	29. Children must be free to choose who to marry(women and children emancipation)	30. Personal wealth is more important than society(individualism)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	-.072	-.219*	.104	-.013	-.242*
	Sig. (2-tailed)	.466	.025	.294	.897	.013
	N	104	104	104	104	104
H2'0 rejection		No	Yes	No	No	Yes
4. Being more Arab than Lebanese(Arab identity)	Pearson Correlation	-.174	-.461**	.009	-.161	.016
	Sig. (2-tailed)	.077	.000	.931	.103	.869
	N	104	104	104	104	104
H2'0 rejection		No	Yes	No	No	No

The impact of Age also seems noticeable, where older generations' feelings of belongingness to a transnational Arab identity appear to be less correlated in the rejection of 'women and children emancipation' but more correlated in the rejection of 'individualism'. On the other hand, younger generations seem more correlated with the rejection of 'women and children emancipation' (a probable explanation for the observed correlation can be explained by the tendency of Arab youth radicalization, nowadays).

8.3.9.2.3 Education

Table 8.29 Correlations on the relation between the transnational Arab identity and adherence to divisive values by education

Filter by Education Intermediate		26. Premarital sex is a natural thing(women and children emancipation)	27. Woman committing adultery is pardoned(women and children emancipation)	28. Woman can have child out of wedlock(women and children emancipation)	29. Children must be free to choose who to marry(women and children emancipation)	30. Personal wealth is more important than society(individualism)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	-.197	-.148	.028	.066	-.146
	Sig. (2-tailed)	.066	.169	.795	.541	.176
	N	88	88	88	88	88
H2'0 rejection		No	No	No	No	No
4. Being more Arab than Lebanese(Arab identity)	Pearson Correlation	-.325**	-.466**	-.244*	-.305**	.061
	Sig. (2-tailed)	.002	.000	.022	.004	.575
	N	88	88	88	88	88
H2'0 rejection		Yes	Yes	Yes	Yes	No
Filter by education secondary		26. Premarital sex is a natural thing(women and children emancipation)	27. Woman committing adultery is pardoned(women and children emancipation)	28. Woman can have child out of wedlock(women and children emancipation)	29. Children must be free to choose who to marry(women and children emancipation)	30. Personal wealth is more important than society(individualism)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	.156	-.074	.251*	-.187	-.313**
	Sig. (2-tailed)	.197	.542	.036	.121	.008
	N	70	70	70	70	70
H2'0 rejection		No	No	No	No	Yes
4. Being more Arab than Lebanese(Arab identity)	Pearson Correlation	-.182	-.143	.031	-.087	-.200
	Sig. (2-tailed)	.133	.237	.798	.472	.096
	N	70	70	70	70	70
H2'0 rejection		No	No	No	No	No
Filter by education university		26. Premarital sex is a natural thing(women and children emancipation)	27. Woman committing adultery is pardoned(women and children emancipation)	28. Woman can have child out of wedlock(women and children emancipation)	29. Children must be free to choose who to marry(women and children emancipation)	30. Personal wealth is more important than society(individualism)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	-.190	-.081	.004	.133	-.155
	Sig. (2-tailed)	.098	.484	.971	.249	.177
	N	77	77	77	77	77
H2'0 rejection		No	No	No	No	No
4. Being more Arab than Lebanese(Arab identity)	Pearson Correlation	-.217	-.155	-.030	-.074	.102
	Sig. (2-tailed)	.058	.178	.799	.524	.378
	N	77	77	77	77	77
H2'0 rejection		No	No	No	No	No

The impact of Education is clear; the more the people are educated the less their feelings of belongingness to a transnational Arab identity is correlated to the rejection of divisive values.

8.3.9.2.4 Income

Table 8.30 Correlations on the relation between the transnational Arab identity and adherence to divisive values by income

Filter by income 1.5 ML		26. Premarital sex is a natural thing(women and children emancipation)	27. Woman committing adultery is pardoned(women and children emancipation)	28. Woman can have child out of wedlock(women and children emancipation)	29. Children must be free to choose who to marry(women and children emancipation)	30. Personal wealth is more important than society(individualism)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	-.063	-.101	.184	-.029	-.245*
	Sig. (2-tailed)	.579	.374	.105	.797	.029
	N	79	79	79	79	79
H2'0 rejection		No	No	No	No	Yes
4. Being more Arab than Lebanese(Arab identity)	Pearson Correlation	-.126	-.075	-.013	-.189	-.079
	Sig. (2-tailed)	.270	.512	.910	.096	.488
	N	79	79	79	79	79
H2'0 rejection		No	No	No	No	No
Filter by income 1.5-3ML		26. Premarital sex is a natural thing(women and children emancipation)	27. Woman committing adultery is pardoned(women and children emancipation)	28. Woman can have child out of wedlock(women and children emancipation)	29. Children must be free to choose who to marry(women and children emancipation)	30. Personal wealth is more important than society(individualism)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	.039	-.011	.119	.028	-.047
	Sig. (2-tailed)	.752	.926	.332	.819	.701
	N	69	69	69	69	69
H2'0 rejection		No	No	No	No	No
4. Being more Arab than Lebanese(Arab identity)	Pearson Correlation	-.444**	-.430**	-.315**	-.132	.009
	Sig. (2-tailed)	.000	.000	.008	.278	.941
	N	69	69	69	69	69
H2'0 rejection		Yes	Yes	Yes	Yes	No
Filter by income > 3ML		26. Premarital sex is a natural thing(women and children emancipation)	27. Woman committing adultery is pardoned(women and children emancipation)	28. Woman can have child out of wedlock(women and children emancipation)	29. Children must be free to choose who to marry(women and children emancipation)	30. Personal wealth is more important than society(individualism)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	-.196	-.158	-.055	-.047	-.252*
	Sig. (2-tailed)	.067	.144	.612	.663	.019
	N	87	87	87	87	87
H2'0 rejection		No	No	No	No	Yes
4. Being more Arab than Lebanese(Arab identity)	Pearson Correlation	-.197	-.398**	-.010	-.277**	.077
	Sig. (2-tailed)	.067	.000	.925	.009	.480
	N	87	87	87	87	87
H2'0 rejection		No	Yes	No	Yes	No

The impact of Income is noticed where the feelings of belongingness to a transnational Arab identity is more correlated with the rejection of 'individualism' for people with low and high-income. On the other hand, the correlation is noticed with the rejection of 'women and children emancipation' for people with a middle-income.

8.3.9.2.5 Religion

Table 8.31 Correlations on the relation between the transnational Arab identity and adherence to divisive values by religion

Filter by religion:Christian		26. Premarital sex is a natural thing(women and children emancipation)	27. Woman committing adultery is pardoned(women and children emancipation)	28. Woman can have child out of wedlock(women and children emancipation)	29. Children must be free to choose who to marry(women and children emancipation)	30. Personal wealth is more important than society(individualism)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	-.002	.105	.202*	.177	-.266**
	Sig. (2-tailed)	.981	.297	.044	.079	.008
	N	100	100	100	100	100
H2'0 rejection		No	No	Yes	No	Yes
4. Being more Arab than Lebanese(Arab identity)	Pearson Correlation	-.069	-.160	-.070	-.092	-.080
	Sig. (2-tailed)	.492	.112	.490	.361	.426
	N	100	100	100	100	100
H2'0 rejection		No	No	No	No	No
Filter by religion:Shiite		26. Premarital sex is a natural thing(women and children emancipation)	27. Woman committing adultery is pardoned(women and children emancipation)	28. Woman can have child out of wedlock(women and children emancipation)	29. Children must be free to choose who to marry(women and children emancipation)	30. Personal wealth is more important than society(individualism)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	-.096	-.071	-.067	-.159	-.053
	Sig. (2-tailed)	.389	.516	.541	.146	.630
	N	85	85	85	85	85
H2'0 rejection		No	No	No	No	No
4. Being more Arab than Lebanese(Arab identity)	Pearson Correlation	-.031	-.135	-.047	-.142	.024
	Sig. (2-tailed)	.780	.219	.672	.196	.828
	N	85	85	85	85	85
H2'0 rejection		No	No	No	No	No
Filter by religion:Sunni		26. Premarital sex is a natural thing(women and children emancipation)	27. Woman committing adultery is pardoned(women and children emancipation)	28. Woman can have child out of wedlock(women and children emancipation)	29. Children must be free to choose who to marry(women and children emancipation)	30. Personal wealth is more important than society(individualism)
3. Proud speaking Arabic(arab identity)	Pearson Correlation	-.079	-.231	.070	.067	-.266
	Sig. (2-tailed)	.583	.107	.627	.644	.062
	N	50	50	50	50	50
H2'0 rejection		No	No	No	No	No
4. Being more Arab than Lebanese(Arab identity)	Pearson Correlation	-.403**	.056	.026	.072	.105
	Sig. (2-tailed)	.004	.701	.859	.617	.468
	N	50	50	50	50	50
H2'0 rejection		Yes	No	No	No	No

In terms of Religion, we find that we cannot reject the null hypothesis with regards to the correlation between the feelings of belongingness to a transnational Arab identity and the rejection of divisive values for Shiites. On the other hand, feelings of belongingness to a transnational Arab identity seem more in correlation with the rejection of the divisive values for Christians and Sunnites.

8.3.10 Consumption of non-divisive media and transnational Arab Identity

8.3.10.1 Overall correlations

Table 8.32 Consumption of non-divisive media and transnational Arab identity

Correlations

		3. Proud speaking Arabic(Arab identity)	4. Being more Arab than Lebanese(Arab identity)
Q1.Consumption of Non divisive Arab drama series	Pearson Correlation	.050	.023
	Sig. (2-tailed)	.493	.750
	N	190	190

As expected (on the base of the previously observed correlations), from the above analysis, the results of the survey did not show any conclusive evidence for the existence of an overall correlation between feelings of belongingness to a transnational Arab identity and the consumption of non-divisive Arab drama series.

8.3.10.2 Control variables impact

8.3.10.2.1 Gender

Table 8.33 Consumption of non-divisive media and transnational Arab identity by gender

Filter By Males		3. Proud speaking Arabic(arab identity)	4. Being more Arab than Lebanese(Arab identity)
Q1.Consumption of Non divisive Arab drama series	Pearson Correlation	.021	-.039
	Sig. (2-tailed)	.859	.741
	N	74	74
Filter By Females		3. Proud speaking Arabic(arab identity)	4. Being more Arab than Lebanese(Arab identity)
Q1.Consumption of Non divisive Arab drama series	Pearson Correlation	-.009	.089
	Sig. (2-tailed)	.926	.340
	N	116	116

As we can see, in the table above, Gender has no significant effect on the correlation results.

8.3.10.2.2 Age

Table 8.34 Consumption of non-divisive media and transnational Arab identity by age

Filter By Age 18-29 yrs		3. Proud speaking Arabic(arab identity)	4. Being more Arab than Lebanese(Arab identity)
Q1.Consumption of Non divisive Arab drama series	Pearson Correlation	.181	-.028
	Sig. (2-tailed)	.271	.868
	N	39	39
Filter By Age 30-44 yrs		**3. Proud speaking Arabic(arab identity)**	**4. Being more Arab than Lebanese(Arab identity)**
Q1.Consumption of Non divisive Arab drama series	Pearson Correlation	-.096	.108
	Sig. (2-tailed)	.435	.375
	N	69	69
	Sig. (2-tailed)	.464	
	N	78	78
Filter by Age 45-55 yrs		**3. Proud speaking Arabic(arab identity)**	**4. Being more Arab than Lebanese(Arab identity)**
Q1.Consumption of Non divisive Arab drama series	Pearson Correlation	.056	.033
	Sig. (2-tailed)	.616	.771
	N	82	82

As we can see, in the table above, Age has no significant effect on the correlation results.

8.3.10.2.3 Education

Table 8.35 Consumption of non-divisive media and transnational Arab identity by education

Filter by education intermediate		3. Proud speaking Arabic(arab identity)	4. Being more Arab than Lebanese(Arab identity)
Q1.Consumption of Non divisive Arab drama series	Pearson Correlation	.054	.059
	Sig. (2-tailed)	.643	.613
	N	77	77
Filter by education secondary		3. Proud speaking Arabic(arab identity)	4. Being more Arab than Lebanese(Arab identity)
Q1.Consumption of Non divisive Arab drama series	Pearson Correlation	.087	.039
	Sig. (2-tailed)	.527	.776
	N	55	55
Filter by education university & above		3. Proud speaking Arabic(arab identity)	4. Being more Arab than Lebanese(Arab identity)
Q1.Consumption of Non divisive Arab drama series	Pearson Correlation	-.143	-.191
	Sig. (2-tailed)	.284	.151
	N	58	58

As we can see, in the table above, Education has no significant effect on the correlation results.

8.3.10.2.4 Income

Table 8.36 Consumption of non-divisive media and transnational Arab identity by income

Filter by income 1.5 ML		3. Proud speaking Arabic(arab identity)	4. Being more Arab than Lebanese(Arab identity)
Q1.Consumption of Non divisive Arab drama series	Pearson Correlation	.030	.045
	Sig. (2-tailed)	.811	.719
	N	67	67
Filter by income 1.5-3ML		3. Proud speaking Arabic(arab identity)	4. Being more Arab than Lebanese(Arab identity)
Q1.Consumption of Non divisive Arab drama series	Pearson Correlation	.045	.097
	Sig. (2-tailed)	.746	.485
	N	54	54
Filter by income >3ML		3. Proud speaking Arabic(arab identity)	4. Being more Arab than Lebanese(Arab identity)
Q1.Consumption of Non divisive Arab drama series	Pearson Correlation	.049	-.108
	Sig. (2-tailed)	.691	.378
	N	69	69

As we can see from above table, Income has no significant effect on the correlations results.

8.3.10.2.5 Religion

Table 8.37 Consumption of non-divisive media and transnational Arab identity by religion

Filter by religion Christian		3. Proud speaking Arabic(arab identity)	4. Being more Arab than Lebanese(Arab identity)
Q1.Consumption of Non divisive Arab drama series	Pearson Correlation	.153	-.088
	Sig. (2-tailed)	.188	.449
	N	76	76
Filter by religion Shiite		3. Proud speaking Arabic(arab identity)	4. Being more Arab than Lebanese(Arab identity)
Q1.Consumption of Non divisive Arab drama series	Pearson Correlation	.002	.125
	Sig. (2-tailed)	.986	.293
	N	73	73
Filter by religion Sunni		3. Proud speaking Arabic(arab identity)	4. Being more Arab than Lebanese(Arab identity)
Q1.Consumption of Non divisive Arab drama series	Pearson Correlation	.002	.045
	Sig. (2-tailed)	.990	.779
	N	41	41

As we can see, in the table above, Religion has no significant effect on the correlation results.

8.3.11 Consumption of divisive media and transnational Arab Identity

8.3.11.1 Overall correlations

Table 8.38 Consumption of divisive media and transnational Arab identity

Correlations

		3. Proud speaking Arabic(Arab identity)	4. Being more Arab than Lebanese(Arab identity)
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	-.055	.168
	Sig. (2-tailed)	.717	.271
	N	45	45

As expected (on the base of the previously observed correlations), from the above analysis, the results of the survey did not show any conclusive evidence for the existence of an overall correlation between feelings of belongingness to a transnational Arab identity and the consumption of divisive Arab drama series.

8.3.11.2 Control variables impact

8.3.11.2.1 Gender

Table 8.39 Consumption of divisive media and transnational Arab identity by gender

Filter By Males		3. Proud speaking Arabic(arab identity)	4. Being more Arab than Lebanese(Arab identity)
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	-.042	.000
	Sig. (2-tailed)	.877	1.000
	N	16	16
Filter By Females		3. Proud speaking Arabic(arab identity)	4. Being more Arab than Lebanese(Arab identity)
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	-.043	.334
	Sig. (2-tailed)	.825	.076
	N	29	29

As we can see, in table above, Gender has no significant effect on the correlation results.

8.3.11.2.2 Age

Table 8.40 Consumption of divisive media and transnational Arab identity by age

Filter By Age 18-29 yrs		3. Proud speaking Arabic(arab identity)	4. Being more Arab than Lebanese(Arab identity)
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	-.052	.220
	Sig. (2-tailed)	.859	.449
	N	14	14
Filter By Age 30-44 yrs		3. Proud speaking Arabic(arab identity)	4. Being more Arab than Lebanese(Arab identity)
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	.115	.372
	Sig. (2-tailed)	.768	.324
	N	9	9
	Sig. (2-tailed)	.464	
	N	78	78
Filter by age 45-55 yrs		3. Proud speaking Arabic(arab identity)	4. Being more Arab than Lebanese(Arab identity)
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	-.078	.115
	Sig. (2-tailed)	.729	.611
	N	22	22

As we can see, in the table above, Age has no significant effect on the correlation results.

8.3.11.2.3 Education

Table 8.41 Consumption of divisive media and transnational Arab identity by education

Filter by education intermediate		3. Proud speaking Arabic(arab identity)	4. Being more Arab than Lebanese(Arab identity)
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	.050	-.077
	Sig. (2-tailed)	.885	.821
	N	11	11
Filter by education secondary		**3. Proud speaking Arabic(arab identity)**	**4. Being more Arab than Lebanese(Arab identity)**
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	.011	.429
	Sig. (2-tailed)	.968	.111
	N	15	15
	Sig. (2-tailed)	.091	
	N	70	70
Filter by education university		**3. Proud speaking Arabic(arab identity)**	**4. Being more Arab than Lebanese(Arab identity)**
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	-.069	.023
	Sig. (2-tailed)	.780	.927
	N	19	19

As we can see, in the table above, Education has no significant effect on the correlation results.

8.3.11.2.4 Income

Table 8.42 Consumption of divisive media and transnational Arab identity by income

Filter by income 1.5 ML		3. Proud speaking Arabic(arab identity)	4. Being more Arab than Lebanese(Arab identity)
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	-.318	.236
	Sig. (2-tailed)	.313	.461
	N	12	12
Filter by income 1.5-3ML		3. Proud speaking Arabic(arab identity)	4. Being more Arab than Lebanese(Arab identity)
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	.047	.261
	Sig. (2-tailed)	.869	.347
	N	15	15
Filter by income >3ML		3. Proud speaking Arabic(arab identity)	4. Being more Arab than Lebanese(Arab identity)
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	.132	.050
	Sig. (2-tailed)	.600	.845
	N	18	18

As we can see, in the table above, Income has no significant effect on the correlation results.

8.3.11.2.5 Religion

Table 8.43 Consumption of divisive media and transnational Arab identity by religion

Filter by religion Christian		3. Proud speaking Arabic(arab identity)	4. Being more Arab than Lebanese(Arab identity)
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	-.013	-.011
	Sig. (2-tailed)	.951	.958
	N	24	24
Filter by religion Shiite		3. Proud speaking Arabic(arab identity)	4. Being more Arab than Lebanese(Arab identity)
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	-.090	.459
	Sig. (2-tailed)	.780	.133
	N	12	12
Filter by religion Sunni		3. Proud speaking Arabic(arab identity)	4. Being more Arab than Lebanese(Arab identity)
Q2.Consumption of Divisive Arab drama series	Pearson Correlation	-.190	.352
	Sig. (2-tailed)	.625	.353
	N	9	9

As we can see, in the table above, Religion has no significant effect on the correlation results.

8.4 Answers to the research questions

As displayed earlier (in the beginning of the chapter), the research questions – upon which the eight hypotheses are built – are the following:

a) Is there is any media effect on the adherence to the values depicted during our content analysis process?
b) Does the adherence to non-divisive common Arab values have a positive effect on the degree of belongingness to a transnational Arab Identity?
c) Does the non-adherence to divisive values have a positive effect on the degree of belongingness to a transnational Arab Identity?

In this final part of our research, which analyses the survey results, and more specifically, the results in terms of correlation, we realize that we were not able to have a conclusive evidence with regards to the consumption of Arab drama series, whether divisive or non-divisive, in having a clear impact on the level of adherence/rejection to/of the Arab values listed in the 'grid analysis code book on Arab values'. We did notice, however, an interesting impact (through the rejection of the null hypotheses) of the control variables on the correlations between the consumption of Arab drama series and the adherence/rejection to/of certain divisive and non-divisive values. This may give evidence to a potential impact with regards to the consumption of Arab drama series on the adherence/rejection level of Arab values by certain categories of viewers.

As for the impact of the consumption of Arab drama series, whether divisive or non-divisive, on feelings of belongingness, no clear evidence has been shown in the survey results. Accordingly, the rejection of the null hypotheses, concerning the consumption of Arab drama series, whether divisive or non-divisive, on feelings of belongingness, could not be confirmed.

In consequence, it is important to note that, even though the results of the survey did not provide any conclusive evidence of the existence of a correlation between drama series and belongingness, yet, at the same time, they did not rule out the existence of such correlation. On this basis, the results of the content analysis provide a strong

evidence on the existence of an "imagined Arab community" where these series did show an ability to fit the 'social spirit" of the moment. However, the question is, are these series a reflection of the Arab society or do they generally influence it? This question remains unknown. All that we can say is that we did notice some divided opinions with regards to women's right in both the focus group and the survey, where gender and age have shown a noticeable impact, which may imply a potential change in Arab society. This may correspond to the divisive Arab values transmitted through Arab drama series, which are watched by Arab audiences and may also be acknowledged by some of them. From this point, we cannot say what the future holds, as these series with 'women and children emancipation' may start to be, someday, accepted by most of the Arab society, or they may become cursed by it to the point of having them suspended altogether. What we did recognize, however, through the survey results, is that Arab young generations seem to be more attached to their religious principles (a certain radicalization brought about by the political context in the Arab world) and this may be detrimental to women's rights in Arab society.

Consequently, the above results show clearly the limitation of the statistical testing of complex concepts such as identity formation in relation with media, where such correlations have been identified on the qualitative level in the focus group session but failed to be demonstrated on the statistical level through the survey. Nevertheless, statistical survey remains a tool of choice for validating some intuitive findings identified through qualitative process, but for it to gain in accuracy it should be performed with a longitudinal approach especially for the analysis of media impact such as television.

On the other hand, and in spite of the deceptive results mentioned above, the results of the survey have shown clear correlations between feelings of belongingness to a transnational Arab identity and the level of 'adherence to non-divisive values/rejection of divisive values' (the more the belongingness to a transnational Arab identity, the more the adherence to non-divisive values and the more the rejection to divisive values). The impact of control variables was also found significant, especially in terms of gender and age. The results show that there is no clear consensus on Arab values among different categories of the Arab population: (a) men and women do not have the same position towards 'men women children relationship through paternalism' and towards 'women and children emancipation',

where, although Arab society remains patriarchal, yet, we do notice women's tendency in rejecting the arbitrary male dominance; (b) generation gap is also clearly present, however, in a surprising manner, since we do notice a point of view which seems rather radical among younger generations and this is shown through their attachment to religious aspects within the Arab identity (this radicalization can be sensed also on the current political context that is currently shaking the Arab world). As such, the survey results support the dynamic nature of Arab values both vertically (men and women) and temporally (younger generation will live longer and by consequence they will keep part of their current values adherence with them in the future).

Now, what we may retain from the survey results as being positive to our study, is that these results did provide us with strong evidence on the validity of our 'grid analysis code book on Arab values'(social Arab values) which may be a foundation for a better understanding of the components of a potential transnational Arab identity. This grid analysis code book, therefore, may be used in future research studies on Arab identity as it has proven to be a well-integrated model which encompasses an important range of Arab values. So, it may be applied as a base for various research techniques, as it did prove to be consistent through the content analysis research, where the depiction of Arab values from Arab drama series did seem to correspond totally, and through the survey, where respondents did also acknowledge their assimilation to those same values (as we found a correlation between the feeling of belongingness to a transnational Arab identity and these values).

As a final recommendation for further studies in the field of media and Arab identity, we suggest the following:

a) More concentration on the qualitative content analysis of drama series through the augmentation of the actantial model: by taking into consideration the way the value is incorporated in the narrative and how it participates in it; by analyzing the value through the character; by taking into consideration audience's perception in terms of consensus.
b) Examining more profoundly the effect of Arab drama series on gender behavior, where a change in Arab values which include

women's rights and equality with men may cause an evolution in Arab mentality.

c) An in-depth analysis on Arab young generations, with regards to their perception of media and Arab values. We found a surprising reaction through the survey where young people did seem more conservative than older generations, with a tendency to re-center religion into their lives.

d) Due to the non-identification of a direct media effect on Arab identity (although media effect on identity was perceived clearly in the literature review), we sensed a certain limitation in our study. We may consider, therefore, that media effect did not show direct traceability due to the small sample in our research (235 respondents), and due to the short timing for the implementation of the fieldwork (around ten days). Consequently, if the topic is to be chosen as a project for future studies, we recommend it to be executed as form of a longitudinal research (with a larger sample also) which is supposed to take its time in the survey process so as to reveal the effects of media on identity.

9 CONCLUSION

By conceptualizing the influence of media on society, one may think that it is a linear straightforward procedure, where messages are produced by media institutions and then diffused to audiences who assimilate their meanings and are, therefore, directly affected. If it were so, then, why do media researchers devote such an amount of time in trying to understand the effect of media on society. What determines this relationship between media and society so as to make it so complex that many studies, researches and articles, have, and still continue, to explore new concepts and designs, only to understand this strangely tangled relationship. Various studies, that are cited and analyzed in this research, reveal that media and society form a mysterious complexity where many theories and models are conceived, only to clarify certain angles which may give a hint or an indication of a particular media effect or a particular societal absorption. Media researchers, therefore, have witnessed certain influences and they provided elements that may give a certain facilitation on the identification of this complexity. From this conviction, we made use of the provided elements which have helped us to conceptualize this research study.

Our research quest is based on a desire to understand why, Arab media texts, which are disseminated to all Arab countries (through Arab satellite TV), and which convey similar messages, that include homogeneous traditional/cultural Arab values articulated through one language (the Arabic language), have not yet been able to give any indication of a unified Arab perception. By looking at Europe, however, we realize that a European Union model has been built, despite the fact that European countries have different languages and different cultures with heterogeneous articulations disseminated through their broadcast media. This astonishingly puzzling fact led us to dig deeper into the Arab and European models by tracking the communicative system of each of them.

After having searched for an initiative to build our rationale, so as to be able to reach a logical approach for our quest, we found assistance through Benedict Anderson's

(2006) concept on "Imagined Communities," which explains that media, through print capitalism, was the main instigator of nationalism which took form in Europe during the eighteenth-century (Anderson, 2006: 11, 43-46).

> *These print-languages laid the bases for national consciousness in three distinct ways. First and foremost, they created unified fields of exchange and communication below Latin and above the spoken vernaculars. Speakers of huge variety of Frenches, Englishes, or Spanishes, who might find it difficult or even impossible to understand one another in conversation, became capable of comprehending one another via print and paper. In the process, they gradually became aware of the hundreds of thousands, even millions, of people in their particular language-field, and at the same time that only those hundreds of thousands, or millions, so belonged. These fellow-readers, to whom they were connected through print, formed, in their secular, particular, visible invisibility, the embryo of the nationally imagined community (Anderson, 2006: 44).*

Accordingly, we began our exploration by delving into various research studies, that analyze the effect of media on society, so as to be able to construct a validated model that may be able to synchronize with the "Imagined Communities" principle. Our basic intention, however, was to be able to understand how the communicative system in Europe works. We, therefore, identified, through several studies, the effect of storytelling as a recognized communicative influence that has been able to embody communicative narratives of European national identities intermixed on transnational European communicative grounds for the perception of a common identity (Eder, 2009: 433-435; Mezek, n.d.:9) identified as an "Imagined Community."

In the intention of adapting the concept of the effect of storytelling on Arab identity in our research model, we did realize that media in Arab countries can be compared to that of print capitalism (in eighteen-century Europe), with the emergence of Arab satellite TV exposure in the 1990's, where Arab drama series boomed, creating a broadcast revolution in the Arab world (Al-Ghazzi, 2013: 598). This intensified our decision to analyze the effect of storytelling, represented through Arab drama series, on Arab identity, in the aim of identifying a possible existent transnational Arab

identity formation that may be identified as an imagined Arab community, based on common cultural/traditional Arab values.

As a first step, however, and in order to understand the meaning of Arab identity, we began by exploring the historical background of the Arab world. In consequence, we realized that the description of Arab identity is better analyzed through the memoire of the Arab people who form a multi-layered complexity where the narrative of their life-story is engraved by several civilizations. Before the expedition of Bonaparte to Egypt in the year 1798, the Arab people were still living in a refined dream, thinking that eminence and magnitude would never be separated from them. Then, came the great shock. After the year 1798, the Arabs could not believe that, they, who had pre-eminence on the Occident, prior to the twelfth-century, would find themselves in such a severe decadence (Khader 2009: 158,160; Corm, 2012: 20). Many Arab intellectuals began asking questions, not able to imagine how the whole Orient has fallen in a such profound sleep all along these seven centuries (Khader, 2009: 152,169). The Occident had taken much advancement and superiority, and the Arab world had to work hard to catch up with it. In consequence, the decadence of the Arab countries seemed to be reliant on the historical delay (Khader, 2009: 164,165).

But what is the reason for this grave Arab decadence? History narrates that the responsibility falls on the authoritarian regime, led by the Ottoman rule, that has taken the entire Arab society as a hostage – for around four hundred years (1517-1918) – leaving it empty without an animated soul, as if it had been obliged to put its liveliness to sleep only to wake up and find its deep traces of historical fossilization trying to restore their pre-existence after the fall of the Ottoman Empire (Corm, 2012: 130,131). Then, after the decline of the Ottoman Empire, came the European colonial rule which had not been able to dictate its, so called, generous and noble vocations to Arab submissive pseudo-states who were waiting for a redeemer or a rewriter that may inscribe a flawless history with a happy ending – a happy ending that would never come true even after post-colonialism, since Arab states were built artificially out of European interests (Karsh and Karsh, 1996: 367; Kramer, 1993: 179). All this disorder and upheaval that crept into the Arab states, at the dawn of the European colonial rule, led the Arab intellectuals to try and accommodate with the bouleversement of the situation through their refining views and ideas. Some, such as the Muslim Reformists, wanted the Occident to be taken as a model that is to be

targeted and confronted, while others, the Liberalists, wanted to take it as model to be imitated, others, the Neo-Fundamentalists, refused to see it as a target of advancement and modernity considering that Islam is the only true value to be pursued. Moreover, some intellectuals were promoting Socialism, others Arabism, and others Developmentalism. All these quests and ideas introduced by Arab intellectuals – who, most of them were promoters of the *Nahda* movement – led to failure (Khader, 2009: 152-169). The reason was that these people were trying to introduce an Arab state model that does not resemble the Arab society, but rather resembles the European society. Even worse, Arab intellectuals were trying to recreate a pseudo Arab culture that is supposed to mirror and imitate the European culture, rather than focalizing on consolidating the inner core of a real Arab societal structure (Corm, 2012; Khader, 2009).

Consequently, by trying to deal with the Occident on equal grounds, the Orient was led to a serious deception. A deception that has marked its own existence, leading it to self-destruction. So, by not being able to master its own environment, the Arab world was led into an interminable defeat, even after the dawn of its independence from the European colonial rule (Khader, 2009; Corm, 2012).

As we can see, now, we are currently in the era of the 21st century evolution, where great changes have taken place in Europe, marked by the ongoing existence of the European Union; whereas, in the Arab world, chaos and upheaval remain as major subsisting traces that still hold on to the 'artificial'[20] Arab state formations, where absence of unity is still resilient. But, what of the effect of media on these Arab states – recognized, until now, to be still detained in everlasting confusion. How are they managing to surpass this currently intruding and unattainable media deregulation in their system of communication, identified as media penetration (through satellite TV and internet) (Darouni, 2006: 251), while knowing very well that, Arab traditional media, remain, somehow, as they were before, seized by the grip of governmental authoritarian regimes (Rugh, 1979: 10-11; Kazan, 1999: 167-168). Apparently, it

[20] Any state can be considered, somehow, artificial. What makes the difference is how important the artificial character is perceived in relation with its exogenous feature (induced by the colonial powers).

seems that, owing to satellite TV (which has revealed to be much more consumed than Internet in the Arab world), the Arab media landscape has been experiencing a certain decline of governmental repression, where Arab authoritarian regimes are unable of handling this form media penetration that has imposed its laissez-faire operation, leading the Arab states to lose their "…capacity to contain, if not to determine, economy, polity, and culture to alternative legitimacies (Anderson, 2000: 2)."

From this notion, and in order for us to understand the current media landscape in the Arab world, we reviewed previous surveys implemented on Arab media. We discovered the following:

a) Television is the most utilized medium in the Arab world surpassing, by far, all other media tools (internet, newspapers, magazines and radio) in the three surveyed Arab countries: Saudi Arabia, United Arab Emirates, and Lebanon.
b) The rise of Arab satellite TV channels in the Arab world went from 50 in the year 2000 to 650 in the year 2012.
c) The number of Arab TV households having access to Arab TV channels have reached 80 million in the year 2012 with the number of Arab satellite TV channels reaching 650 and broadcasting via three satellites: Nile-Sat/AB7, Badr/Arab-Sat and Hotbird.
d) Media genres that are of high preference to Arab viewers are, drama series, movies and soap operas (with 90% of Arab viewers' preference). These genres appear to have similar high preference in all three surveyed Arab countries: Saudi Arabia, Kuwait and UAE.
e) A 100% increase in the production of drama series from 81 in the year 2010 to 160 in the year 2012.

The above listed survey results give indication to the important ranking of television in the Arab world in being the most favorite and most utilized media tool. Results also indicate the rise in the number of satellite TV channels which are, now, accessible to a great number of Arab households. Most importantly, results demonstrate the high preference of Arab audiences to Arab drama series which are being produced in very high numbers in the Arab world. In consequence, what has been indicated in these survey results supports our choice in analyzing the effect of Arab drama series (broadcasted through Arab satellite/local TV channels) on Arab identity where a

transnational Arab identity may be existent (based on the Arab imagined community concept).

Nonetheless, before we profess such certitude in our choice of media analysis, and before we take for granted the application of measuring the effect of TV content of Arab drama series on Arab identity, it would be pertinent and wise to dissect and scrutinize, at first, every media effect possible (in terms of genres and tools) on identity in general. In consequence, what we propose is, to assemble the most adequate and convenient variables for the construction of our research framework design and then, to address the significance of the content we ought to adopt which should be a rich and enticing full-bodied material, appropriate for the implementation of our research model.

As an outcome, we were able to provide, through a thorough literature review, a logical research framework, which is consistent and well defined. The theoretical models, which we were able to extract from various empirical studies on media and identity, have demonstrated an efficiency in producing a consolidated model for our research design. Beginning with self-in-group assimilation that is identified through perceived media influence, which is the basic overall foundation of our research which aims at identifying an Arab wide in-group assimilation to a common Arab identity, perceived through media influence (Duck et al., 1999; Gardikiotis 2008).

However, what do we mean by media influence? How may we identify it? It is imperative to have a scientific measurement in order to sense it and confirm it as true evidence. Through our research, we identified the efficiency of divisive and non-divisive media coverage as a helpful measuring technique for media influence (Anastasio et al, 2005; Madianou, 2005; Erjavic, 2003). So, we made use of analyzing divisive/non-divisive media coverage as a basic technique to perceive the reflected intensity of media influence. In this context, divisive media is represented through local/transnational Arab TV coverage of Arab drama series, where Arab cultural/traditional differences (divisive values) are conveyed. These cultural/traditional differences are deciphered in accordance to their depiction of dissimilarities in the Arab identity. As a contrast, non-divisive local/transnational Arab TV coverage of Arab drama series, are also deciphered for their means of conveying collective cultural/traditional Arab values (non-divisive values) where the

portrayal of common Arab values may indicate a Arab common identity (identified as an imagined Arab community).

After having solidified the measurement of perceived media influence through divisive/non-divisive media coverage, we then realized that media influence (being divisive or non/divisive) is also reliant on the quality of its content material that embodies the essence of the conveyed messages. Through our literature review we perceived a great importance in media genres (Smith and Philips, 2006; Strelitz 2002; Mihelj et al., 2008) where lowbrow/popular media genres caused national/sub-national/local identities to be more attached to their national/sub-national/local cultures and traditions, as opposed to highbrow media genres which caused national identities to be more open to transnational identification. In our research, we decided to test the effect of lowbrow media genres on the formation of a potential transnational Arab identity, in which its existence has been, somehow, detected in the study of Nisbet and Myers (2010), where common Arab values (Islam and Arab political identities) have been identified, although conversely, that is, through highbrow media genres (political programs and news), given that lowbrow media genres were not even mentioned in their study. Our study, therefore, challenges the concept which considers that highbrow media genres lead (most of the time) to transnationalism, especially with regards to the Arab identity, where we consider that lowbrow media genres/popular culture which are named by Gerbner (1958) as, "…a full-fledged style of living… (Gerbner, 1958: 90)(,)" must encompass a great deal of common Arab traditional/cultural values.

In order to conceptualize our choice for lowbrow media genres, we have taken recourse to the efficiency of drama series which have been identified in the study of Strelitz (2002) in being able to generate a highly integrated in-group assimilation among Afro South African students at Rhodes university. Accordingly, Head (1954) indicates, that drama series display a major aspect of popularity; they deal with attitudes and most importantly with social values that reflect facts of actual societies even on an unconscious level (Head, 1954: 176, 179). Another important point for our choice of drama series is that several studies on European identity (Eder, 2009: 433-435; Mezek, n.d.:9) have identified the effectiveness of storytelling on the transnational European identity; and drama series are an essential channel for storytelling.

Our next step in the construction of our framework, is to canalize the evidence of media influence by integrating the direct impact of control variables which indicate the influence of audiences' perception through their categorization in terms of gender, age groups, educational levels, socio-economic status (income) and religion. As perceived in the studies of Mijelj et al. (2008), Nisbet and Myers (2010) and Strelitz (2002), the impact of social classes and educational levels on national and transnational identity formation seemed impressive.

As a final step of our research framework, we incorporated the classification of the overall identity formation where boundary maintenance is represented through national pride and intensive belongingness, whereas boundary expansion is represented through transnational identification. In our literature review (Smith and Philips, 2006; Mihelj et al. 2008; Streliz 2002), cultural and traditional pride are perceived through national/sub-national/local boundary maintenance, in our study, however, Arab traditional and cultural pride are tested in terms of boundary expansion.

After having identified the essential variables for our research framework, and in order to give sense to the interpretation of its design, we found that the "Model of Stereotypic Content' formation and Change,' which is initiated by Bar-Tal (1997), can embody all its elements and represent them logically (see chapter V). The model of Bar-Tal (1997), therefore, deals with the overall structuring of identity formation, where identity is reflected through in-group assimilation which takes form through perceived media influence (which when intensive it leads to stereotypic intensity) that is processed by stereotypic content acquisition (leading to stereotypic content extensity – boundary expansion) or rejection (boundary maintenance).

Moving to the consolidation of media content in our research, we have chosen to apply storytelling, conveyed through Arab drama series, as an embodiment to our genre material. But why storytelling and what is meant by storytelling? Storytelling, has proven to have a great communicative influence on the formation of the transnational European identity (Eder, 2009: 433-435; Mezek, n.d.:9; Deirdre, 2003: 43). It has been recognized through the spreading of space communication networking where a form of transnational boundary connection has materialized through the intercommunication of national narratives. These narratives, which are the basic

discourses that have stimulated the capacity of national European space networking interconnectedness, are considered as main elements of storytelling. Storytelling, therefore, has boosted the communicative influence of national European narratives on transnational European communicative grounds, causing the existence of a perceived common European identity.

By defining storytelling, we may introduce it as such: "Once upon a time, in such and such a place, something happened (Yorke, 2014: 3)." We all know this archetypal expression that has long mesmerized many civilizations all around the world, who, while awaiting a prophecy in its utterance, wish to learn their fate. Storytelling, however, cannot materialize through its narrative without the existence of a character, who, must be able to personify the requirements which the reader want to identify with through a projection of a feeling of empathy and sympathy retained by the reader. The character (the hero in most cases), therefore, must have a sort of attraction where he/she is able to hold the viewers' interest. For this reason, writers of narratives are bound to create "…sympathy and empathy by unmasking ethos and pathos in the characters. **Ethos**, the word that Aristotle uses for "character" and the word from which "ethical" comes, refers to the moral standards of a character, and more broadly to his or her attitudes and habits (Fink, 2014: 60)." As for the word "**Pathos**, from which the word "pathetic" comes, refers to that quality in the protagonist that makes him or her worthy of the audience's pity (Fink, 2014: 60)." Such significance given to the role of the character in the process of the narrative, is applied in our research through the Arab drama series content analysis technique, where all analyzed content is retrieved from the discourses and actions of the characters, identified by their projection of empathy and sympathy.

Yet, still, upon which standards and measures may we conceptualize the depicted performance of our analyzed characters, bearing in mind, that, as a basic practice, all theorists who analyze 'the character' feel the need to justify his/her presence and utility in the text (Sepulchre, 2011). In this context, we have taken recourse to what Pierre Glaudes and Yves Reuter perceive through the presence and utility of the character within the narrative, where they specify that he/she is "…invested in a system of representation of individuals' values found in a society (Sepulchre, 2011: 111)." The character, therefore, personifies the link between the narrative and the

outer-world (Sepulchre, 2011:111) through his/her representation of values engaged in society.

After having realized how effective the role of values is in exposing social characteristics (when divulged by a character within a narrative), we became even more convinced that, in the intention of understanding societies, it is indispensable to recognize the values portrayed in their narratives. In consequence, we decided to decode Arab values from the intended Arab drama series, we ought to analyze, in order to understand what they convey.

But, before we analyze values, we need to know how to interpret them, and, in consequence, relate them to the society in question. That is why, we executed an exhaustive review of literature on Arab identity, which permitted us to retrieve the most efficient cultural/traditional social Arab values and incorporate them in a grid analysis code book. The studies identified two forms of Arab values, the divisive (which apply to sub/national/local identities), and the non-divisive (which are common among all Arabs and apply to the Arab identity as a whole), upon which we constructed our 'grid analysis code book on Arab values' (see chapter V).

We may presume, that, the 'grid analysis code book on Arab values,' is an interesting theoretical model that can be applied as an efficient design for future research studies which intend to analyze the Arab identity through content analysis. In our research, however, we did apply it as a fundamental model for our qualitative and quantitative content analysis research.

Nonetheless, before we delve into our content analysis research model, we propose to introduce, in the beginning, our overall research methodology that is based on the cultivation theory. But, first, let us define the cultivation theory.

The cultivation theory was developed by Gerbner in the 1970's (Baran and Davis, 2012: 401), it "…addresses macro-level questions about the media's role in society…" (Baran and Davis, 2012: 401) and relates media to culture where it cultivates attitudes and values (Watson and Hill, 2010: 67). It is based on the assumption that television is a "message system" (Baran and Davis, 2012: 402) which develops and cultivates views that, although inaccurate, are considered by people as real happenings in their everyday lives (Baran and Davis, 2012: 402). This complies

mostly with heavy viewers who perceive their world through their mirroring of television reality (Nabi and Riddle, 2008: 328). Since our research is based on assessing the effect of heavy television viewing on Arab identity, in terms of cultural/traditional value depiction, we consider that the cultivation theory is the ideal choice to underpin our research design.

The classical cultivation theory, however, cannot be adapted as is, since it has been developed during the 1970's, at a time when there was not much variation of TV channels as there are today, which means that it has neglected the approach of genre and channel effects and concentrated mainly on television viewing as a whole. It has also relied on simple correlation measurements of dependent and independent variables, so, by omitting the control variables (gender, age, social classes, educational levels, etc.), the classical cultivation theory did not take into consideration the profound causality of the relation between television viewing and social reality, and this has caused lack of accuracy in the demonstration of the relevant social categories (Lee and Niedereppe, 2010: 4). In our research, however, we did maintain the classical cultivation theory methodology, in terms of heavy and light viewing, which has provided us with the advantage of building a baseline of overall TV consumption, against which the effect of the extension of our identified genre-specific programs (Arab drama series which are of lowbrow media genres) and channels (local/transnational Arab TV channels) have been assessed. Accordingly, as perceived in our literature review, media genres (lowbrow, highbrow) and media channels (national/local and transnational) have been identified to have significant effect on identity formation (Smith and Philips, 2006; Nisbet and Myers, 2010; Strelitz, 2002). With regards to control variables, they have also been integrated in our research model, as an expansion to the classical cultivation theory, since they have been, also, identified in our literature review (Mihelj et al., 2008; Nisbet and Myers, 2008; Strelitz 2002) in displaying direct impact on the analysis of media effect.

The classical cultivation theory, therefore, with its extended version of expansion models (media channels, media genres and control variables), is applied as an overall methodology design to our research in the following order –through the four phases initiated by cultivation theory researchers (Baran and Davis, 2012: 405-406):

1. Message analysis: In this phase, we analyzed the content of the four chosen Arab drama series, qualitatively (by implementing the Actantial

Model developed by Greimas 1986), and quantitatively (by implementing, as an overall method, the 6 stages of the 'scientific method' identified by Neuendorf 2002, and by taking into consideration the four content dimensions identified by Head 1954). The theoretical model upon which the content analysis has been based is the 'grid analysis code book on Arab values' (constructed specifically for the identification of common and distinct Arab values deciphered from Arab drama series).

2. Survey Questions: The questions for the survey were built in accordance with the depicted common/distinct Arab values identified through the content analysis (qualitative/quantitative) results of the four analyzed Arab drama series. For better accuracy in the construction of our survey questions, we implemented a focus group session, just to have better indication. The questionnaire for the focus group was based on Arab values decoded from the content analysis (qualitative/quantitative) on the four Arab drama series (it is important to mention that the focus group session is not part of the cultivation theory research methodology. We applied it only as an indicator to the survey questions).
3. Survey: The survey was conducted in Greater Beirut, Lebanon, through CATI (computer assisted telephone interviewing).
4. Result analysis: The results of the survey were analyzed in the intention of examining whether common Arab values, transmitted through Arab drama series (on transnational/local Arab TV coverage) have an effect in initiating a potential common transnational Arab identity (identified as an imagined Arab community).

After having introduced the four phases that were implemented in the execution of this research, we intend to discuss the results of every research procedure. However, before we proceed into the analysis of our results, it is indispensable that we introduce, briefly, the four Arab drama series and the motive of their choice.

Based on the 'grid analysis code book on Arab values', where Arab values are represented as being either divisive or non-divisive, Arab drama series are, also chosen in terms of their divisive and non-divisive message content. Divisive local/transnational Arab drama series (transmitted through local/transnational TV coverage), convey dissimilarity to common Arab culture and traditions where

local/distinct values are more pronounced (Arab divisive values are listed in the 'grid analysis code book on Arab values'). As a contrast, non-divisive local/transnational Arab drama series (transmitted through local/transnational TV coverage), convey similarity to Arab culture and traditions, where common Arab values are promoted (Arab non-divisive values are listed in the 'grid analysis code book on Arab values'). Here below is the list of the four Arab drama series with a brief overview of their content.

- *Bab El Hara* (non-divisive, transnational): "Bab el Hara is one of the most popular Arab TV drama series watched by tens and millions of people in the Arab world", "the appeal is cross-generational, and viewership consists of all social demographics from Arab countries (as referenced by Wikipedia)." The series – which is a historical drama series – narrates the daily life of Syrian families in a Damascus neighborhood during the French colonialism (in the early 1940's). The values transmitted are all traditional/cultural Arab values encompassing 'men/women/children relationship through paternalism', 'religion (Islam)', 'anti-colonialism', 'lineage', 'traditions', 'honor', 'dignity', etc.
- *Mourahikoun* (divisive, local): is a social Lebanese drama series that sheds light on problems and obstacles teenagers face nowadays in addition to how parents deal with them while struggling with their problems as well. The messages transmitted by the series are in total controversy with Arab traditional/cultural values since they convey 'women/children emancipation' values that support, pre-marital sex, adultery, infidelity, etc.
- *Bad Idriss* (non-divisive, local): is a historical drama series which narrates the daily life of a Lebanese family who owns a pension (family hotel) in the midst of Beirut (during the end of the French mandate in 1943). The values that are transmitted in this series convey Arab cultural and traditional values such as 'men/women/children relationship through paternalism', 'religion' (Islam), 'lineage', 'anti-colonialism', 'hospitality', 'honor', 'dignity', etc.
- *Rubi* (divisive, transnational): is a social Arab drama series that narrates the story of a young lady who has great love for money to the point that she bypasses the boundaries of Arab social limitations in terms of traditions and culture. Rubi offends everyone in her surrounding (her

mother, her sister, her best friend, her husband…) using disloyal schemes, which lead her to betrayal and deceitfulness. This TV series is copied from a Mexican series that is also called *Rubi*, which was broadcasted on Canal de las Estrellas in Mexico from 17 May 2004 till 22 October 2004. Although it has been adapted to the Arab environment, still, its messages, are divisive to Arab values conveying 'woman and children emancipation' in addition to 'individualism'.

After having related, in a brief and in a chronological way, the overall rationale of our research study, where all important theoretical elements have been retrieved and used as part of a guideline which portrays the whole construction design of our research model – where the methodology of the cultivation theory (content analysis and survey, in addition to a focus group session which is not part of the cultivation theory methodology but is incorporated for clearer indication) is implemented, in addition to the 'grid analysis code book on Arab values (which consists of divisive and non-divisive Arab values) which defines the fundamental content of our research – we move now to the interpretation of our research results.

As a first step, we intend to present the results of the qualitative content analysis of the four Arab series (with around 30 episodes each except for Rubi which consists of 95 episodes), that is based on the Actantial Model of Greimas (1986). This form of analysis has given us an overview (at a macro level) of the values depicted in the four series. The values which were articulated the most, are the following:

- *Bab El Hara*: 'colonialism (anti-colonialism)'; 'western political and cultural supremacy'; 'men/women/children relation through paternalism'; 'honor'; 'lineage'; 'traditions'; 'emotional sentimental feelings'; 'sympathy', 'dignity', 'individualism', 'ibadah'.
- *Bab Idriss*: 'colonialism (anti-colonialism)'; 'western political and cultural supremacy'; 'men/women/children relation through paternalism'; 'honor'; 'lineage'; 'traditions'; 'emotional sentimental feelings'; 'sympathy', 'ibadah'.
- *Mourahikoun:* 'women and children emancipation'; 'emotional sentimental feelings'; 'sympathy'.

- *Rubi:* 'women and children emancipation'; 'emotional sentimental feelings'; 'sympathy'; 'individualism'.

In consequence, Arab values are perfectly represented and conveyed through the series of *Bab El Hara* where their true meaning is naturally performed and personalized by the actors and the ambience throughout the narrative. *Bab El Hara,* conceptualizes every Arab value which is given its true sense by being fully represented through the discourse, the utterance, the scenery, the clothes, the environment, the music, the houses, in addition to the mindset and feelings. This may bring evidence as to why the series has been widely recognized and distinguished as a renowned Arab drama series in the transnational Arab arena (it was transmitted on MBC, a Pan-Arab TV station) – " Bab el Hara is one of the most popular Arab TV drama series watched by tens and millions of people in the Arab world (as referenced by Wikipedia)." As for *Bab Idriss,* the series does display a certain Arab atmosphere where Arab values are present, however, their depiction seems rather feeble and inconsistent as most of them serve the perspective of love triangles that are blended within the characterization of Arab values, causing a significant downgrading to the magnitude of Arabism. This, somehow, explains why *Bab Idriss* was not recognized at a transnational Arab level (as it has not been broadcasted on a Pan-Arab TV station at a transnational level). Furthermore, non-Arab values are noticeably present (mostly 'women and children emancipation') in both series *Mourahikoun* and *Rubi,* but are expressed at opposite dimensions. In *Mourahikoun,* the value 'women and children emancipation' is loudly expressed and taken at its extreme as it encourages and places under a positive light the acts of adultery, premarital sex and teen-age excessive freedom. Such values are basically prohibited in Arab society which indicates why the series did not materialize on transnational Arab grounds (the series has not been broadcasted on a Pan-Arab TV station at a transnational level). However, although in *Rubi* the divisive Arab values are generally present, still, their portrayal is placed under a, somehow, negative light showing that such actions are detrimental and life threatening, that is why, the series has been widely transmitted and recognized by

Arab audiences[21] (it was transmitted on MBC, a Pan-Arab TV station). Nevertheless, this does not mean that we can consider *Rubi* as a transnational non-divisive Arab drama series because it does not convey pure common Arab values nor do the themes of the actions portray them or even discuss them (it is important to mention that the story of *Rubi* is copied exactly from a Mexican TV series that was broadcasted in Mexico in 2004 on Canal de las Estrellas, and was also called Rubi). In consequence, *Rubi* has been able to convey divisive Arab values, which, although they are presented in a negative way (in order not to completely alienate the, somehow, conservative Arab audiences), they may still participate in shifting Arab values to a more divisive ground, especially in terms of individualism. As such, we may note that Arab values cannot be taken as static or as written on marble, they should be considered as a dynamic concept that may evolve in time. Series like *Rubi*, participate actively in influencing, through small dozes, the evolution of Arab values. Such dynamic is identified clearly in the results of the survey, mainly through the influence of gender and age on the values adherence. This clear dynamic, should not be neglected neither by Arab society nor by researchers in their future work.

With regards to the quantitative content analysis, we inserted the 'grid analysis code book on Arab values,' and applied it in the QDA Miner Code Book to decode Arab values transmitted through the characters' dialogues and actions (at a micro level) – where the four content dimensions identified by Head (1954) are taken into consideration through every deciphered discourse and action – of each selected episode of the four Arab drama series. Accordingly, a research project was set and created in QDA Miner for each drama series and within this project every episode was deciphered separately. More specifically, the quantitative research has been analyzed through the implementation of Neuendorf's (2002) 'scientific method' of six stages (Macnamara, 2005: 8-14). The results are as follow, where we choose to list only the values with the highest scores:

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21 Elie Fares, "Dear Lebanon, Who The Hell Is Ruby?", A Separate State of Mind, May 16, 2012, http://stateofmind13.com/2012/05/16/dear-lebanon-who-the-hell-is-ruby/

- *Bab El Hara:* The performance of the value coding of 6 episodes has shown that the main values transmitted are: 'men/women/children relation through paternalism' with 30.70% occurrence ; followed by 'emotional sentimental feelings' with 19.60% occurrence; 'iman' with 8.40% occurrence; 'traditions' with 7.30% occurrence, 'lineage' with 6.90% occurrence; 'honor' with 6.30% occurrence, 'dignity' with 4.10% occurrence; 'ibadah' with 3.00% occurrence;'sympathy' with 2.90% occurrence; and 'anti-colonialism' with 2.90% occurrence.
- *Bab Idriss:* The performance of the value coding of one episode has shown that the main values transmitted are: 'emotional, sentimental feelings' with 31.20% occurrence; followed by 'men/women/children relation through paternalism' with 21.10% occurrence; 'anti-colonialism' with 13.80%; 'honor' with 10.10%; 'traditions' with 5.50%; 'hospitality' with 5.50% occurrence; and 'women and children emancipation' with 3,70% occurrence.
- *Mourahikoun*: The performance of the value coding of 6 episodes has shown that the main values transmitted are 'women and children emancipation' with 77.60% occurrence; followed by far by 'men/women/children relation through paternalism' with 9.40% occurrence; 'emotional sentimental feelings' with 8.70% occurrence; and 'individualism' 2.90% occurrence.
- *Rubi*: The performance of the value coding of one episode has shown that the main values transmitted are: 'women and children emancipation' with 33.30% occurrence; followed by 'emotional sentimental feelings' with 29.60% occurrence; 'individualism' with 13.60%; 'men/women/children relation through paternalism' 13.60%; and 'dignity' with 6.20% occurrence.

If we are to review all depicted values, of the four Arab drama series, in terms of the qualitative and quantitative content analysis designs, we may presume that there is a clear conformity among both analysis. Regarding *Bab El Hara,* we realize that it does convey a great number of common Arab values that are perceived through, both, the qualitative and quantitative content analysis. Accordingly, we find a striking high amount of total values conveyed in terms of 'men, women and children relationship through paternalism' in *Bab El Hara* (with 280 number of occurrence), contrarily, this high amount is conveyed in terms of 'women and children emancipation' in *Mourahikoun* (with 215 number of occurrence). This does confirm, to a great extent, the level to which both Arab drama series, *Bab El Hara* and *Mourahikoun*, are in

contrast. Although 'men, women and children relationship through paternalism' is conveyed in *Mourahikoun*, however, it is by far less than the value of 'woman and children emancipation' and the reason is that it is conveyed mostly by one-character Dr. Azmy, who is portrayed as being extremely fierce, violent and egoistic towards his wife and children. Arab values are, also, conveyed in *Bab Idriss,* where 'men, women and children relationship through paternalism' (with 23 number of occurrence) are in contrast with 'women and children emancipation' conveyed through *Rubi* (with 27 number of occurrence). This also indicates the contrast between *Bab Idriss* and *Rubi*. Nonetheless, although the value 'emotional sentimental feelings' does appear to be the only one common among all four Arab drama series (in terms of both the qualitative and quantitative content analysis), its portrayal varies among them. In *Bab El Hara*, it represents 'true'/'authentic'common Arab emotions revealed through the intense manifestations of the inhabitants of the *Hara* – be it in terms of anger for the disrespect of a parent, a neighbor or a husband, in defense of one's honor or dignity, through happiness towards a marriage, through boldness and male chauvinism, through jealousy among women, etc. In *Bab Idriss*, however, 'emotional sentimental feelings' are revealed in both kinds: through anger for one's honor, portraying a true Arab value (i.e. Rached who wants to kill Najla for being unfaithful to his brother after having slept with a French commandant) and through feelings of passion towards a lover (i.e. Najla's love for the French commandant and the love affair between Badria and Naim), which has no place in common Arab standards. This shows inconsistency in the Arab values treated in *Bab Idriss,* as they do not appear as clear and in conformity with the 'true'/'authentic'common Arab principles as shown in *Bab El Hara*. Moreover, the value 'emotional sentimental feelings' is portrayed as a feeling of 'love affairs' in both series *Mourahikoun* and *Rubi*, having no sense of Arabism whatsoever.

Consequently, as identified in the qualitative analysis rationale and with regards to the framework built upon Pierre Glaudes's and Yves Reurter's four criteria – see chapter VI (Sepulchre, 2011: 111), common Arab values are mostly portrayed in *Bab El Hara,* making it a 'true'/'authentic'non-divisive transnational Arab drama series, whereas, in *Bab Idriss*, which does convey common Arab values, their portrayal seems rather feeble and inconsistent; this causes the series to be recognized only as a local Arab drama series As for *Mourahikoun* and *Rubi*, the values they convey are

highly dependent on 'women and children emancipation'. *Mourahikoun* takes it to the extreme in encouraging adultery, disloyalty in marriage and pre-marital sex, and this makes the series as a typical divisive local Arab series – however, with regards to the framework built upon Pierre Glaudes's and Yves Reuter's four criteria, (see chapter VI) there is no consistency and no clear message within the narrative. In *Rubi*, however, the value is portrayed through the complete independence of an egoistic and narcissist woman, a character that may be judged negatively (as there is concentration on individualism) among Arab audiences, but, this does not make the series as non-divisive as it would be perceived as a work of fiction, since, according to Arab viewers, the character of *Rubi* is non-existent in the Arab world where women are usually docile and submissive to their husbands.

After having examined the results of both qualitative and quantitative content analysis, we find that the quantitative one does not bring any extra information to the qualitative one. It merely confirms, at a micro-level, the values depicted on the macro-level with some adding of secondary non-significant values. Moreover, because of the random nature of the selection of the episodes (a certain number of single episodes analyzed in-depth at a micro level), the quantitative analysis tends to concentrate more on dialogues rather than on actions (as actions are rarely contained in a single episode), thus, providing a scattered understanding of the values. As such, we may consider that the qualitative content analysis (which analyzes the whole series at a macro level), which is based on the usage of the actantial model, is sufficient to depict the conveyed values within the series. Nevertheless, we do recommend, for future research, an augmentation in the actantial model, where we can take into consideration the way the value is incorporated in the fiction and how it participates in the narrative and in the plot (feelings used in love triangles are weaker than feelings represented by a whole community). The values must, also, be analyzed in terms of their representation through the character. That is, an honest character trusted by the audiences conveys the value differently from a selfish character who cheats on people and is not trusted by the audiences (here we can take the example of Abou Bader in *Bab El Hara*, who differs from the other men in the *Hara*, since he is controlled by his wife. However, Abou Bader, who is the mockery of Arab audiences and of the men in the *Hara,* does convey the same values as the other characters, yet, in an opposite way. By seeing Abou Bader and the way he is treated by his wife, Arab men would refuse to be like him, and this does give more effect in the assimilation of the

transmitted values by the series; another example is Rubi (in the series *Rubi*) and Vickie (in the series *Mourahikoun*). Rubi does not go to extremes in her emancipation as much as Vickie, who commits adultery and is disloyal to her husband, yet, Vickie's character is put under a positive light, whereas Rubi's character is put under a negative light. One must understand, in such cases, how the value 'women and children emancipation' is treated by both series and how it is accepted or refused by Arab audiences). Accordingly, the perception of the audiences must also be taken into consideration, where for example, a divisive value can generate consensus among audiences when presented in a negative shade (such as in *Rubi*). Although the above elements have been identified through our study, yet, they have not been exhaustively examined. As such, they represent a research axis for future studies which we intend to perform in order to enhance the content analysis methodology of drama series.

With regards to the focus group session (which is implemented only as an indication procedure for the survey) the overall results of the respondents' discourse show that the Arab value to which they identify with the most is 'men, women and children relations through paternalism'. The second value which is also highly identified by our respondents (although not as much as 'men, women and children relations through paternalism') is 'women and children emancipation'. The results appear to correspond perfectly well with the results shown in the Arab drama series quantitative content analysis, where in *Bab El Hara* 'men, women and children relations through paternalism' received the highest result in occurrence as also identified in *Bab Idriss,* where the value received the second highest result in occurrence. Accordingly, and in contrary to *Bab El Hara* and *Bab Idriss*, the value 'women and children emancipation' received the highest result in occurrence in both series, *Mourahikoun* and *Rubi*. The next identified values which come far behind after 'men, women and children relations through paternalism' and 'women and children emancipation', are 'traditions', then 'sympathies'.

This strong contrasting existence of both values, 'men, women relationship through paternalism' and 'women and children emancipation', in both the focus group session and the content analysis, does indicate a certain divergent thought in Arab society. Through the focus group session, we realize that women are much more integrated with the value 'women and children emancipation' than men. This may give evidence to the desire of change in women's situation in Arab society. What also gives a push

to this desire and acceptance of change are the drama series where both, *Rubi* and *Mourahikoun,* did show a high representation of the value 'women and children emancipation'. Although women do seem to highly accept the value 'men, women and children relationship through paternalism' as shown in the focus group session, however, this may be considered as a form of a habit or a tradition, since man is still viewed as the head of the family and he is still revered in Arab society. It can also be taken as a form of fear from change in a society which still refuses to give women their rights (in Arab society, if a woman is divorced she can be deprived from her children by law. So, we may consider that *Mourahikoun* is, somehow, a piece of fiction, since, in true life, a woman who has committed adultery in Arab society can never dream of having her children after a divorce, and if she does have them it would be a very special case). Nonetheless, this important existence of the value 'women and children emancipation' in both the content analysis and in the focus group session may be an indication for change and evolution in Arab mentality. Although this point has not been exhaustively examined in this study, however, it does open a wide door for future research on the effect of Arab drama series on gender behavior, where a change of Arab values may be in evolution through its transmission (doze by doze) of values that encompass women's rights and equality with men.

Moving now to the validation of the values depicted in the qualitative/quantitative content analysis, which is an important step in our research, as it does show clearly whether the values we deciphered are in compatibility with the Arab audiences' perception of Arab drama series and the values they portray. Consequently, survey respondents had to pinpoint divisive/non-divisive values that correspond to the Arab drama series they have watched (divisive drama series/non-divisive drama series). The results are indicated in the table here below, where, the values depicted in the qualitative content analysis, are marked with a **black X**, the values depicted in the quantitative content analysis, are marked with a *****, and, finally, the values perceived by Arab audiences are marked with a **%**:

	Bab El Hara	**Bab Idriss**	**Mourahikoun**	**Rubi**
Colonialism (anti-colonialism)	X *	X *		

	Bab El Hara	**Bab Idriss**	**Mourahikoun**	**Rubi**
	%	%		
Men/Women/Children Relation through Paternalism	X * %	X *	*	*
Women/Children Emancipation		*	X * %	X *
Honor	X * %	X *		
Lineage	X *	X %		
Traditions	X * %	X *		*
Emotional/Sentimental Feelings	X * %	X *	X *	X * %
Sympathy	X *	X	X	X
Dignity	X *	%		*
Individualism	X		* %	X * %

	Bab El Hara	Bab Idriss	Mourahikoun	Rubi
Ibadah	X * %	X		

As shown in the table above, we realize that there is a strong link of what is perceived in terms of values for *Bab El Hara,* where the surveyed audiences have attributed six values ('anti-colonialism'; 'men, women and children relation through paternalism'; 'honor'; 'traditions'; 'emotional sentimental feelings'; 'ibadah') out of nine from the values we depicted in our content analysis ('lineage'; 'sympathy'; 'dignity' – since both values 'western political and cultural supremacy' and 'iman' are not included in this section of the survey questions). With regards to *Bab Idriss*, the values perceived by the audiences are two ('anti-colonialism'; 'lineage') out of seven from our content analysis ('men, women and children relation through paternalism'; 'honor', 'traditions'; 'emotional sentimental feelings'; 'sympathy'; 'ibadah'; 'women and children emancipation'). An additional value for *Bab Idriss*, which is perceived by audiences is, 'dignity'. With regards to *Mourahikoun*, the link between our analysis and audiences' perception is quite strong since the importance in this series is to perceive 'woman and children emancipation.' The audiences perceived also 'individualism,' and this makes two values chosen out of the three depicted in the content analysis (where 'emotional sentimental feelings' is the additional value). As for *Rubi*, the link is somehow reasonable between the audiences and the content analysis depiction, where two values ('individualism'; 'emotional sentimental feelings') out of three (the third is 'women and children emancipation') are chosen. As we said previously, *Rubi* cannot be considered as divisive as *Mourahikoun* in terms of /women and children emancipation' because it has been popular on transnational Arab TV stations.

After having structured this study through a detailed and precise chronological presentation where all theoretical and methodological research elements and designs have been conveyed, we move, now, to the final and most important part, which condenses all what we intend to discover, that is, does Arab media through its

transmission of common Arab values lead to a transnational Arab identity? This quest, which we have long pursued, is resumed now through the results of our survey questions that answer the three main research questions of this study; which are built upon eight hypotheses – where four of them represent the null hypotheses (see chapter VIII). In consequence, here below are the research questions followed by the final results:

Survey research questions:

1. Is there any media effect on the adherence to the values depicted during our content analysis process?
2. Does the adherence to non-divisive common Arab values have a positive effect on the degree of belongingness to a transnational Arab Identity?
3. Does the non-adherence to divisive values have a positive effect on the degree of belongingness to a transnational Arab Identity?

In this final part of our research, which analyses the survey results, and more specifically, the results in terms of correlation, we realize that we were not able to have a conclusive evidence with regards to the consumption of Arab drama series, whether divisive or non-divisive, in having a clear impact on the level of adherence/rejection to/of the Arab values listed in the 'grid analysis code book on Arab values'. We did notice, however, an interesting impact (through the rejection of the null hypotheses) of the control variables on the correlations between the consumption of Arab drama series and the adherence/rejection to/of certain divisive and non-divisive values. This may give evidence to a potential impact with regards to the consumption of Arab drama series on the adherence/rejection level of Arab values by certain categories of viewers.

As for the impact of the consumption of Arab drama series, whether divisive or non-divisive, on feelings of belongingness, no clear evidence has been shown in the survey results. Accordingly, the rejection of the null hypotheses, concerning the consumption of Arab drama series, whether divisive or non-divisive, on feelings of belongingness, could not be confirmed.

In consequence, it is important to note that, even though the results of the survey did not provide any conclusive evidence of the existence of a correlation between drama

series and belongingness, yet, at the same time, they did not rule out the existence of such correlation. On this basis, the results of the content analysis provide a strong evidence on the existence of an "imagined Arab community" where these series did show an ability to fit the 'social spirit" of the moment. However, the question is, are these series a reflection of the Arab society or do they generally influence it? This question remains unknown. All that we can say is that we did notice some divided opinions with regards to women's right in both the focus group and the survey, where gender and age have shown a noticeable impact, which may imply a potential change in Arab society. This may correspond to the divisive Arab values transmitted through Arab drama series, which are watched by Arab audiences and may also be acknowledged by some of them. From this point, we cannot say what the future holds, as these series transmitting 'women and children emancipation' may start to be, someday, accepted by most of the Arab society, or they may become cursed by it to the point of having them suspended altogether. What we did recognize, however, through the survey results, is that Arab young generations seem to be more attached to their religious principles (a certain radicalization brought about by the political context in the Arab world) and this may be detrimental to women's rights in Arab society.

Consequently, the above results show clearly the limitation of the statistical testing of complex concepts such as identity formation in relation with media, where such correlations have been identified on the qualitative level in the focus group session but failed to be demonstrated on the statistical level through the survey. Nevertheless, statistical survey remains a tool of choice for validating some intuitive findings identified through the qualitative process, but, for it to gain in accuracy, it should be performed through a longitudinal approach (especially for the analysis of media impact, such as television).

On the other hand, and in spite of the deceptive results mentioned above, the results of the survey have shown clear correlations between feelings of belongingness to a transnational Arab identity and the level of 'adherence to non-divisive values/rejection of divisive values' (the more the belongingness to a transnational Arab identity, the more the adherence to non-divisive values and the more the rejection to divisive values). The impact of control variables was also found significant, especially in terms of gender and age. The results show that there is no

clear consensus on Arab values among different categories of the Arab populution: (a) men and women do not have the same position towards 'men women children relationship through paternalism' and towards 'women and children emancipation', where, although Arab society remains patriarchal, yet, we do notice women's tendency in rejecting the arbitrary male dominance; (b) generation gap is also clearly present, however, in a surprising manner, since we do notice a point of view which seems rather radical among younger generations and this is shown through their attachment to religious aspects within the Arab identity (this radicalization can be sensed also on the current political context that is currently shaking the Arab world). As such, the survey results support the dynamic nature of Arab values both vertically (men and women) and temporally (younger generation will live longer and by consequence they will keep part of their current values adherence with them in the future).

Now, what we may retain from the survey results as being positive to our study, is that these results did provide us with strong evidence on the validity of our 'grid analysis code book on Arab values'(social Arab values) which may be a foundation for a better understanding of the components of a potential transnational Arab identity. This grid analysis code book, therefore, may be used in future research studies on Arab identity as it has proven to be a well-integrated model which encompasses an important range of Arab values. So, it may be applied as a base for various research methodologies, as it did prove to be consistent through the content analysis research, where the depiction of Arab values from Arab drama series did seem to correspond totally, and through the survey, where respondents did also acknowledge their assimilation to those same values (as we found a correlation between the feeling of belongingness to a transnational Arab identity and these values).

As a final recommendation for further studies in the field of media and Arab identity, we suggest the following:

e) More concentration on the qualitative content analysis of drama series through the augmentation of the actantial model: by taking into consideration the way the value is incorporated in the narrative and how it participates in it; by analyzing the value

through the character; by taking into consideration audience's perception in terms of consensus.

f) Examining more profoundly the effect of Arab drama series on gender behavior, where a change in Arab values which includes women's rights and equality with men may cause an evolution in Arab mentality.

g) An in-depth analysis on Arab young generations, with regards to their perception of media and Arab values. We found a surprising reaction through the survey where young people did seem more conservative than older generations, with a tendency to re-center religion into their lives.

h) Due to the non-identification of a direct media effect on Arab identity (although media effect on identity was perceived clearly in the literature review), we sensed a certain limitation in our study. We may consider, therefore, that media effect did not show direct traceability due to the small sample in our research (235 respondents), and due to the short timing for the implementation of the fieldwork (around ten days). Consequently, if the topic is to be chosen as a project for future studies, we recommend it to be executed as form of a longitudinal research (with a larger sample also) which is supposed to take its time in the survey process so as to reveal the effects of media on identity.

By addressing the starting point of our study, which is to apply the concept of Benedict Anderson's (2006) "Imagined Communities" – which contributed, through print capitalism, to the formation of European nations in the eighteenth century – on Arab identity in the intention of examining the possibility of the existence of an 'imagined Arab community' triggered by the effect of transnational Arab drama series, we found that this 'imagined Arab community' does exist, although implicitly. The first sign of its existence has been revealed (through our literature review) in the study of Nisbet and Myers (2010), where, although it was not proclaimed as 100% evident (as it is impossible to bring 100% proof in social sciences, since human feelings and emotions are not mathematics), yet, the study did bring indication of its existence through a Muslim and an Arab political identity (the study analyzed Arab

identity through transnational Arab political TV stations). Our search, however, went much further, as we did not want to limit our study to Islam or to a certain restricted Arab identity. We, therefore, tried to broaden our scope by reviewing various literature on Arab identity (mostly social identity). Through this review of literature, we began to sense the existence of a concealed common Arab identity where a set of values identified it clearly and concretely. From this point, we decided to analyze these values through a qualitative/quantitative content analysis on Arab drama series (unlike the study of Nisbet and Myers (2010), where the research was implemented only through survey and where the concentration was only on Arab politics), since drama series, through their texts and narratives, reflect the values found within a society (Sepulchre, 2011: 111). We, therefore constructed our 'grid analysis code book on Arab values', where its content of Arab values were clearly depicted in the qualitative/quantitative content analysis on Arab drama series. The same Arab values (found in the 'grid code book analysis on Arab values') where also validated through the results of the survey. Finally, although we did fail to demonstrate statistically the impact of Arab drama series on Arab identity formation, yet, we were able to observe, through the focus group session, that Arab drama series do bring changes in society, and this has been identified with regards to the acceptance of divisive Arab values such as 'women and children emancipation'.

Now, concerning the question on whether Arab drama series, through their popular narratives which have been circulating on transnational Arab grounds for a long time now, are able to portray a form of an 'imagined Arab community'? The answer would be, 'it may be very probable'. Why very probable? Because we did sense a certain conformity with the results of all the research models implemented in this study (content analysis, focus group and survey) vis-à-vis the 'grid analysis code book on Arab values' which gives an overall definition on Arab identity. However, this does not mean that this, so called, 'imagined Arab identity' is not apt for change, since we did sense, through our focus group session, a certain need for a new breath of air and evolution. This may bring proof to the idea that television drama series and society evolve in parallel.

Through our search in drama series, we found that they are not all typically conservative (as *Bab El Hara*), and that all the series we identified (in our content analysis and survey) do not follow the same traditional themes of Arabism and

Islamism; a great variety of them have discharged their narratives from the typical mold of Arab conformism (divisive Arab drama series). Accordingly, we do realize, in our survey results, that this multitude of Arab drama series, whether divisive or non-divisive, are being watched by a great deal of Arab audiences, who, most of them are heavy viewers (almost two third of our sample (65%) are heavy viewers of Arab drama series. On average, they watch 6 episodes out of 7 in a regular week – see chapter VIII) and this does imply that Arab drama series are an important cultural basis in Arab society. But, again, how may we associate this high consistency of Arab drama TV viewing with the 'imagined Arab community'? and on which basis of value integration may we adhere it? Through our demonstration that Arab drama series are highly watched in Arab society (see chapter VIII), this would mean that their themes and narratives are known, almost, to everyone; this does give a clear indication of the existence of an 'imagined Arab community' (triggered through the effect of Arab drama series). Now, with regards to the values to which the Arab society adheres mostly (whether divisive or non-divisive), we may say that the, so called, 'imagined Arab community', which, although still bears a great number of Arab traditional/cultural values, however, through the integration of the value 'women and children emancipation' which we identified in some narratives (in divisive Arab drama series), and through the partial inclination of want of change identified mostly by women in the focus group session, we may consider that there might be a certain evolution in this imagined community concept. Nonetheless, we cannot cast aside the surprising survey results which reveal that young Arab generations consider themselves as more inclined to their Arab religious identity. In consequence, this may hinder any evolution in the future Arab identity.

As a final thought, we would like to say, that, although we did not perceive any direct media effect on Arab identity, still, we may consider that we do believe in the power of media, and especially, in the power of television, which, according to Wickham (2007), "…is so firmly established as a fixture in our everyday lives (Wickham, 2007: v)." Television, therefore, is part of society, in the same way as people are part of society. Therefore, television, through its content, cannot alienate itself from society neither by being too provocative, nor by being too much conformist. According to Eric Macé, television, through its representation of characters, gives a conservative vision with regards to social relations (Sepulchre, 2011: 114). It does not overcome social norms where social relations which are interpreted through the representation

of characters within the narrative create a certain link between the text and the real world, as identified by Pierre Glaudes and Yves Reuter (Sepulchre, 2011: 111). From this basic concept, we consider that our choice in analyzing drama series through television transmission has given us a true vision of the Arab society. We have seen real authentic Arab cultural/traditional values (i.e. family relationships, love, marriages, religious beliefs, ways of life, etc.), in addition to other challenging values (i.e. women's want for freedom), through our qualitative/quantitative content analysis. We also did sense their true existence in our survey and our focus group session. Consequently, we consider that no other TV content may be as efficient as drama series in relating to the researcher the true ways of life of a certain society.

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11 APPENDICES

APPENDIX A BAB EL HARA ACTANTIAL MODEL DETAILS (SEASON 2) 471

APPENDIX B BAB IDRISS ACTANTIAL MODEL DETAILS 501

APPENDIX C MOURAHIKOUN ACTANTIAL MODEL DETAILS 570

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APPENDIX A BAB EL HARA ACTANTIAL MODEL DETAILS (SEASON 2)

CHARACTERS OVERVIEW

Character	Summary	Conveyed Values
Abou Saleh, The Zaim (the leader and high chief of the Hara)	The wise old man who is in charge of Haret Al Dabeh (a Syrian village). He is respected and obeyed by all the people living in Haret Al Dabeh. Has strong connections outside the Hara. No one opposes his word even the police (Abou Jawdat) he is revered by all and is considered as a father to all. He is married and has two sons (one has died and the other is abroad) they never appear nor does his wife.	-Paternalism; colonialism; honor; social hierarchy; hospitality; traditions; sympathies; Tawhid; Ibadah; Iman
Abou Shehab (strongman and commander of the Hara he also owns a huge storehouse where he sells grains and cereals)	Has a strong personality and is courageous. He is afraid of no one and relies only on God. Aims to give everyone his right and does not like unfairness. He is also very meticulous and unlike the most people at the Hara, he does not trust strangers or unworthy people easily. All people respect him except for the troublemakers (like Idaashari) who try to oppose him. He gets married in episode 3 and then dies and does not appear in episodes 4, 5 and 6.	Paternalism; colonialism; honor; social hierarchy; hospitality; traditions; sympathies; tawhid; Iman; emotional sentimental feelings; lineage
Abou Issam (the pharmacist of the Hara)	Is a respectable family man and is respected by all. He tries to help people as much as he can. He trusts people easily and cannot see the bad side in them like most good men at the Hara. Relies mostly on God's will in everything. Is married to Souad and has two sons and three daughters. His cannot handle to have his word opposed at home by his family.	- Paternalism; colonialism; honor; social hierarchy; hospitality; traditions; sympathies; tawhid; Iman; Ibadah; dignity; religious authorities

Character	Summary	Conveyed Values
Um Issam – Souad (wife of Abou Issam and sister of Abou Shehab and Abou Gassem)	Housewife. She is considered as one of the most important ladies in the Hara mostly due to her brother Abou Shehab. She is respected by all ladies except for Ferial who is jealous of her. She is intelligent, pretty, honest and very generous. She has a strong personality and knows how to manage her children who respect her word completely. Is a bit rebellious towards her husband but cannot but abide by his word at the end.	-Paternalism; emotional sentimental feelings; dignity; ibadah; iman; tawhid; traditions; sympathies; social hierarchy
Idaashari (poor bitter man and troublemaker; sells pickles on a donkey)	Is a dishonest man with a wicked character. He is untrustworthy and deceiving. He lives in poverty and is envious of everyone in the Hara, especially the rich. He has two sons and one daughter. He treats his wife and children mercilessly and is very stingy with them. Just outside his house there is a small yard where the grandfather of his father is buried (When he kills the guard Abou Samao he buries him right near the tomb together with the 50 gold coins). Idaashari seems to have some sort of a contradictory character towards his family. He seems to think in a pitiful way of his sons daughter and wife while at the same time he treats them without pity. It seems as if he is using pity in order to support his bad actions towards others.	-Paternalism; individualism
Abou Hatem (Owner of the coffee shop in the Hara)	A kindhearted man who is very emotional. He is kind and generous and trusts people easily especially his friends in the Hara. He is father of seven daughters whom he treats like	-Paternalism; sympathies; emotional sentimental feelings; honor; dignity; traditions; ibadah; iman; tawhid; hospitality

Character	Summary	Conveyed Values
	princesses and spoils them a lot. He is also generous and kind to his wife who will finally deliver a son (in the fifth series), which is his utmost desire.	
Abou Bashir (the baker of the Hara)	A kind man who is generous. He gets quickly overheated if things do not go the way he wants. He has one son and one daughter.	-Paternalism; sympathies; emotional sentimental feelings; honor; traditions; ibadah; iman; tawhid
Abou Ibrahim (owns a textile shop)	He has a very high self-esteem and is quite stubborn a times and a bit pompous. He has a rather reserved character and does not mingle a lot with the men of the Hara. Shows a bit of selfishness and a bit of stinginess but is a truthful man who has strong faith in God. He is married and has one son.	-Paternalism; tradition; honor; ibadah; tawhid; iman; individualism
Abou Gassem (brother of Abou Shehab and owner of the Hammam)	A tough person who is not married. He has a strong personality and cannot support what he considers as wrongdoing. He is rather obstinate but always thinks good about people.	-Paternalism; emotional sentimental feelings; traditions; honor; colonialism; iman;
Abou Khater (Artisanal shop keeper of the Hara)	A rational man who cares mostly about his work. He does not like to mingle in gossiping. He is correct and kind.	-Paternalism; honor; dignity; hospitality; traditions; iman
Abou Bader (A simpleminded man controlled by his wife Fawziyeh and neighbor of Abou Issam)	Is a naive man who is controlled by his wife Fawzieh. He is the contrary to all men in the Hara because he does not have any control on his wife and that is a bad sign to manhood. He has one son.	-he vehicles paternalism through a pathetic opposing model (his wife controls him)
Abou Jawdat (Head of the Police department of four Harat (villages) one of which is Haret Al Dabeh)	Is a selfish manipulator who cares mostly about money. He takes advantage of people and has a low character. He lacks chivalry and feels most of the time	-Western political and cultural supremacy; individualism

Character	Summary	Conveyed Values
	frustrated for not being able have full control of Haret Al Dabeh due to the Zaim and Abou Shehab.	
Metaz (younger son of Abou Issam)	Is courageous and is afraid of no one like his uncle Abou Shehab. He is obedient to his parents and as a kind heart and is very emotional. He has a better character than his borther. In the first series he works in the artisanal shop of Abou Khater then afterwards he changes his profession and works in the place of his father as pharmacist. In the last series he becomes the strong man of the Hara.	Paternalism; colonialism; honor; dignity; traditions; Iman; emotional sentimental feelings; lineage
Issam also known as Abou Shawkat (eldest son of Abou Issam)	Is a kind guy and obedient to his parents. He is not as courageous as his brother Metaz. Has a certain weakness towards women. He is quite selfish not like his brother Metaz. he Marries Loutfieh (Feryal's daughter) as first wife then marries Hoda (daughter of Abou Bachir) and finally Faiza (daughter of Abou Nar).	-Paternalism; emotional sentimental feelings; religious authorities
Um Zaki (midwife of the Hara)	A widow who lives alone. She spends her days visiting the women of the Hara especially during breakfast and lunch. All women do their best to accommodate her with food so that she would not gossip on them and their daughters especially that she brings husbands to the daughters. She is kind hearted but cannot live without gossiping. She is the only real friend of Ferial.	-Sympathies; traditions; iman; paternalism; social hierarchy; myths
Ferial (widow and niece of Abou Saleh)	Housewife. She is a widow who lives with her only daughter Lutfieh (who then marries Essam). She is a troublemaker so most	-individualism; lineage; religious authorities; social hierarchy; emotional sentimental feelings; myths

Character	Summary	Conveyed Values
	women at the Hara try to avoid her company. She does not like Souad (wife of Abou Essam) and is jealous of her.	
Fawzieh (wife of Abou Bader)	Housewife. She is in control of her husband who is naïve and simple minded. She is jealous of the women in the Hara because they are married to real men. It seems she married Abou Bader out of poverty and because she is not pretty at all so apparently she had not much choice.	- she vehicles paternalism through a repulsive opposing model (she controls her husband); Emotional sentimental feelings
Abdo (a worker at the Hamam)	A kindhearted guy who believes almost everything he is told. He does his best for the Hara. He works and lives at the Hammam (as there is no place for him at home among his father and wives and children).	-Emotional sentimental feelings; colonialism; traditions; social hierarchy
Bashir (son of Abou Bachir)	Works at his father's bakery. He is obedient to his father. He is kind and honest. Marries Jamila daughter of Abou Essam.	-Paternalism
Ibrahim (son of Abou Ibrahim)	A sincere guy. He works at his fathter's textile shop. He is quite and obedient and never vexes his father, as he is afraid of him. His personality is not as strong as the others guys of the Hara. He then marries Dalal Abou Essam's daughter.	-Paternalism; emotional sentimental feelings
Khater (Son of Abou Khater)	He works at his father's artisanal shop. He has strong character but is not as kind hearted as his friend Metaz. He is rather selfish. He is not that much obedient with his parents but is afraid of his father's anger.	-Paternalism; dignity

Character	Summary	Conveyed Values
Steif (a blind man who has no connections and comes and lives at the Hara)	He seems a simpleton who lives from the help of people and Sheikh Abdel Alim. He is in reality a spy for the French. He acts as if he is poor, has no connections and cannot see. He has killed Abou Samir and the Zaim without having anyone notice.	-Western political and cultural supremacy; individualism
Abou Nar (strong man and commander of Haret Al Nar situated near Haret Al Dabeh)	Does not have any personality and is easily manipulated. Has a hot temper and likes trouble. Has a complex towards Abou Shehab. He has a shop and works as a blacksmith.	-Emotional sentimental feelings; social hierarchy
Abou Ghaleb (he is from Haret Al Nar and sells balila (chick peas) in a basket in Haret El Dabeh)	Is mean person. He likes to gossip a lot to make trouble in Haret Al Dabeh. He hates Abou Issam because he thinks that it was due to his medicine that his wife and son died the same day. He has a loud and annoying voice while selling his balila. He wanders in the Hara to bring news to Abou Nar most of the time. His wish is to have constant troubles between Haret Al Nar and Haret Al Dabeh so he always provokes Abou Nar to succumb to such fights.	-Individualism
Abou El Hakam (he is from Haret Al Nar and works with Abou Nar)	He works as a blacksmith in Abou Nar's shop. He always takes sides with Abou Ghaleb by provoking Abou Nar to go and fight Haret El Dabeh.	-Social hierarchy
Abou Marzouk (sells fruits and vegetables at the Hara)	Is a stingy man. He also likes to gossip a lot. He believes almost everything he is told.	-Paternalism; traditions
Sheikh Abdel Alim (the Sheikh at of the Hara)	A religious man who is kind to everyone. All the inhabitants of the Hara solicit him on what is forbidden or allowed	-Paternalism; religious authorities; tawhid; iman;

Character	Summary	Conveyed Values
	according in the Islamic sharia. He is married and has two wives.	ibadah; ilm; tradition; culture; eloquence
Abou Samao (the guard of the Hara)	Is killed by Idaashari in the first episode whilst trying to catch him after his theft.	-Honor
Samao (son of Abou Samao)	Worked with Abou Bashir in the Bakery after his father's death then left to work with the gendarmerie (the French police) in hope of capturing the person who killed his father. He appears to be ungrateful to the people of the Hara (especially Abou Bashir) before enlisting with the French police.	-Lineage
Um Maarouf - Nazmiyeh (Idaashari's wife)	Housewife. She has a weak personality and is afraid of her husband. She dies in the first series out of depression since she was not able to forget the view of Abou Samao corpse whilst her husband was trying to bury him in the yard just near her home.	-Paternalism
Maarouf (eldest son of Idaashari)	Works as a carrier. He is a kind person he works as a carrier. He is obedient to his father and tries his best not to irritate him. He dies from a snake bite in the first series.	-Paternalism
Sobhi (son of Idaashari)	Works as a carrier. He is a kind and emotional person and is obedient to his father. He moves to live in the village Mawi when his father dies and changes his name to Abou Inad because he is ashamed of what his father has done (stealing the money of Abou Ibrahim and killing Abou Samao the guard). He works as an assistant to Abou Sayah the Mayer.	-Paternalism; emotional sentimental feelings

Character	Summary	Conveyed Values
Shafiqa (Idaashari's daughter)	She is kind and helpful to her mom at home. She marries Abou Draa who is from the Nar Harra.	-Paternalism; iman
Abou Draa (Idaashari's son in law)	Becomes a kind person after marrying Shafiqa.	-Paternalism
Um Ibrahim - Adlieh (wife of Abou Ibrahim)	Housewife. She is a bit pompous. Is very obedient towards her husband whom she is afraid of vexing. She has a strong weakness to her only son Ibrahim.	-Paternalism; emotional sentimental feelings; iman; ibada
Um Bashir (wife of Abou Bashir)	Housewife and a kind lady. She has a bit of jealousy but does not hurt anyone. She is obedient to her husband.	-Paternalism; emotional sentimental feelings; iman
Um Khater (wife of Abou Khater)	Housewife and a kind lady. She has a certain weakness towards her son Khater because he is her unique son. She is obedient to her husband but tries to give her views. She does not mingle a lot in the stories of the Hara.	-Paternalism
Dalal (daughter of Abou Issam)	Is kind and sentimental and has a good heart. She is obedient to her parents and brothers. She marries afterwards Ibrahim son of Abou Ibrahim. She excels in her housework duties especially cooking.	-Paternalism; emotional sentimental feelings; lineage; hospitality; traditions; dignity; sympathies; iman
Jamileh (daughter of Abou Issam)	Is kind and has a strong character. She is obedient to her parents. She marries afterwards Bashir son of Abou Bashir. She works hard and excels in housework duties.	-Paternalism; emotional sentimental feelings; sympathies; lineage
Bouran (eldest daughter of Abou Issam)	Housewife, she has strong personality like her mother Souad. She is kind and has a good character. She is married to Saeed.	-Paternalism; emotional sentimental feelings; sympathies; lineage

Character	Summary	Conveyed Values
Hoda (daughter of Abou Bashir)	Is a kind girl. She is polite and obedient to her parents. She marries Issam afterwards and becomes his second wife.	-Paternalism; sympathies
Zahra (daughter of Abou Khater)	She cannot hear nor speak due to a sickness she had in her early childhood. She is kind and loving with everyone. She marries Riad (in the first series) a worker at her father's shop. When she married she becomes a housewife.	-Paternalism; emotional sentimental feelings
Riad (son in law of Abou Khater)	Is a hard worker. He is a good person and respects his wife Zahra a lot.	-Paternalism; honor
Khayriyeh (daughter of Abou Khater)	Has a strong character. Does not like the housework duties. She is kind and polite. She will marry Metaz afterwards.	-Paternalism; emotional sentimental feelings
Loutfieh (daughter of Ferial)	Is a troublemaker like her mother. She has a bad character and excels in lying. She knows how to manipulate her husband, Issam, (whom she marries in the first series) and is not appreciated at all by her mother in law. She is a bit lazy in doing the housework.	-Paternalism; emotional sentimental feelings
Abou Ahamad (the man who cleans the Hara)	Is a kind man who does not live in the Hara yet he is considered as one of them since they all like him.	-Dignity; iman
Abou Samir (owns a hummus shop in the Hara).	He is kind and generous. He always gives food freely to Steif out of pity. He is killed by Steif at the end of episode one.	-Traditions; iman; tawhid
Saeed (Abou Issam's son in law)	Husband of Bouran, he works as a barber. He is kind but at first he does not treat his wife properly and changes afterwards. He is	-Paternalism; honor; dignity; traditions

Character	Summary	Conveyed Values
	liked by his father in law whom he likes a lot but not appreciated by his mother in law whom he does not like much.	
Salim (son of Saeed)	Child	
Haddiya (daughter of Saeed)	Child	
Abou Mahmoud (the shoe seller of the Hara)	A kind old man who has a small shoe shop and lives the Hara with his family.	-Traditions; iman
Um Samao (wife of Abou Samao)	A housewife whose husband dies in the first episode of series one.	-Paternalism
Nouri (a gendarme who works under the orders of Abou Jawdat)	He has no personality at all. All he wants is to obtain the satisfaction of Abou Jawdat.	-Western political and cultural supremacy; individualism
Fathy (a young man who works at Abou Shehab's warehouse)	He is a nice guy and is loyal to Abou Shehab. He appears in series two when gets caught by Metaz, Abdo, Khater and Bashir while stealing. He is taken to Abou Shehab who forgives him since he understands from him that he is stealing to feed his sick parents and his brothers and sisters. Fakhry repents and promises Abou Shehab not to steal anymore.	-Social hierarchy; emotional sentimental feelings; dignity
Um Hatem (wife of Abou Hatem)	A housewife who is extremely obedient to her husband. She is a kind lady who is indulgent with her seven daughters and raises them to be obedient and well respected ladies. She is liked and respected by all women of the Hara. She does not like to talk about anyone and always tries to make peace amongst the women of the Hara. She	-Paternalism; emotional sentimental feelings; traditions; iman; ibada; tawhid; sympathies

Character	Summary	Conveyed Values
	appears in series 3 and upwards with her daughters.	
Sharifeh (eldest daughter of Abou Hatem)	She is obedient and has the utmost respect to her parents. She appears to be quite naïve a bit spoilt and has no knowledge of the outside world until she marries Abou Shehab who treats her very kindly and gives her a high position in being his wife. While at home she teaches her younger sisters how to read and recite the Quran.	-Paternalism; emotional sentimental feelings; sympathies; iman; ilm; traditions
Hamideh (daughter of Abou Hatem)	She is obedient and respects her father and mother a lot. She is also kind and intelligent. She marries Dr. Hamza	-Paternalism; emotional sentimental feelings; sympathy; iman
Eftikar (daughter of Abou Hatem)	She is obedient to her parents.	Paternalism; emotional sentimental feelings; sympathy; iman
Mordieh (daughter of Abou Hatem)	A young girl who is obedient to her parents.	Paternalism; emotional sentimental feelings; sympathy; iman
Nawal (daughter of Abou Hatem)	A young girl who is obedient to her parents.	-Paternalism
Fadia (daughter of Abou Hatem)	A young girl who is obedient to her parents.	-Paternalism
Sahar (daughter of Abou Hatem)	A young girl who is obedient to her parents.	-Paternalism
Abou Adel (the story teller of the Hara)	The storyteller of the Hara. He reads traditional stories to the men at the Hara every Thursday evening at Abou Hatem's coffee shop. He is married and has lots of small children although he is not young at all. He is well versed in Arabic and in reading but does not give the impression of an educated and open man since he is sever with his	-Tradition; culuture; eloquence; iman; religious authorities; myths; symbols; culture; dreams of revived ancient Muslim glories.

Character	Summary	Conveyed Values
	wife and treats her as his inferior.	
Mssallam	Works at Abou Hatem's coffee shop. He is a courageous guy and Abou Hatem trusts him a lot.	-Social hierarchy
Hamdi (Works as a spy at the French police)	Lives in the village of Mawi and works as a spy for the French police.	-Western political and cultural supremacy; individualism
The head of the French police in the colonial rule in Syria (he is French and only speaks French).	Is a cruel man who has no mercy or feelings for the Syrian people. He is applying the French mandate that ruled Syria during the 1920's and 1930's after the Sykes-Picot agreement.	Western political and cultural supremacy; individualism
Abou Sayah (The Mayer of Mawi village)	Is a decent and kind man who is rightful to the people of his village. He is friends with Abou Shehab.	-Honor; sympathy; lineage; tradition
Adham (lawyer at the village of Mawi)	Is a kind man who likes his profession and likes to help people.	-Honor; sympathy; colonialism

SERIES OUTILINE

#	Summary	Number of episodes
Series 2	The story revolves around the daily life of the inhabitants of a Syrian village named Haret Al Dabeh. The protagonists in the series are several, however, the main characters are Abou Issam and Souad, his wife, Issam, Metaz, Jameeleh, Dalal, and Bouran his children, in addition to Abou Shehab and Abou Gassem who are Souad's brothers. The focal point in this series is the divorce of Abou Issam and Souad which leads to several interconnected conflicts among the inhabitants of the Hara. When Abou Issam divorces Souad, due to the villainous schemes of Ferial and Fawzieh who try to aggravate the situation by raising the tension between the married couple, the whole family falls into a great dilemma. Abou Issam and his family try as much as they can to hide the divorce from the inhabitants of the Hara. Abou Issam, who is no more allowed to get in contact with wife (in Muslim	

#	Summary	Number of episodes
	society, when a man divorces his wife he becomes a stranger to her) has no other choice than to sleep secretly in his shop (which is a great dishonor for a man of his situation). When Ferial starts spreading the news, about the divorce, among the women of the Hara, they inform their husbands. Then, when Abou Ghaleb (an anti-hero who lives in the neighboring district called Haret Al Nar) notices that Abou Issam is sleeping in his shop. He plans to expose him in front of everyone in the Hara. Abou Ghaleb puts a second lock on the door of Abou Issam's shop and this prevents Issam from opening the door early at dawn before the arrival of the men of the Hara to the souk. A great scandal occurs which exposes Abou Issam and his divorce becomes known to everyone. From this moment, the life of Abou Issam's family members becomes difficult (they have been shamed by what Abou Issam has done. He has dishonored them). Souad is taken by force to her brother's (Abou Gassem) house; Dalal is deserted by her fiancé Ibrahim because his father does not accept to wed his son to a woman whose mother is divorced; Issam divorces his wife Loutfieh when he hears that it is her mother who has spread the news. Abou Issam and his family become dishonored among the inhabitants of the Hara. At the end, when Abou Issam courageously saves the Hara from several external dangers (which are related with the French colonial rule) he and his family become respected, again, in the Hara. Finally, the life in the Hara gets back to normal (Abou Issam returns his wife; Issam also returns to his wife even after his marriage to a second wife, Hoda; and Dalal gets back to her fiancé).	

ACTION ONE: ABOU SHEHAB WANTS TO REVENGE THE DEATH OF THE ZAIM

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
Action 1	After the death of the Zaim Abou Saleh, Abou Shehab swears in front of his dead body that he will revenge him by capturing the killer.	Abou Shehab	Capturing the person who killed the Zaim	Abou Shehab's Honor	Abou Shehab; Ferial; Lutfieh; Abou Issam; Abou Gassem; Abou Bashir; Abou Hatem; Metaz; Issam; Sheikh Abdel Alim; Abou Khater; Abdo; Bashir; Khater and all the inhabitants of the Hara	Abou Hassan; Abou Issam; Abou Gassem; Fathi; Metaz; Abou Gassem; Abou Hatem; Abdo; Bashir; Khater	Steif; Abou Jawdat; the French army; Abou Gassem; Abou Hatem
Values	Being the strong man of the Hara, Abou Shehab swears in front of the dead body of the Zaim that he will revenge him.	-Honor -Colonialism -Traditions -Social Hierarchy -Emotional sentimental feelings	-Honor -Colonialism	- Honor	- Honor -lineage	- Honor -Colonialism	-Western political and cultural supremacy.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	1	Abou Shehab	subject	factual	active	Swears in front of the dead body of Zaim Abou Saleh that he will take revenge and capture the one who killed him.
1	2	Steif	opponent	factual	active	Crying for the death of the Zaim (hypocrisy)
1	3	Abou Jawdat	opponent	factual	active	Telling Abou Shehab that it is his duty to capture the killer. He tells him that if he knows who might be the killer it is better for him to tell him.
1	3	Abou Shehab	subject	factual	active	Informing Abou Jawdat that they do not know who the killer is and neither are they suspicious of anyone.
1	3	Abou Jawdat	opponent	factual	active	Telling Abou Shehab that if they know who the killer is or if they take revenge by killing him they will be arrested and put to death because this would be against the law.
1	3	Abou Shehab	subject	factual	active	Telling Abou Jawdat to do as he wishes (by not giving him any importance)
1	4	Abou Shehab	subject	factual	active	While sitting at the Mafafi he informs the important men of the Hara (Abou Issam, Abou Gassem, Abou Bashir, Abou Hatem, Abou Ibrahim, Abou Marzouk, Abou Khater) to update him of whatever happens at the Hara.
1	4	Steif	opponent	factual	active	While the important men of the Hara are in a meeting at the Madafi he seems to be sitting under the window and listening to every word they are saying.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	5	Steif	opponent	factual	active	While Abou Issam is walking with Abou Hassan at the Ghouta he appears with a gun in his hand while his face is veiled.
1	5	Abou Hassan	helper	factual	active	Informing Abou Issam that the person who has killed the Zaim is a stranger living at the Hara.
1	5	Abou Issam	helper	factual	active	Telling Abou Hassan that what he is saying seems true but it seems that this stranger is difficult to be known.
1	5	Abou Hassan	Helper	factual	active	Telling Abou Issam that he wishes can get into the Hara and capture the killer. Then he informs him that the men of Hara must defend the Hara and the rebels (against the French and British colonialism) at the Ghouta and if this spy is not captured he will reach them at the Ghouta.
1	6	Steif	opponent	factual	active	Listening to Abou Issam and Abou Shehab as they are speaking at the Madafi after that Abou Issam came from the Ghouta (where the rebels are).
1	6	Abou Issam	helper	factual	active	Telling Abou Shehab that he told Abou Hassan about the death of the Zaim and that Abou Hasan told him to be careful from the strangers at the Hara.
1	7	Abou Shehab	subject	factual	active	Asking Abou Gassem to recount to him in details what the Zaim did and said after the death of Abou Samir (who was on his way to the Ghouta to give the rebels gold coins so that they may buy armaments).

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	7	Abou Gassem	helper	factual	active	Recounting to Abou Shehab that after the death of Abou Samir, the Zaim held a meeting at the Madafi and told them by swearing to god that before the coming Thursday he will deliver to them the killer.
1	7	Abou Shehab	subject	factual	active	Telling Abou Gassem that this means that the Zaim knew who the killer was.
1	8	Abou Shehab	subject	factual	active	As he goes outside his storehouse he sees Steif passing by and looks at him in a way as if he has doubts.
1	9	Abou Hatem	helper	factual	active	Telling Abou Marzouk that Abou Shehab told him to tell all the important men of the Hara that no one must mention the death of the Zaim nor Abou Samir from now on. He also tells him that if anyone asks about the killer they must say that Abou Shehab knows now who he is and if they ask who he is they must say that no one knows him except Abou Shehab. He also tells him that they must say that the killer ran away to Halab and that Abou Shehab sent men to bring him back and when they will bring him back he will tell everyone who he is. When Abou Marzouk asks him if they know him he tells him that not even Abou Shehab knows who he is but this is a plot to capture the killer.
1	10	Steif	opponent	factual	active	Still acting like an idiot in the Hara and pretending to be blind. He goes to Abou Marzouk and asks him to put a zucchini and a tomato in his empty bread then sits and eats them appearing as if he does not realize what he eats.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	11	Steif	opponent	factual	active	As Abou Hatem and Abou Marzouk and the guard are asking what is the matter with Abou Issam because he seems angry he pretends he is eating a tomato as he is listening to them.
1	12	Abou Shehab	subject	factual	active	As he is accompanying Abou Hatem who came to visit him at the storehouse he hears the voice of Steif and seems startled by his presence (since Steif is supposedly blind and cannot reach far places alone). He then asks Abou Hatem to take him back with him to the Hara.
1	13	Abou Shehab	subject	factual	active	As he comes to Abou Issam's shop in the morning he tells him that he is leaving the Hara to go to the rebels at the Ghouta but does not want anyone to follow him. He also tells him to keep his eye on Steif while he is absent.
1	13	Abou Issam	helper	factual	active	Asking Abou Shehab surprisingly why he wants him to keep an eye on Steif what has he done.
1	13	Abou Shehab	subject	factual	active	He Abou Issam to observe him that is all without going into details and then he leaves.
1	14	Abou Shehab	subject	factual	active	Telling Fathi (who informs Abou Shehab that when he leaves he will remain and sleep at the storehouse) not to open the storehouse to anyone especially one certain person who is not allowed in at all, even if he knocks a thousand times he must kick him out like a dog. He also tells him that this person is extremely dangerous.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	15	Abou Shehab	subject	factual	active	Informing the important men of the Hara at the Majlis that he is leaving and that Abou Issam will be in charge in his place.
1	16	Steif	opponent	factual	active	As Abou Shehab is leaving the Hara and while all the men are bidding him Farewell he stands at the door of the Hara listening to Abou Gassem asking Abou Issam why he did not let the men accompany Abou Shehab a bit further.
1	16	Abou Issam	helper	factual	active	Answering Abou Gassem at a low voice and not noticing that Steif is listening that it is Abou Shehab who has ordered not to be followed for security.
1	17	Abou Hassan	helper	factual	active	Telling Abou Shehab, who has come to stay with the rebels, that he told Abou Issam previously that the spy is living in the Hara.
1	17	Abou Shehab	subject	factual	active	Informing Abou Hassan that Abou Issam told him and that he has doubts now about a certain guy.
1	18	Steif	opponent	factual	active	Knocking at the door of the storehouse and insisting on Fathi to open for him by playing the simpleton and saying that he does not like him anymore.
1	18	Fathi	helper	factual	active	Telling Steif to leave the place as he will not open for him. Then he says to himself that the poor guy is a simpleton.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	19	Abou Issam	helper	factual	active	As he is sleeping in his shop he hears the voice of Steif and and the sound of his cane (since Steif pretends that he is blind) so he approaches to his door to look at the outside and sees that Steif has slipped on the floor and that god coins fell from the bag which he always carries, he also sees that Steif has opened his eyes in order to pick up his cane and his coins. Then he sees him hold his cane again and pretend that he is blind as he hears someone approaching. He then remembers that Abou Shehab has told him to watch him closely.
1	20	Abou Issam	helper	factual	active	He asks Abou Hatem if he is seeing Steif in the Hara. When Abou Hatem tells him that he disappeared a day before (when Abou Issam was exposed in front of the Hara that he is sleeping in his shop, Steif saw everything and became afraid that Abou Issam might have seen him pick up the gold and cane with open eyes) he becomes shocked and tells Abou Hatem that if he ever captures him he must tie him up and not let him go (he does not tell him the reason).
1	21	Abou Hatem	opponent	possible	active	Informing Abou Gassem, who has sent him to take the case of money that is put aside for the poor people in the Hara (since Abou Gassem has no more trust in him after the divorce of his sister he considers him as he enemy), that Abou Issam has asked him to capture Steif if he ever sees him.
1	21	Abou Gassem	opponent	factual	active	Telling Abou Hatem not to listen to Abou Issam who has become crazy to ask to have a blind man tied up. He tells Abou Hatem not to do as Abou Issam tells him.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	22	Abou Issam	helper	factual	active	As he passes in front of Abou Hatem's coffee shop he sees Abou Hatem and asks him if he has seen Steif to which he responds to him that he has not seen him.
1	23	Steif	opponent	factual	active	He arrives to the storehouse of Abou Shehab disguised as a shepherd.
1	24	Steif	opponent	factual	active	He arrives again at night disguised as a shepherd and he knocks at the door of the storehouse. When Fathi asks him who it is he gives a fake name of Abou Rateb and tells Fathi that he is the friend of Abou Shehab.
1	24	Fathi	helper	factual	active	Asking Steif who is ABou Rateb
1	24	Steif	opponent	factual	active	Responding to Fathi that he is the friend of Abou Shehab and that he told him already that he wants to sleep at the storehouse.
1	24	Fathi	helper	factual	active	Responding to Steif that he does not know him and will not open the door.
1	24	Steif	helper	factual	active	Responding to Fathi that if he does not open Abou Shehab will be so angry from him
1	24	Fathi	helper	factual	active	Telling Steif that he will not open even if he is Abou Shehab's friend

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	24	Steif	opponent	factual	active	He tries to manipulate Fathi by telling him that if Abou Shehab knows that he did not open the door for his friend he will be kicked out of his job and that he will inform Abou Shehab. He then tells him that he is leaving and will tell Abou Shehab.
1	24	Fathi	helper	factual	active	When he hears what Steif tells him he feels indecisive and does not know if he must open the door but at the end he decides not to open no matter what.
1	25	Fathi	helper	factual	active	Informing Metaz and Abou Issam of what happened with him the night before.
1	25	Abou Issam	helper	factual	active	Congratulating Fathi for not opening the door. He also tells him not to open to anyone at night at all.
1	25	Fathi	helper	factual	active	Informing Abou Issam and Metaz that he has heard the voice of the man before and when Abou Issam asks him to whom his voice resembles he tells him either Abou Khater or Steif. When Abou Issam tells him to concentrate more about the voice he tells him that it resembles the voice of Steif.
1	25	Abou Issam	helper	factual	active	He feels dumbfounded and asks Metaz to go sleep every night with Fathi at the storehouse from this same day.
1	26	Steif	opponent	factual	active	He sees Metaz knocking at the door of the storehouse and Fathi opens for him.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	27	Fathi	helper	factual	active	Telling Abou Shehab, who came back from his long trip, that Abou Issam told Metaz to sleep with him in the storehouse so that he could be safe from the stranger who came knocking at his door at night.
1	28	Abou Gassem	helper	possible	active	Responding to Abou Shehab who has asked him where is Steif telling him that he left the Hara the day Abou Issam was exposed.
1	29	Abou Issam	helper	factual	active	He comes to the storehouse to see Abou Shehab who is upset from him because he divorced his sister Souad and exposed them in the Hara. He tells Abou Shehab that he did not come to blame nor to be blamed but to tell him to beware of Steif who is not blind and can see very well. He also tells him that it is Steif who has killed the Zaim.
1	29	Abou Shehab	subject	factual	active	He seems shocked from what Abou Issam tells him and as Abou Hatem enters his storehouse them moment after Abou Issam left, he asks him where is Steif. When Abou Hatem tells him that it has been two months that they did not see him he tells him that he wants to have him immediately and that Steif is not blind nor stupid and that he was all this time working as a spy. He tells Abou Hatem that it is Steif who has killed Abou Samir and the Zaim. He asks him not to tell anyone and to keep it a secret and that if he sees him he must act normally and watch him closely until they are able to catch him. He tells him to be careful because Steif now can come disguised differently.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	29	Abou Hatem	helper	factual	active	Swearing to Abou Shehab that he will do what he told him and that if he sees him in the Hara he will not let him get out until he is captured.
1	30	Abou Hatem	helper	factual	active	Asking Abou Marzouk if has seen Steif. When he tells him that he did not see him he asks him to bring him to him urgently when he comes to the Hara because he needs his help in praying for a sick friend of his (in the Hara people used to think that Steif can heal people in his prayers because he is blind and poor and simple so god listens to him).
1	31	Abou Shehab	subject	factual	active	In the evening as he is standing by himself in the Madafi he says to himself that he must find Steif who has taken advantage of everyone in the Hara by pretending that he is blind and a simpleton.
1	32	Abou Shehab	subject	factual	active	A man named Abou Youssef comes to his storehouse to buy some cereals asks him about Steif. When he asks him why is he asking about him Abou Youssef tells him that he saw a shepherd who resembles him a lot and who is not blind. He tells him that he saw him in a nearby garden.
1	33	Abou Shehab	subject	factual	active	Telling Metaz to go with Abdo, Bashir and Khater to search for Steif without telling them not telling anyone and if he sees him he must capture him and bind him with a cord. He tells him to be very careful because he might have a weapon with him and that if he is not able to capture him he tells him to kill him.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	34	Metaz; Abdo; Bashir; Khater	helpers	factual	active	They go to the garden searching for Steif.
1	34	Abdo and Khater	helpers	factual	active	They see Steif but do not recognize (he is disguised as a Shepherd) him and they ask him for water
1	34	Steif	opponent	factual	active	Seeming scared and worried as he gives them water. He asks them if they are searching for someone.
1	34	Abdo and Khater	helpers	factual	active	They tell him that they are searching for a young boy.
1	34	Abdo	helper	factual	active	He approaches Steif and asks him if he has seen him somewhere.
1	34	Steif	opponent	factual	active	Telling Abdo that he has seen him where he is and is about to remove his weapon.
1	34	Abdo	helper	factual	active	Telling him that he is sure that he has seen him somewhere then when Khater tells him that they must go he goes with him
1	34	Steif	opponent	factual	active	He leaves his place as soon as Khater and Abdo leave him.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	34	Abdo	helper	factual	active	As he arrives with Khater to where Metaz is standing he tells him that he has seen a guy who resembles someone he knows well then he tells him that it is Steif whom he resembles.
1	34	Metaz	helper	factual	active	As soon as he hears from Abdo that the shepherd resembles Steif he seems alarmed and tells them that they must go to see him (since he is the one who knows about Steif only).
1	34	Metaz; Abdo; Khater; Bashir	helpers	factual	active	As they reach the place where Steif is they do not find him.
1	34	Metaz	helper	factual	active	After telling Khater, Abdo and Bashir to remain where they are he goes to Abou Shehab and tells him that Abdo and Khater saw Steif.
1	34	Abou Shehab	subject	factual	active	He tells Metaz to take a child from the Hara and make himself very happy to have found him and then they return back.
1	34	Abou Shehab	subject	factual	active	When Abou Gassem asks him why he wants him to take a child with him he replies that Steif is intelligent and must not find out that they are searching for him.
1	35	Metaz	helper	factual	active	As he is walking with Abdo, Khater, Bashir and the child he acts as if he is reprimanding the child.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	35	Steif	opponent	factual	active	As he is hiding among the bushes with a gun in his hand he sees Metaz reprimanding the child as he is heading to the Hara with Abdo, Khater and Bashir.
1	36	Abou Shehab	subject	factual	active	Informing Metaz, Abdo, Bashir and Khater, who are assembled at his storehouse, to go at dawn and hide near the place where Steif is sitting. He tells them to have their weapons ready and to capture him and that if they are not able to capture him alive they can kill him. They tell him that they are at his orders and they go.
1	37	Metaz, Abdo, Bashir, Khater	helpers	factual	active	They are hiding behind trees waiting for Steif to appear.
1	37	Steif	opponent	factual	active	He is seen hiding behind a tree with a gun in his hand.
1	37	Metaz	helper	factual	active	He jumps at Steif and puts a gun in his head telling him to throw his gun.
1	37	Metaz	helper	factual	active	He joins Metaz and tells Steif to throw his gun and he puts his gun on his head.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	37	Steif	opponent	factual	active	He throws his gun on the floor.
1	38	Metaz	helper	factual	active	He arrives and tells Abou Shehab that they have captured Steif.
1	38	Abou Shehab	subject	factual	active	Going with Metaz to see Steif and as he arrives he finds him surrounded by Abdo, Khater and Bashir. He tells the guys to leave him alone with Steif and when they go he asks to tell him how he has killed the Zaim and Abou Samir.
1	38	Steif	opponent	factual	active	Begging Abou Shehab to forgive him and when he put his gun in his mouth he recounts to him how he killed Abou Samir and the Zaim.
1	38	Abou Shehab	helper	factual	active	He then shoots him and kills him. He tells his men to leave him where he is so that the wolves eat him.

ACTION TWO: FAWZIEH WANTS TO TAKE HER REVENGE FROM SOUAD BY HARMING HER AND MAKING ABOU ISSAM DIVORCE HER

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
2	Fawzieh, who is Souad's door to door neighbor, always borrows kitchen utensils from her because her husband, Abou Bader, does not have the money to pay her what she wants. Once, she borrows a small basin which falls from her son's hand by mistake and it gets scratched. Souad gets irritated to have it damaged and begins screaming at a high voice by referring to Fawzieh as ill-mannered. Fawzieh feels annoyed. Another time, when Fawzieh borrows a small cooking pan, she cleans it and sends it back. Souad, however, asks Loutifieh (her daughter in law), to wash it again since she is obsessed with cleanliness. When Loutfieh tells her mother,	Fawzieh	Harming Souad	Ferial; Fawzieh's feelings of humiliation	Ferial; Fawzieh; Loutifieh	Ferial; Abou Issam(his honor and his paternalism); Loutifieh (helping her mother); Abou Bader; Bader; Issam (his weakness towards his wife).	Souad; Bouran; Dalal; Jamileh; Loutfieh (feeling sorry for her mother in law who is a woman just like her)

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
	Ferial, what Souad has asked her to do with the cooking pan, she goes directly to Fawzieh and tells her that Souad considers her dirty, that is why she ordered Loutfieh to wash the pan several times (which is a lie). Fawzieh, however, feels humiliated and swears to take her revenge from Souad and make her pay for what she has done.						
		-Emotional sentimental feelings	-Emotional sentimental feelings	-Dignity -Emotional sentimental feelings	-Emotional sentimental feelings	-Paternalism -Honor -Emotional sentimental feelings	-Emotional sentimental feelings -dignity -Sympathy -Paternalism

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
2	1	Ferial	sender	factual	active	Informing Fawzieh that Souad spoke badly about her in front of Loutifieh saying that she is ill-mannered and she has no regard to the things she borrows from others.
2	1	Fawzieh	subject	possible	active	She seems extremely shocked with what Ferial is telling her.
2	1	Ferial	sender	factual	active	While continuing her conversation with Fawzieh she tells her that Souad also said she is dirty because she returned the pan unwashed full of fat and filth and that all this dirtiness was hardly removed although it was washed several times.
2	1	Fawzieh	subject	possible	active	Answering Ferial in complete rage wishing god would ruin Souad's home. She asks Ferial if Souad thinks they are dogs so that she may treat them as such.
2	1	Ferial	sender	factual	active	Responding to Fawzieh that she must know Souad by now as she is concerned with cleanliness.
2	1	Fawzieh	subject	factual	active	Swearing in front of Ferial that she will take revenge of Souad.
2	1	Ferial	sender	factual	active	Telling Fawzieh not to let it pass easily especially that Souad said she is dirty and this is unacceptable.
2	2	Fawzieh	subject	possible	active	Informing her huband Abou Bader that Souad said she is dirty. Then she asks him, in offended manner, if she should do nothing.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
2	2	Abou Bader	helper	possible	active	Telling Fawzieh not to believe Souad who is jealous of her because she is a lady. He also tells her that he will never find a woman as clean as she is. He tells her not to give importance to anyone.
2	2	Fawzieh	subject	possible	active	Seeming extremely happy from what Abou Bader tells her but the look of revenge is still on her face.
2	3	Fawzieh	subject	factual	active	She gives her son Bader a garbage can and tells him to empty it in front of Souad's house quickly without having anyone notice. When he empties it and returns home she congratulates herself happily by indicating that this is just the beginning.
2	4	Abou Issam (his honor and paternalism)	helper	factual	active	Abou Issam enters the house and gets annoyed screaming at Souad and asking her who through the garbage in front of their house. When she tells him that it is not them he asks her as if he does not believe her then who might it be.
2	4	Souad	opponent	factual	active	Telling Abou Issam that she swears it is not her and asks why he does not believe her. She then tells him that maybe it is the children of their neighbors who through it by mistake.
2	4	Fawzieh	subject	factual	active	While she is standing at the ladder listening to Abou Issam as he is shouting at Souad she says to her self "this is just the beginning Souad you have seen nothing yet."

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
2	4	Abou Issam (his honor and paternalism)	helper	factual	active	While still angry at Souad he tells her that when Metaz comes home let him remove all this garbage.
2	4	Souad	opponent	factual	active	Saying to herself at high voice that this is Fawzieh may she be punished.
2	5	Ferial	sender	factual	active	As she goes to visit Fawzieh and recounts to her that she has been able to over win Souad by having her daughter live alone with her husband, she asks her what will she do now as it is her turn to take revenge from what Souad has spoken about her.
2	5	Fawzieh	subject	factual	active	She tells Ferial to relax and that all comes in its time.
2	5	Ferial	sender	factual	active	Telling Fawzieh that she must not relax since now everyone in the Hara knows that she is dirty.
2	5	Ferial	sender	factual	active	When Fawzieh asks her who told them, she answers while perplexed (since it is she who broke the rumor) that it is Souad who is telling her visitors about her story with the cooking.
2	5	Fawzieh	subject	factual	active	Saying to herself in front of Ferial that she will take her revenge and ruin Souad's house.
2	6	Abou Issam (his honor	helper	factual	active	Putting the blame angrily on Souad who did not hear Abou Bader scream yalla yalla (when a man enters a house that is not his he always says loudly yalla yalla so that the women hide)

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
		and paternalism)				while he went up the roof to install a gutter. What Abou Bader did to Abou Issam's family created a scandal in the Hara since Issam and Metaz wanted to kill him. Abou Issam seemed to have had enough of what happened and put the blame on Souad for having been un-attentive while she was cooking at the kitchen.
2	7	Bader	helper	factual	active	Bader holding the garbage can throws it in front of Souad's door.
2	8	Ferial	sender	factual	active	Telling Fawzieh who was visiting her that she heard that Souad's husband does not like her anymore as before because she heard from people saying that she is throwing her garbage in front of her house so that no one visits her and that she is exposing the filth in her for everyone to see.
2	8	Fawzieh	subject	factual	active	Laughing happily as she tells Ferial that Souad is dirty as she always told her before.
2	8	Ferial	sender	factual	active	Responding to Fawzieh that she always believed her before but now it is more accurate.
2	8	Fawzieh	subject	factual	active	Telling Ferial that she will take her revenge of Souad and that she has a scheme in mind if it does work Souad will be defamed and insulted in front of everyone in the Hara.
2	8	Ferial	sender	factual	active	Telling Fawzieh that this is excellent. Then she asks her what is her scheme.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
2	8	Fawzieh	subject	factual	active	Answering Ferial that she will know afterwards. In the mean time, she asks her to go and visit Souad and make peace with her.
2	9	Ferial	helper	factual	active	Comes to visit Souad who is sitting in front of a big basin and washing the clothes.
2	9	Souad	opponent	factual	active	Asking Ferial what has she come to do at her house since her daughter does not live with them anymore.
2	9	Ferial	helper	factual	active	Asking Souad her if she means to tell her to leave her house.
2	9	Souad	opponent	factual	active	Responding to Ferial that she can understand it as she likes.
2	9	Ferial	helper	factual	active	Answering Souad that its ok she will leave although she intended to open a new page with her
2	9	Souad	opponent	factual	active	Responding to Ferial that is better for her to go to whiten her black page with all the women of the Hara first.
2	9	Ferial	helper	factual	active	Answering Souad that her page is already clearly white but it is Souad's page that will become black from now on.
2	9	Souad	opponent	factual	active	Telling Ferial to get out of her house calling her ill-mannered.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
2	10	Ferial	helper	factual	active	Informing her daughter that she was kicked out of Souad's house. When Issam arrives she begins crying.
2	11	Abou Issam (his honor and paternalism)	helper	factual	active	Tells his son Issam angrily (since he came and recounted to him what his mother did to Ferial) that he will be back.
2	11	Issam (his weakness towards his wife)	helper	factual	active	After that he sees his father leaving angrily he feels bad and says to himself he wished he did not tell him.
2	12	Abou Issam (his honor and paternalism)	helper	factual	active	Enters the house angrily and calls after his wife. Then he asks her why she kicked Ferial out of her house.
2	12	Souad	opponent	factual	active	Answering Abou Issam that she does not want Ferial to enter her house.
2	12	Abou Issam (his honor and paternalism)	helper	factual	active	Responding to Souad (while shouting at her) that as long as he is alive this is his house and that whoever enters it must be treated respectfully. Then he tells her that she is ill-mannered by kicking out a woman who has come to visit her.
2	12	Souad	opponent	factual	active	Abou Issam leaves her crying.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
2	12	Abou Issam (his honor and paternalism)	helper	factual	active	As he gets out of the house he sees the garbage in front of the door and feels irritated.
2	13	Abou Issam (his honor and paternalism)	helper	factual	active	In the evening as he is in his bedroom with Souad they quarrel for the timing of Dalal's wedding (Souad wants to take her time in preparing her daughter's dowry but Abou Issam is angry and wants to have the wedding sooner since it it the bridegroom's parents who wish to accelerate it). At the end he gets terribly angry and tells her that she is not listening to his word and he kicks her out of their bedroom.
2	14	Bader	helper	factual	active	His mother sends him to Souad's house to borrow a cooking pan.
2	14	Souad	opponent	factual	active	Saying to her daughter to give him the pan while saying to herself that his mother feels no sham to hurt them and then to ask to borrow the pan. Then she tells Bader at a loud voice to tell his mother to respect herself and be shameful from what she is doing.
2	14	Fawzieh	subject	factual	active	Listening to Souad while standing on the ladder she says to herself "I'll show you Souad, you will see."
2	15	Fawzieh	subject	factual	active	She puts dirt in a bucket of water which she throws on Souad's washed clothes that are hanging on the roof.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
2	16	Fawzieh	subject	factual	active	She gives Bader the cooking pan which she borrowed from Souad and returns it to her all burnt and filthy. She tells Bader to tell them thank you.
2	16	Fawzieh	subject	factual	active	She goes up the stairs to her roofs to try and listen to what Souad will say.
2	16	Souad	opponent	factual	active	As she is sitting with her eldest daughter Bouran who came to visit, Dalal shows her the cooking pan which Fawzieh sent with Bader all dirty and filthy she looks at it astonished and says that Fawzieh has no shame. Then at the same time when Jamileh brings to her the clothes, that were hanging on the roof, all dirty she gets really irritated and starts screaming at her with her daughter Bouran from her house calling her names.
2	17	Abou Issam (his honor and paternalism)	helper	factual	active	By this time he realizes that he forgot the key of his drawer at home and tells his son Metaz that he will go bring it.
2	18	Fawzieh	subject	factual	active	Screaming at Souad from her roof and calling her big names.
2	18	Abou Issam (his honor and paternalism)	helper	factual	active	He enters home and hears his wife calling names to Fawzieh and telling her that is the fault of her husband who did not teach her politeness, the hears Abou Bader screaming to Souad telling her that it is her husband who is not a man. He gets very angry and

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						shouts at Abou Bader telling him to shut up and that he will go teach him a lesson.
2	18	Abou Bader	helper	factual	active	He runs away form the house as Abou Issam goes out to catch him.
2	18	Abou Issam (his honor and paternalism)	helper	factual	active	He then enters his house and asks his wife why she is doing this.
2	18	Souad	opponent	factual	active	She tells Abou Issam that Fawzieh returned the pan dirty and she dirtied the clothes on the roof and that it is her who is throwing the garbage in front of their door.
2	18	Abou Issam (his honor and paternalism)	helper	factual	active	He tells Souad why is she putting herself and him in such a low situation so as to have Abou Bader call him and her names. He tells her that he has had enough and is not able to control her anymore.
2	18	Souad	opponent	factual	active	Responding to Abou Issam that he is saying that he is not able to control her due to an impolite woman and her husband.
2	18	Abou Issam (his honor and paternalism)	helper	factual	active	Telling Souad as he is screaming at her that in her comportment she made herself as impolite as they are.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
2	18	Souad	opponent	factual	active	Responding to her husband by telling him a big word "Fasharet" which made Loutifieh and her daughters Bouran, Dalal and Jamileh appear stupefied as if they did not believe that she could have told her husband such a word. Then after saying it she starts saying that may her tongue be cut for saying such a word.
2	18	Abou Issam (his honor and paternalism)	helper	factual	active	As he asks her what did she say and as she is apologizing he tells her in front of Loutfieh and her daughters that he has no need of her anymore. He orders her to go to her room and take her stuff and leave the house. He tells her that he divorces her (this is the second time he spells the word divorce and if he spells it three times this means that she becomes forbidden from him completely or she must marry another and divorce him so that she may be able to marry him again). He then leaves the house.
2	18	Fawzieh	subject	factual	active	As she sees Abou Issam pass angrily near her house she feels scared.
2	18	Souad	opponent	factual	active	She goes up to her room crying that while her daughters and daughter in-law are begging her not to leave the house.
2	19	Ferial	helper	factual	active	As she comes to visit Fawzieh she asks her if she has news about Souad.
2	19	Fawzieh	subject	factual	active	Asking Ferial how come she doesn't know, hasn't' her daughter Loutifieh told her anything?

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
2	19	Ferial	helper	factual	active	Answering Fawzieh that she knows nothing (the story of Abou Issam's divorce with Souad is kept a secret at the Hara and Issam has threatened Loutfieh not to tell her mother or else he would divorce her).
2	20	Fawzieh	subject	factual	active	Informing Ferial that Souad's house is now ruined and that she took her revenge of her as she promised at first.
2	20	Ferial	helper	factual	active	Screaming happily with joy and telling Fawzieh well done. Then she asks her if she is really saying the truth.
2	20	Fawzieh	subject	factual	active	Replying to Ferial to go and ask her daughter who was present at Souad's house the day of the divorce.

ACTION THREE: FERIAL WANTS TO HAVE HER DAUGHTER LOUTIFIEH LIVE IN A HOUSE ALONE WITH ISSAM HER HUSBAND

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
Action 3	Loutifieh, who is married to Issam, is not happy living in a house with his parents. Souad is strict with her and makes her work in cleaning the house with her daughters (Dalal and Jamileh). However, it is the presence of Metaz, Issam's brother who is bothering her the most since, whenever he enters the house she must either hide or cover her head (no woman, in Muslim society, must ever reveal her hair to any man except for her husband, her father, her own brothers, uncles and father in law). When Metaz sees her the first time uncovered, he starts shouting at her. The second time he sees her uncovered (without a veil), he goes crazy and asks her husband, Issam, to take her to back to her	Ferial	Making Issam find a solution so that Loutifieh may live in her own house.	Loutifieh complaining to her mother about her life at Souad's house.	Loutfieh, Ferial, Issam	Loutifieh, Issam, Abou Issam	Souad

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
	mother. When Ferial hears what has happened to her daughter, she tells her that she wil remain in her house until Issam finds a solution (especially that Loutifieh has exaggerated in her story, telling her mother that Souad is making her work very hard).						
Values		-Emotional sentimental feelings	- Emotional sentimental feelings -Dignity	-Emotional sentimental feelings -Dignity	- Emotional sentimental feelings -Dignity	-Sympathy -Emotional sentimental feelings	-Emotional sentimental feelings

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
3	1	Ferial	subject	factual	active	Telling Issam that she does not want her daughter to get back to Souad's house because Metaz has been aggressive with her and might hurt her next time. She tells him that she does not want problems anymore and that this story will never end until he finds a solution. She tells him it will be either her daughter in his

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						parents' house or his brother. She tells him that she does not accept to have her daughter live in his parents house anymore.
3	2	Souad	opponent	factual	active	Telling Abou Issam that she does not want to have Loutfieh live in her parent's house (Souad has a small house in her name which she inherited from her parents). She tells him she prefers that Metaz lives there.
3	2	Abou Issam	helper	factual	active	Telling Souad that this is not Ferial's idea but his idea so that there will be no problems. He tells her that the house will still be hers and that she can remove Issam and Loutfieh whenever she wants.
3	2	Souad	opponent	factual	active	She tells Abou Issam that although she finds it difficult but she will accept on one condition that they will live in it not for long.
3	2	Abou Issam	helper	factual	active	Telling Souad that all will happen as she wishes but the importance now is that Loutifieh returns to live with Issam. He also promises her that he will go the next day to search for a house for Issam and Loutfieh close to them
3	2	Souad	opponent	factual	active	She accepts although not satisfied but tells Abou Issam that it will be as he wishes.
3	3	Loutifieh	receiver	factual	active	She moves with Issam to Souad's house.

ACTION FOUR: METAZ WANTS TO TAKE HIS REVENGE FROM ABOU BADER WHO WAS THE CAUSE OF HIS PARENT'S DIVORCE

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
Action 4	After Abou Issam's divorce from Souad, Metaz understands from his father that it was all Abou Bader 's doing. So, he swears to teach Abou Bader a lesson. The cause of Abou Issam's divorce from Souad begins at a time when Fawzieh was continuiously annoying Souad by throwing garbage in front of her house. Then, when she throws muddy water on Souad's clean clothes, Souad gets really mad and starts screaming at her from the rooftop. Fawzieh, with the help of Abou Bader, begins calling Souad names and disgraces her husband by calling him names as well. When Abou Issam arrives home suddenly and hears the shouting and what is being said	Metaz	Wants to take his revenge from Abou Bader for being the cause of his parent's divorce	Metaz's honor and the honor of his family	Souad; Issam; Metaz; Dalal; Jamileh; Bouran; Abou Issam	Metaz's boldness and courage; Dalal; Abou Shehab	Abou Bader; Fawzieh

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
	about him by Fawzieh and her husband, he gets annoyed and divorces Souad.						
values		-Honor -Emotional sentimental feelings -Tradition	-Honor -Emotional sentimental feelings	-Honor -Emotional sentimental feelings	-Honor -Emotional sentimental feelings	-Honor -Emotional sentimental feelings -Lineage	-Emotional sentimental feelings

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
4	1	Metaz	subject	factual	active	After having told his mother that he is sad for his father who is sleeping at the shop and when his mother tells him that she may leave the house so that his father can sleep home he goes mad and tells her that this is impossible since they want to keep the divorce a secret so that no one in the Hara knows. Then as she leaves him he swears to himself that he will take his revenge from Abou Bader.
4	2	Abou Bader	opponent	factual	active	As he arrives home at night tiptoeing as he is afraid that Metaz or Issam or Abou Issam might see him. He knocks at the door and begs Fawzieh to open the door quickly. As soon as she opens the door Metaz opens his door to go out and does not see him. As he enters his house he reproaches Fawzieh blaming her in being late to open the door.
4	3	Abou Bader	opponent	factual	active	As he is returning home he sees Abou Issam passing by so he starts trembling and goes and hides.
4	4	Abou Bader	opponent	factual	active	As he is leaving his house and tiptoeing near Abou Issam's house (so that no one could hear him) to go out of the Hara early in the morning as usual, he meets with Abou Hatem who asks him why is he never present in the Hara. He responds to him that he has lots of work outside the Hara.
4	5	Metaz	subject	factual	active	Asking his sister Dalal after dinner what happened the day his mother and her neighbor fought and how did it lead to the divorce.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
4	5	Dalal	helper	factual	active	Recounting to her brother Metaz in the presence of Issam all that has happened with the neighbors the day of the divorce
4	6	Metaz	subject	factual	active	After that Dalal recounted the story he asks her is she is sure that it is Fawzieh who through the muddy water on their clean clothes. When Dalal tells him that she is sure he swears to take his revenge from Abou Bader.
4	7	Metaz	subject	factual	active	When he understands from Issam that Abou Ibrahim does not want to marry his son to their sister because their mother is divorced he gets really upset takes his cane and goes to take his revenge. He tells Issam that the first person he will take revenge from is Abou Bader. He starts hitting at the door of Abou Bader telling him that he wants to take his revenge form him no matter what.
4	7	Abou Bader	opponent	factual	active	As he hears Metaz he stands behind his door scared and tells his wife that he wants to sell his house because he is scared.
4	8	Abou Shehab	helper	factual	active	When he knows about the divorce of his sister Souad he reprimands Issam and Metaz and tells them how could they have not given Abou Bader a lesson.
4	8	Metaz	subject	factual	active	Swearing angrily in front of Abou Shehab, Abou Gassem and Metaz that he will take his revenge from Abou Bader.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
4	9	Abou Bader	opponent	factual	active	As he is returning home holding two bags of vegetables in his hands he is surprised by seeing Metaz going out of his house. He becomes scared and tries to run away.
4	9	Metaz	subject	factual	active	As he is going out of his house he sees Abou Bader passing in front of his house. He catches him and tells him that he has to pay for what he has done. While Abou Bader begs him to leave him alone he tells him that he will let him go after he takes his revenge. He starts hitting him as hard as he can until the blood is seen on Abou Bader's face. He leaves him only after that his father goes out of his house and orders him to leave him.

ACTION FIVE: FERIAL WANTS TO SCANDALIZE SOUAD IN THE HARA

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
Action 5	After having understood from Fawzieh that Abou Issam has divorced Souad, Ferial goes to her daughter, Loutfieh, and reproaches her for not having told her about the divorce. Loutifieh, who is afraid from her husband who ordered her not to tell her mother or then he would divorce her, begs Ferial not to tell anyone in the Hara. When Loutifieh goes to the kitchen to make coffee, Ferial swears that she will defame Souad in the Hara and have everyone know the story of her divorce.	Ferial	Scandalizing Souad in the Hara	Fawzieh; Ferial's jealousy from Souad	Ferial	Fawzieh; Um Ibrahim; Abou Ibrahim; Abou Khater; Um Khater	Loutifieh (her fear from her husband); Um Bashir; Um Zaki
Values		-Emotional sentimental feelings	-Emotional sentimental feelings -Traditions	-Emotional sentimental feelings	-Emotional sentimental feelings	-Paternalism -Emotional sentimental feelings -Tradition	Paternalism -Emotional sentimental feelings -Tradition

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
							-Sympathy

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
5	1	Fawzieh	sender	factual	active	Informing Ferial that Souad's house is now ruined and that she took her revenge of her as she promised at first.
5	1	Ferial	subject	possible	active	Screaming happily with joy and telling Fawzieh well done. Then she asks her if she is really saying the truth.
5	2	Ferial	subject	possible	active	Comes to visit Loutifieh and reproaches her for having hidden the story of Souad's divorce.
5	3	Loutifieh (her fear from her husband)	opponent	factual	active	Begging her mother not to tell anyone after having told her the whole story.
5	3	Ferial	subject	factual	active	Still reproaching Loutifieh by telling her that she is not a person who has a longue tongue. Then when Loutifieh goes to make some coffee she swears to herself that she will create a great scandal for Souad in the Hara.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
5	4	Ferial	subject	factual	active	Telling Um Zaki, who comes to visit her, that she has wonderful news.
5	4	Um Zaki	opponent	possible	active	Answering Ferial shockingly that this is bad news and that it is wrong of her to lie and say that Souad is divorced. She tells her while screaming that she does not believe her and that she is a big liar. Then she leaves while informing Ferial that she wants to go and make sure of this big lie.
5	3	Um Zaki	opponent	factual	active	She comes to visit Souad as if wants to see if what Ferial has told her is true. As she sits with Souad and her daughters and finds that they are happy and that all is good she says to herself that she will cut Ferial's tongue.
5	4	Um Zaki	opponent	factual	active	Reproaching Ferial while standing at her door she tells her that she is a big liar and that she will never ever believer after this.
5	4	Ferial	subject	factual	active	Replying to Um Zaki that afterwards she will see for herself and that she is not a liar and that Souad is divorced.
5	4	Um Zaki	opponent	factual	active	Screaming at Ferial as she tells her to stop saying that Souad is divorced and that she just came from her house and has realized nothing of the sort.
5	4	Ferial	subject	factual	active	Telling Um Zaki that of course they will not show her since they are trying to hide the story so that they would not be scandalized

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						in the Hara. She tells her that she will hear of it afterwards from their closest neighbors.
5	4	Um Zaki	opponent	factual	active	As she leaves she tells Ferial that she will neither believe her nor any neighbors who might say that Souad, the lady of the Hara, is divorced.
5	4	Ferial	subject	factual	active	When Um Zaki leaves she swears at her and at Souad and swears that she will make the whole Hara know about Souad's scandal.
5	5	Ferial	subject	factual	active	Informing Fawzieh who has come to visit her that she told Um Zaki about Souad's divorce, but she did not believe her
5	5	Fawzieh	sender	factual	active	Replying to Ferial that Um Zaki has the right not to believe because they are keeping it a secret. And when Ferial asks her about her husband she tells her that he is afraid that Abou Issam and his sons might hurt him.
5	5	Ferial	subject	factual	active	Telling Fawzieh to tell her husband not to be scared because if they wanted to hurt him they would have done so before.
5	5	Fawzieh	sender	factual	active	Asking Ferial that she can tell her husband not to worry from Abou Issam and his sons.
5	5	Ferial	subject	factual	active	Answering Fawzieh that he must not worry since they will do nothing neither now nor after.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
5	5	Fawzieh	sender	factual	active	Asking Ferial happily what she plans to do then.
5	5	Ferial	subject	factual	active	Replying to Fawzieh that she has a scheme in her head but not any scheme an exceptional one.
5	6	Ferial	subject	factual	active	Visiting Um Khater and informing her that Souad whom they all respect is divorced by her husband. When she asks her how does she know she tells her that how come she is not to know when they are family now. When Um Khater asks where Souad is living she tells her in her husband's house and that her husband is sleeping in his shop. She also tells her that if she does not believe her let her go to Souad and see for herself.
5	7	Ferial	subject	factual	active	She goes to visit Um Bashir and informs her that Souad's husband divorced her. When Um Bashir tells her that cannot be true she begins speaking badly of Souad saying that she is not as important as they consider her in the Hara.
5	7	Um Bashir	opponent	factual	active	As she hears Ferial insulting Souad she kicks her out of her house. She tells her not to enter her house again.
5	8	Um Khater	helper	possible	active	Informing her husband that she heard that Abou Issam has divorced his wife and that this bad news has worried her, but she is not sure that it is correct.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
5	9	Um Bashir	opponent	factual	active	Visiting Souad with Hoda her daughter and Um Zaki. As she sits in the salon she smiles happily and thinks to her self that Ferial is a liar.
5	10	Ferial	subject	factual	active	Visiting Um Ibrahim.
5	11	Um Ibrahim	helper	possible	active	As she hears the story she becomes shocked.
5	11	Ferial	subject	factual	active	Informing Um Ibrahim that she did not want to tell her the story but she found it not right not to tell her since her son Ibrahim is the fiancé of Dalal. She tells Um Ibrahim to tell her husband the story as it is not good for their son to get married to a girl whose mother is divorced. She also says that is to be sure that Souad has done something not good in order to be divorced.
5	11	Um Ibrahim	helper	possible	active	Saying to herself what a bad luck and that this is a catastrophe for her.
5	12	Abou Khater	helper	possible	active	In the evening he comes to Abou Issam's home to ask about him but Metaz tells him that he is not home so he tells him to inform his dad that he wants to see him.
5	13	Um Ibrahim	helper	possible	active	Informing her husband Abou Ibrahim, when he asks her what is the matter with her, that she heard that Abou Issam has divorced his wife, she then tells him she hopes that it is not true.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
5	13	Abou Ibrahim	helper	possible	active	He is shocked with what his wife tells him.
5	14	Abou Ibrahim	helper	possible	active	Telling his wife that he must be sure of this story since it is a big story and it is impossible to be hidden but what he cannot believe is that Abou Issam is sleeping in his shop.
5	15	Abou Ibrahim	helper	possible	active	Thinking to himself as he is sleeping in bed if that can be true.
5	16	Abou Ibrahim	helper	possible	active	As he is walking with Abou Khater in the morning he tells him that it seems that he knows also about the story of Abou Issam. He then convinces him to go check if Abou Issam is at his house.
5	17	Um Ibrahim	helper	possible	active	Informing Um Zaki and Um Khater while they are drinking coffee together that she told her husband about Souad's divorce.
5	17	Um Zaki	opponent	possible	active	Responding to Um Ibrahim that she must not have told her husband since this is a lie from Ferial.
5	17	Um Ibrahim	helper	factual	active	Telling Um Zaki that Ferial has sworn that what she is saying is true.
5	17	Um Zaki	opponent	factual	active	Informing Um Ibrahim that Ferial is a liar since she went to visit Souad and saw that there is nothing of the sort. She even tells them to ask Um Bashir who went to visit Souad with her the day before. She tells Um Khater and Um Ibrahim that what they have done in informing their husbands is wrong and that they should

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						have made sure before acting as such. She says she wants to take her revenge from Ferial for telling spreading such news.
5	17	Um Ibrahim	helper	factual	active	Responding to Um Zaki that news does not spread if there isn't something real.
5	17	Um Zaki	opponent	factual	active	Telling Um Ibrahim and Um Khater that she wishes that Ferial will be punished for this and that it is not the fault of Ferial but there fault for havine welcomed her in their houses and have listened to her lies
5	18	Um Ibrahim	opponent	factual	active	Informing her husband that maybe the story about Souad's divorce is a lie from Ferial. She begs him not to think of it.
5	19	Abou Ibrahim	helper	factual	active	Asking his wife why then Abou Issam is not found neither in his house nor in his shop. He also tells her that several men in the Hara are now aware of Abou Issam's story however they are keeping it a secret only because he is one of the notables in the Hara. He tells her that he only cares for the wellbeing of his son and that he hopes that the story is not true or else he will know how to deal with him and with whoever will take his side.
5	20	Abou Ibrahim	helper	factual	active	He goes to Abou Gassem next day in the morning and and they go together with the men of the Hara to Abou Issam's shop where Abou Issam is exposed in front of everyone that he is sleeping in his shop.
5	21	Um Zaki	opponent	factual	active	Informing Ferial as she is visiting her that now she became sure that she was saying the truth about Souad's divorce. She asks

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						her if it is her who spread the news in the Hara and when Ferial nods her head she reproaches her saying that she exposed the poor woman.
5	21	Ferial	subject	factual	active	Responding to Um Zaki proudly saying that in all cases the inhabitants of the Hara will know the truth someday.

ACTION SIX: ABOU ISSAM WANTS TO CAPTURE THE TWO THIEVES WHO WANT TO ROB THE HOUSE OF ABOU SAMIR'S WIFE

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
Action 6	All the inhabitants of the Hara (except for Fawzieh and Ferial) do not know about Abou Issam's divorce from Souad. No one knows, also, that he is sleeping in his shop. While awake at night, Abou Issam hears two thieves plotting (in front of his shop) how they intend to enter Abou Samir's widow to rob her and kill her. He hears them say that they will go to her house in daylight dressed as women and covered with a veil.	Abou Issam	Capturing the two thieves who want to enter the house of Abou Samir's widow disguised as women	Abou Issam's sympathy	Abou Samir's widow	Abou Issam's courage; Abou Hatem; Abou Bashir; Metaz; Abou Shehab; Abdo	The two thieves; Abou Ghaleb; Abou Hatem (after the exposure of Abou Issam in the Hara he seems to have lost confidence in him); Abou Gassem; Abou Marzouk; Abou Nar; Abou El Hakam; The men of Haret Al Dabeh; Um Zaki; Souad (her jealousy)
Values		-Sympathy -Honor -Ibadah	-Sympathy -Honor	-Sympathy		-Sympathy -Honor	-Emotional sentimental feelings -Honor -Ibadah

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
							-Paternalism -Tradition

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
6	1	Abou Issam	subject	possible	active	As he is trying to sleep alone in his shop thinking of his family he hears people speaking outside the shop. As he tries to listen to what they are saying he hears them say that they want to access the house of Um Samir in order to steal her jewels and kill her. He then understands that their scheme is to come to the Hara disguised as women wearing a veil and would knock at her door then stab her with a knife kill her and then steal her.
6	2	Abou Issam	subject	factual	active	The next day in the morning he goes and stands in front of Um Samir's house, tries to knock at her door, then changes his mind and leaves (as it is forbidden for men to get in contact with women and since Abou Samir is dead it would not be ethical to knock at the widow's door).
6	3	Abou Issam	subject	factual	active	Observing from the window of his shop if he might see two covered women. As he sees two women he goes out of the shop and follows them with a stick in his hand.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
6	3	Abou Ghaleb	opponent	possible	active	As he sees Abou Issam following the two veiled women he follows him.
6	3	Abou Issam	subject	factual	active	As the two veiled women knock and enter the house facing Abou Samir's house he feels relieved but says to himself that he must inform Abou Samir's wife so he goes and knocks at her door, when she opens he puts her on her guard not to open to anyone whom she does not know especially if they are women. He then tells her that he will explain to her afterwards and that she must not tell anyone.
6	3	Abou Ghaleb	opponent	possible	active	Listening to Abou Issam as he is talking to Um Samir at her door. He nods his head as if he has captured something.
6	4	Abou Issam	subject	factual	active	As he sees two women passing in front of his store he follows them.
6	4	Abou Marzouk	opponent	possible	active	As he sees Abou Issam following the women he asks Abou Ghaleb what is the matter with Abou Issam who keeps going and coming in the Hara.
6	4	Abou Ghaleb	opponent	factual	active	Answering Abou Marzouk that Abou Issam is in love.
	4	Abou Marzouk	opponent	possible	active	He tells Abou Ghaleb that he cannot be in love at this age he then asks him with whom he is in love.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
6	4	Abou Ghaleb	opponent	factual	acitve	Replying to Abou Marzouk that Abou Issam is in love with the widow of Abou Samir.
6	4	Abou Marzouk	opponent	possible	active	Standing angrily as he asks Abou Ghaleb what he is saying and to be careful of what he says.
6	4	Abou Ghaleb	opponent	factual	active	Telling Abou Marzouk that if he does not believe him let him follow him and see for himself since he saw Abou Issam talking with Um Samir.
6	4	Abou Marzouk	opponent	possible	active	Goes to follow Abou Issam
6	4	Abou Issam	subject	factual	active	Speaking at the door with Um Samir and telling her that he will send her a carpenter who will block her door and windows well.
6	4	Abou Marzouk	opponent	possible	active	As he sees Abou Issam speaking with Um Samir in front of her door he nods his head and spits on him then leaves.
6	4	Abou Marzouk	opponent	possible	active	When Abou Hatem comes to ask him what is the matter with him he goes inside his store and says that god is great without responding even to Abou Ghaleb who mocks him and tells him to say what he saw.
6	5	Abou Issam	subject	factual	active	He sees two women passing in front of his shop while he is standing at the widow. He goes out and follows them.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
6	5	Abou Marzouk	opponent	factual	active	He goes to Abou Hatem to inform him about Abou Issam (since Abou Hatem did not believe him and he reprimanded him when he recounted to him that Abou Ghaleb told him that Abou Issam is talking secretly with Abou Samir's widow and that he is sleeping in his shop) telling him to follow him.
6	5	Abou Hatem	helper	possible	active	He follows Abou Issam and sees him standing in front of the house of Abou Samir's widow. He feels disappointed and leaves.
6	5	Abou Hatem	helper	factual	active	When he arrives in front of Abou Marzouk's shop when Abou Marzouk asks him what he has seen he replies to him that he does not believe what he saw and maybe Abou Issam is doing this for a good cause.
6	5	Abou Marzouk	opponent	factual	active	Responding to Abou Hatem that Abou Issam does not have a good cause and that his reputation is bad in the Hara.
6	5	Abou Hatem	helper	possible	active	As he leaves Abou Marzouk he says may it be in god's hands.
6	6	Abou Issam	subject	factual	active	He goes and knocks at the door of Abou Samir's widow.
6	6	Abou Hatem	opponent	possible	active	Follows Abou Issam as he goes and knocks at the door of Abou Samir's widow and seems unhappy to have seen this.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
6	6	Abou Hatem	opponent	possible	active	As he sits puffing his shisha Abou Marzouk asks him if he has seen Abou Issam talking to Abou Samir's wife, he does not answer him and leaves him and goes in his coffee shop angrily.
6	7	Abou Issam	subject	factual	active	As he is sitting at his window he sees two women walking in the Hara (one of the women does not feel well as she feels she wants to vomit, so their way of walking is quite weird). He follows them.
6	7	Abou Hatem	opponent	possible	active	He sees Abou Issam following the two women and he follows him.
6	7	Abou Marzouk	opponent	factual	active	He runs to Abou Ghaleb and tells him if he has seen that Abou Issam has followed the two women
6	7	Abou Ghaleb	opponent	factual	active	He tells Abou Marzouk that he will follow him.
6	8	Abou Ghaleb	opponent	factual	active	As he is following Abou Issam together with Abou Hatem and Abou Marzouk he tells them that they must now believe him that Abou Issam is a women follower.
6	8	Abou Issam	subject	factual	active	As he captures both women he removes the veil from their heads and as he sees that they are women who start shouting he feels embarrassed and turns his face from them while saying "Oh Allah I seek refuge"

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
6	8	Abou Hatem, Abou Marzouk, Abou Ghaleb	opponents	factual	active	They turn their faces as they see the women unveiled (seeing a woman unveiled is committing a great sin towards god).
6	8	Abou Issam	subject	factual	active	After having seen the women which he unveiled screaming and crying since he dishonored them he runs away whilst asking Allah for forgiveness while men come around him to see what has happened.
6	8	Abou Gassem	opponent	possible	active	He arrives and asks Abou Hatem what his happening
6	8	Abou Hatem	opponent	factual	active	Responding to Abou Ghaleb angrily as if he cannot believe what he is saying that Abou Issam has exposed the women's heads.
6	8	A group of men at the Hara	opponents	factual	active	Screaming "Oh my God" as they hear what Abou Hatem has said.
6	8	Abou Gassem	opponent	factual	active	Asking Abou Hatem as if he cannot believe what he is hearing "What???"
6	9	Abou Issam	subject	factual	active	As he enters his house he hears men screaming from the outside that he is a dishonorable man.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
6	10	Abou Gassem	opponent	factual	active	As the men of the Hara are surrounded speaking of what has happened he asks who are the women and if they are from the Hara.
6	10	Abou Hatem	opponent	factual	active	Responding to Abou Gassem that it seems that the women are not from the Hara.
6	10	Abou Marzouk	opponent	factual	active	Saying to the men that this is a great dishonor.
6	10	Abou Ghaleb	opponent	factual	active	Saying at a high voice in front of everyone that this has to do with the widow of Abou Samir and that the truth is now obvious.
6	10	Abou Gassem	opponent	factual	active	When Metaz and Issam arrive and as Issam asks him what is it he looks at him as if disgusted nodding and his head
6	11	Abou Ghaleb	opponent	factual	active	Informing Abou Nar the strong man of his Hara (Haret Abou Nar) that Abou Issam has dishonored two women of his Hara.
6	11	Abou Nar	opponent	factual	active	He gets really angry from what Abou Ghaleb tells him as if he cannot believe that this is true
6	11	Abou Hakam	opponent	factual	active	Telling Abou Nar that such a thing must not be taken easily.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
6	11	Abou Ghaleb	opponent	factual	active	Continuing to what Abou Hakam said that such a story is not to be taken for granted especially that it affects the honor of Haret Al Nar especially that honor is very important.
6	11	Abou Nar	opponent	factual	active	Responding to Abou Ghaleb that he will not let it pass like this
6	11	Abou El Hakam	opponent	factual	active	Asking Abou Nar if he will collect the men to go and fight Haret El Dabeh.
6	11	Abou Nar	opponent	factual	active	Responding to Abou El Hakam to go and collect the men quickly.
6	12	Abou Ghaleb	opponent	factual	active	Reprimanding Abou Issam in front of his house telling him that he never thought he were like this and that the whole Hara was deceived by him and that now they all found out that he is a man without honor. He then leaves and Abou Issam shuts the door behind him.
6	13	Abou Bashir	helper	possible	active	Comes to Abou Issam asking him why he has done this.
6	13	Abou Issam	subject	factual	active	He agrees to tell the whole story to Abou Bashir but on the condition that he must tell no one.
6	14	Abou Hatem	helper	possible	active	Telling Abou Marzouk that they should know why Abou Issam acted like this and not judge him just like this.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
6	14	Abou Marzouk	opponent	factual	active	Responding to Abou Hatem that it is not for them to know what is inside Abou Issam's heart, the importance is how he is acting.
6	15	Abou Bashir	helper	factual	active	After having heard the story from Abou Issam he tells him that since it is like this it is not his fault and that now he feels better for what he has heard.
6	15	Abou Issam	subject	factual	active	Asking Abou Bashir to help him and stand beside him until Abou Shehab returns.
6	15	Abou Bashir	helper	factual	active	Informing Abou Issam that he will never leave him since he is like his brother.
6	16	Abou Nar and his men	opponents	factual	active	They arrive to Haret Al Dabeh to fight for their honor saying that their women have been dishonored.
6	16	Abou Bashir	helper	factual	active	When Abou Ghaleb started saying that Abou Issam is cheap and low he shuts him up nd says to the men that he was at Abou Issam's house and understood the whole story and that a woman has robbed Abou Issam and has taken lots of money and when these women entered the Hara he thought it was her that is why he removed the veil from their heads. When Abou Ghaleb says that this is a lie he reproaches him saying that Abou Issam is a noble man and that he has no right to say anything about him.
6	16	The Two Thieves	opponents	factual	active	By the time that Abou Bashir is responding to Abou Ghaleb they appear at the door of the Hara veiled and when they see that

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						there are lots of people they decide to leave and come another time
6	16	Abou Nar	opponent	factual	active	When he understands the story from Abou Bashir he leaves the Hara with his men angrily.
6	17	Um Zaki	opponent	factual	active	Informing Souad who is crying (since she is still divorced and lives with her brother) that all the Hara knows that Abou Issam is in love with the widow of Abou Samir.
6	17	Souad (her jealousy)	opponent	factual	active	Telling her brother who just arrives home that she does not want to return to her husband and that she does not want him anymore.
6	17	Abou Ghaleb	opponent	factual	active	Responding to Souad that he will not let her get back to Abou Issam at all after what he has done.
6	18	Issam	helper	possible	active	When Metaz asks him sadly why his father did this he tells him angrily that he does not know and that their father has dishonored them in the Hara.
6	19	Abou Ghaleb	opponent	factual	active	As he is sitting with Abou Nar and Abou El Hakam he tells Abou Nar that he does not believe the story of Abou Bashir, he tells him that they told him this story because they are afraid of him and that Abou Issam who is staring at the women of his Hara has no problem in staring at the women from Haret Al Nar.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						He tells him that Haret Al Dabeh made up the story so that Abou Nar does not hurt them.
6	19	Abou Nar	opponent	factual	active	Responding to Abou Ghaleb that this story will not pass like this easily and that he will deal with Abou Shehab when he comes back.
6	20	Issam	helper	possible	active	Telling his father that the thing that has happened has affected their name in the Hara. He asks him to tell him why he did this.
6	21	Abou Issam	subject	factual	active	Responding to Issam that he will know the truth afterwards and that he can tell him nothing now because it might affect his innocence. He tells him that knows that the people in the Hara are talking badly about him now but when they will know the truth afterwards he will be proud of him as his father. He tells Issam that if he wants to feel better he can go to Abou Bashir and he will inform him.
6	22	Abou Bashir	helper	factual	active	Telling Issam that he should know who his father and be proud of him because he is the noblest man in the Hara and that what he has done is something to be proud of.
6	23	Abou Gassem	opponent	factual	active	While sitting in a meeting at the Madafi with Abou Shehab (who returned to the Hara after a long mission), Abou Hatem and Abou Bashir and after that Abou Bashir has recounted what has happened with Abou Issam and how he was exposed sleeping in his shop due to Abou Ghaleb, he tells Abou Shehab that Abou

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						Issam has changed a lot and that by unveiling two ladies he was about to cause a big fight with Haret Al Nar.
6	23	Abou Bashir	helper	factual	active	When Abou Shehab asks him to recount the whole truth about what Abou Issam did he tells him the whole story.
6	23	Abou Shehab	helper	possible	active	Asking Abou Bashir if he is really sure about what he just recounted because it is a big story.
6	23	Abou Bashir	helper	factual	active	Replying to Abou Shehab (as if his honor is implicated in this story) that he is more than sure.
6	23	Abou Gassem	opponent	factual	active	Saying to Abou Shehab that he does not believe a word from what Abou Bashir said (about Abou Issam being innocent and that his aim in unveiling the women is to capture two thieves).
6	23	Abou Shehab	helper	possible	active	Silencing his brother Abou Gassem.
6	23	Abou Bashir	helper	factual	active	Before leaving he tells Abou Shehab to do anything to protect Abou Samir's widow and her family.
6	24	Abou Shehab	helper	factual	active	After having sent for Metaz and Abdo he tells them not to leave the Hara at all and if they see Abou Hatem following two women they must follow him.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
6	24	Metaz and Abdo	helpers	factual	active	Responding to Abou Shehab that they are at his orders.
6	24	Abou Shehab	helper	factual	active	As Abou Gassem arrives and sees Abdo and Metaz leaving he asks him what does he want from Abdo so he tells Abou Gassem that he wants to protect the Abou Samir's widow and family and he also wants to make sure if the story of Abou Issam is real.
6	25	Metaz	helper	factual	active	As he is sitting in his father's shop he sees from the window two veiled women entering the Hara. Suddenly, he realizes that the shoe falls out of the foot of one of the women and that the shoe is for men.
6	26	Metaz	helper	factual	active	He goes quickly to inform Abou Hatem who is sitting with Abdo outside the coffee shop.
6	27	The two thieves (veiled as women)	opponents	factual	active	One of the thieves is telling the other that when Um Samir opens the door he has to push her and go inside. The other thieve tells him to go and check if someone is coming before he knocks at the door.
6	27	Abou Hatem	helper	factual	active	He comes as if passing near the house of Um Samir
6	27	The two thieves	opponents	factual	active	Telling one of the thieves that he wants to leave. The other tells him not they must continue. He knocks at the door and tells Um Samir (in a womanly voice) that they have come from behalf of her friend Um Rushdi and that they have something to give her.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
		(veiled as women				She tells them she is going down. As she is preparing to open the door one of the thieves holds his dagger behind his back. As she is opening she realizes that they are men so she starts shouting and the two thieves try to push the door shouting at her to open it.
6	27	Abou Hatem	helper	factual	active	He captures one of the thieves and removes his veil
6	27	Metaz and Abdo	helpers	factual	active	Beating capturing both thieves and beating them.
6	28	Abou Bashir	helper	factual	active	Informing about Issam that the thieves are now captured and asking him if he is now satisfied.
6	28	Abou Issam	subject	factual	active	Replying to Abou Bashir that he is satisfied as lot.

ACTION SEVEN: ABOU GHALEB WANTS TO TAKE HIS REVENGE FROM ABOU ISSAM BY EXPOSING HIM IN FRONT OF EVERYONE IN HARA BY SHOWING THEM THAT HE IS SLEEPING IN HIS SHOP

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
Action 7	Abou Ghaleb wants to take his revenge from Abou Issam because he thinks that he is the cause of his wife's and son's death. He considers that, since Abou Issam is a doctor, it was his fault for not being able to save his wife and son from sickness. One day as he arrives early to the Hara, he sees Issam opening the shop for his father to go out to the bathroom (which is situated near the shop). He then understands that Abou Issam is sleeping in his shop and decides to expose him.	Abou Ghaleb	Wants to expose Abou Issam in front of everyone in the Hara that he is sleeping in his shop	Abou Ghaleb's hatred for Abou Issam	Abou Ghaleb	Abou Ghaleb's love for revenge; Abou Marzouk; Abou Ibrahim; Abou Gassem	Abou Issam; Abou Hatem; Issam; Metaz
Values		-Emotional sentimental feelings -Individualism	-Emotional sentimental feelings	-Emotional sentimental feelings	-Emotional sentimental feelings -Individualism	-Paternalism -Emotional sentimental feelings	-Honor -Emotional sentimental feelings

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
						-Honor -tradition	

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
7	1	Abou Ghaleb	subject	factual	active	As he arrives in the early in the morning to the Hara he sees Issam opening the shop for Abou Issam to go out to the bathroom at the mosque. He nods with his head as if he wants to expose him.
7	2	Abou Ghaleb	subject	factual	active	As he arrives to Abou Marzouk's shop he tells him that he has news today also about Abou Issam.
7	2	Abou Marzouk	helper	factual	active	Telling Abou Ghaleb that this is a big story and that Abou Gassem should know about it.
7	2	Abou Ghaleb	subject	factual	active	Telling Abou Marzouk that he still has news about Abou Issam that would expose him greatly. When Abou Marzouk tells him again that Abou Gassem must know everything he answers him that not only Abou Gassem should know but the whole Hara.
7	2	Abou Marzouk	helper	factual	active	He calls Abou Hatem to come speak with him.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
7	2	Abou Ghaleb	subject	factual	active	Saying to Abou Marzouk in a loud voice to tell Abou Hatem the story and that if he does not believe he will see for himself next day in the morning.
7	2	Abou Marzouk	helper	factual	active	He tells Abou Hatem that he must tell him everything.
7	3	Abou Hatem	opponent	factual	active	Responding to Abou Marzouk, who has recounted to him that Abou Issam's is sleeping in his shop and that he is after Abou Samir's widow, that this is impossible and that Abou Ghaleb must be kicked out of the Hara since he is a cheap liar.
7	3	Abou Marzouk	helper	factual	active	Responding to Abou Hatem that he saw Abou Issam with his own eyes standing in front of Abou Samir's house speaking with his widow.
7	3	Abou Hatem	opponent	factual	active	Responding to Abou Marzouk that Abou Issam is the most noble one in the Hara and whoever will say the contrary is a cheap and low and the stories that he is sleeping in his shop and that he is afraid from the brothers of Abou Samir's wife is a big lie from Abou Ghaleb.
7	4	Abou Ghaleb	subject	factual	active	In the early morning as he arrives to the Hara and while the men have gone to the mosque for their morning prayers he puts a lock on the door of Abou Issam's shop so as to expose him.
7	4	Abou Issam	opponent	factual	active	He sees Abou Ghaleb putting a lock at his door.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
7	5	Issam	opponent	factual	active	As he arrives in the morning to open his father's shop he finds it locked with another lock. He panics and goes home to bring something to try and open it.
7	6	Abou Ibrahim	helper	factual	active	He goes to Abou Gassem's house and tells him to follow him to the Hara as he wants to make sure if Abou Issam is really sleeping in his shop as Ferial said.
7	7	Issam	opponent	factual	active	He arrives home shouting to his brother Metaz and asking if it is him who has put another lock at the door of his father's shop. When Metaz tells him that it is not him he tells him to follow him quickly to the shop and to bring a hammer with him.
7	8	Abou Gassem	helper	factual	active	He arrives with the men of the Hara together with Abou Ibrahim in front of Abou Issam's shop and calls Abou Issam several times.
7	9	Issam	opponent	factual	active	He arrives with Metaz and his uncle Abou Gassem takes him by his clothes, in front of all the men, and asks him where his dad is. He asks him angrily what does he want from his dad
7	9	Metaz	opponent	factual	active	While Issam and Abou Gassem are fighting he stands in front of his uncle asking him what is it he wants while trying to save the honor of the family by saying that no one has the right to speak of his honor.
7	9	Issam	opponent	factual	active	As he is screaming to everyone to go back to their work his uncle Abou Gassem slaps him on his face in front of the men. He is

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						shocked and starts asking his uncle why he has hit him since this has attained his honor in front of the men of the Hara.
7	9	Metaz	opponent	factual	active	Screaming at his uncle while asking him why he has hit Issam in front of all the men. He then screams at the men telling them to go to their work. Then his uncle screams at him and takes the hammer that is in his hand as the men ordered him to do so.
7	9	Abou Gassem	helper	factual	active	As he takes the hammer from the hand of Metaz and through the help of some men who have ordered Metaz to give the hammer, he breaks the lock of Abou Issam's shop and orders Metaz to open the door.
7	9	Abou Issam	opponent	factual	active	When Abou Gassem orders Metaz to open the door he says at a high voice from inside his shop that he will open the door. He opens the door and goes out in front of everyone. His sons run at him and kiss his hand.
7	9	Metaz	opponent	factual	active	After having kissed his father's hand he tells the men that if anyone of them who is man enough and has anything to say let him speak at the moment and in front of everyone or then let him be silent and not chatter like women. He also tells them that whoever did this will pay the price.

ACTION EIGHT: FERIAL WANTS TO TAKE HER REVENGE FROM ISSAM AND HAVE HIM GO TO THE TOWER PRISON TO BE HANGED

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
Action 8	Issam, after having divorced his wife Loutfieh (because he considers her to have told her mother about his parent's divorce and because he understood, from Abou Bachir, that it was Ferial who has spread the news of the divorce in the Hara), decides to take her back when he hears, from the Sheikh, that she is pregnant (when Ferial becomes aware of her daughter's pregnancy she goes to Sheikh Abdel Alim and begs him to help her make her daughter return to her husband) Souad, however, has no trust in Ferial, so she sends Um Zaki, the midwife, to make sure that Loutfieh is pregnant. This irritates Ferial who swears to take her revenge. When Issam arrives to her house to ask for his wife back (upon Sheikh Abdel Alim's directions), Ferial tricks him in entering her house	Ferial	Taking revenge on Issam and his family by keeping him in prison and make him go to the Tower prison where he is to be hanged	Ferial's strong desire for revenge	Ferial	Abou Jawdat; Nouri	Issam; Loutifieh (who wants to get back to her husband); Metaz; Abou Issam; Abou Shehab; Um Zaki; Abou Gassem; Bouran; Abou Shehab; Abou Jawdat (his love for money)

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
	(which he is not allowed to do, since she is a lonely widow and he is still divorced with her daughter). Ferial then begins to scream calling people to help her because Issam has come to assault her. Issam becomes scandalized in the Hara. Ferial, then, goes to Abou Jawdat and asks him to capture Issam and punish him severely. She asks to have him sent to the tower prison and accuses him of trying to kill her.						
Values		-Emotional sentimental feelings	-Emotional sentimental feelings	-Emotional sentimental feelings -Dignity	-Emotional sentimental feelings	-Western political and cultural supremacy	-Honor -Emotional sentimental feelings -Lineage - Western and political supremacy (Abou Jawdat)

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
8	1	Loutifieh	opponent	factual	active	Crying and begging her mother not to go to the police to accuse Issam. She tells her that she has become without heart.
8	1	Ferial	subject	factual	active	Responding to Loutfieh that she wants to make Issam pay the price and make him remain in prison for at least one month where he is to be beaten.
8	2	Ferial	subject	factual	active	Crying and begging Abou Jawdat to capture Issam and beat him because he entered her house, she a lonely widow, and tried to kill her. She asks him to beat him as much as he can. Before she leaves she gives Abou Jawdat a golden bracelet.
8	2	Abou Jawdat	helper	factual	active	Swearing to Ferial that he will bring him and make him pay the price especially when he sees the golden bracelet.
8	3	Issam	opponent	factual	active	Is taken by the police without being told what he has done.
8	3	Metaz	opponent	factual	active	Telling Issam not to worry as they will let him out of prison.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
8	4	Abou Issam	opponent	factual	active	As he comes to see Abou Jawdat he tells him that Issam did nothing wrong and that he was at his mother in law's house so the story does not need prison as it is family problems.
8	4	Abou Jawdat	helper	factual	active	Informing Abou Issam that the story is needs investigation since Ferial has accused Issam of an attempt of murder.
8	4	Abou Issam	opponent	factual	active	Screaming at Abou Jawdat nervously and telling him how can he believe such a thing and that Issam would never think of killing his mother in law.
8	4	Abou Jawdat	helper	factual	active	Responding to Abou Issam that if it weren't true then Ferial would not have come to accuse Issam. He tells him that now Issam is to be judged and then maybe taken to the Tower prison (where he will stay imprisoned for all his life).
8	4	Abou Issam	opponent	factual	active	Begging Abou Jawdat and telling him that he would do anything and pay any price to have his son released.
8	4	Abou Jawadat	helper	factual	active	Replying to Abou Issam that he can do nothing and that the only person who can set Issam free is his mother in law if she withdraw her accusation.
8	5	Abou Jawdat	helper	factual	active	Hitting Issam very hardly with a stick
8	6	Ferial	subject	factual	active	Informing Um Zaki that she scandalized Issam and that her aim is to take revenge of the whole family.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
8	6	Um Zaki	opponent	factual	active	Telling her that what she will pay the price for what she has done and that Issam's father and uncles will not leave him at all. She tells her that she will not visit her anymore until she removes Issam from prison.
8	6	Ferial	subject	factual	active	When Um Zaki leaves she tells her daughter who is crying that even if she will die of crying she will not remove Issam from prison.
8	7	Abou Jawdat	helper	factual	active	Still hitting Issam hardly then he tells his officers not to give Issam neither food nor drink.
8	8	Abou Bashir	opponent	factual	active	He comes to Abou Gassem's house and tells him that they must do something to help Issam and not leave him in prison with the criminals. He tells him that Issam is in big trouble and might be taken to the Tower were he may be hanged because Ferial has accused him of murder.
8	9	Abou Jawdat	helper	factual	active	Telling Abou Gassem and Abou Bashir that he can do nothing until Ferial removes her accusation.
8	10	Loutfieh	opponent	factual	active	Still crying and begging her mother to remove her accusation.
8	10	Ferial	subject	factual	active	Telling Loutfieh that she will make Issam pay the price and make him go to the Tower where they will hang him

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
8	11	Um Zaki	opponent	factual	active	Telling Souad and Bouran that Ferial wants to have Issam sent to the Tower prison where he might stay prisoner forever.
8	11	Bouran	opponent	factual	active	Saying to her mother and Um Zaki that may god take his revenge of Ferial for what she has done to her brother and that it was a curse the day Issam married her daughter.
8	11	Um Zaki	opponent	factual	active	Telling Souad and Bouran that she will make Ferial pay the for what she has done. She also tells them that Ferial made Abou Jawdat write in the complaint that Issam has threatened to kill her if she does not make Loutfieh return to him.
8	12	Souad	opponent	factual	active	Crying and begging her brothers Abou Gassem and Abou Shehab to go and help her son.
8	12	Abou Shehab	opponent	factual	active	Promising Souad that he will remove Issam from prison the next day.
8	13	Nouri	helper	factual	active	Bringing food for Issam and telling him that Abou Jawdat is kind since he accepted that he eats.
8	13	Issam	opponent	factual	active	Asking when is he to go out of prison.
8	13	Nouri	helper	factual	active	Replying to Issam that he will go out when his mother in law removes her accusation.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
8	14	Metaz	opponent	factual	active	Telling Nouri to ask Abou Jawdat how much money he wants so that Issam would go out the same evening.
8	14	Abou Jawdat	helper	factual	active	Telling Nouri that if he wanted money he would have taken from Abou Issam who came before and that what he wants is that Abou Shehab comes in person to beg him.
8	15	Nouri	helper	factual	active	Throwing cold water on Issam and telling him that he will go to the Tower where he will get used to prison life.
8	16	Metaz	opponent	factual	active	Telling his mother who is crying not to worry and that Issam will be out of prison soon.
8	17	Abou Shehab	opponent	factual	active	As Abou Jawdat comes to the Madafi to ask about a fight that happened in the early morning with the men of Haret Al Nar, he tells him that there was no fight and asks him why is Issam in prison and why doesn't her release him.
8	17	Abou Jawdat	helper	factual	active	Replying to Abou Shehab that he cannot release because there is an accusation against him and when his mother in law removes her complaint he can let him go.
8	17	Abou Shehab	opponent	factual	active	Warning Abou Jawdat that if Issam is not released the same day he will be upset of him a lot.
8	17	Abou Jawdat	helper	factual	active	Telling Abou Shehab that he cannot release him without the acceptance of his mother in law

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
8	17	Abou Shehab	opponent	factual	active	Replying to Abou Jawdat that he will make Ferial remove her complaint
8	17	Abou Shehab	opponent	factual	active	Asking Abou Gassem to go to Ferial and tell her to remove her complaint.
8	18	Issam	opponent	factual	active	Crying in front of Metaz and telling him that this unjust.
8	18	Metaz	opponent	factual	active	Telling Issam not to worry and that he will go out soon
8	19	Abou Gassem	opponent	factual	active	He knocks at the door of Ferial and tells her, behind the door, to go to the police to remove her complaint against Issam.
8	19	Ferial	subject	factual	active	Telling Abou Gassem that Issam is no more the husband of her daughter and that what he has done with her is very bad so she cannot forgive him.
8	19	Abou Gassem	opponent	factual	active	Telling Ferial that Issam paid the price already.
8	19	Ferial	subject	factual	active	She tells Abou Gassem that she will not go and when he tells her that Abou Shehab will be unhappy from her she doesn't reply. Then when she is about to reply he leaves. Then as her daughter tells her that what she is doing is unbearable she replies that she will not remove Issam from prison no matter what.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
8	20	Abou Gassem	opponent	factual	active	Telling Abou Shehab that she did not accept to release Issam.
8	20	Abou Shehab	opponent	factual	active	Replying to Abou Gassem that she can do as she wishes, but this lady needs to be punished. He tells him to order everyone in the Hara not to sell her any food and to forbid all women to visit her. He tells Abou Gassem that he will go to Abou Jawdat to release Issam and that he wants a big party in the Hara for the release of Issam
8	21	Abou Shehab	opponent	factual	active	Giving Abou Jawdat money and telling him to write in the complaint that Issam went to his mother in law to have his wife back.
8	21	Abou Jawdat (his love for money)	opponent	factual	active	He accepts and releases Issam and tells him that Ferial has to be punished.
8	21	Issam	opponent	factual	active	He is released form prison and all the men in the Hara are partying around him.
8	22	Ferial	subject	factual	active	Screaming at Abou Jawdat because he let Issam out telling him that he promised her to have him transferred to the tower prison. She tells him that he is not to be trusted and that he has taken more money form Issam's relatives that is why he let him out. She then leaves the police station angrily.

APPENDIX B BAB IDRISS ACTANTIAL MODEL DETAILS

CHARACTERS OVERVIEW

Character	Summary	Conveyed Values
Rached (son of Bahia he is a rebel)	His only ambition is to fight the French and have an independent country. He is the chief of a rebel section. He is highly emotional when it comes to honor. He is highly patriotic.	Colonialism; honor; emotional sentimental feelings
Najla (Zakaria's wife)	An independent woman in character. She has an affair with Commandant Thierry to whom she bears a son who gets killed in her arms by the French soldiers while running away from her house. At the end she becomes mad.	Emotional sentimental feelings
Dalal (youngest daughter of Bahia)	Youngest daughter of Badria, sister of Ola, Rached and Zacharia. She is calm and obedient girl.	
Ola (eldest daughter of Bahia she helps at the pension)	Daughter of Bahia, sister of Rached, Zakaria and Dalal. She is intelligent and strong in character. She is highly patriotic and falls in love with Omar, a French officer. She also defends the honor of her brother Zakaria when she knows about Najla's affair and son.	Colonialism; Emotional sentimental feelings; honor; lineage
Zakaria (oldest son of Bahia he works at the pension)	He has a weak personality. He is deeply in love with his wife who betrays him with commandant Thierry. Although he shows some personality in marrying Hind (as a second wife), but still his weakness to Najla is so strong.	Emotional sentimental feelings
Bahia (a widow who has five children she works at the family pension)	Widow to Afif and mother of Zakaria, Rached, Ola and Dalal. Her husband died when Dalal was a month old. She takes care of the family pension and of her	Paternalism, tradition, Religion: Islam: Iman, Ibada; honor; lineage

Character	Summary	Conveyed Values
	own family. Her old father lives with her and her children. She is kind but has a strict character and cannot apprehend acts or ideas that are not of her patriarchal culture. She rejects Badria as her sister when she learns about her affair with Naim. She also does not accept the presence of Najla at her house after her well known affair with the commandant.	
Badria (younger sister of Bahia she has an ice-cream shop)	The sister of Bahia and aunt of Zakaria, Rached, Ola and Dalal. She is married to a sick man named Ezzidine whom she does not love. She has a secret love affair with Naim of whom she becomes pregnant. She has a strong and independent character. She is also highly patriotic.	Emotional sentimental feelings; colonialism
Bahaa' (Brother of Bahia and Badria, he works as a fisherman)	He lives alone near the sea. He likes independence and is in love with Takla his Christian neighbor whom he marries at the end. He does not accept the relationship between Badria and Naim as he considers it as a shame to the family.	Paternalism, Honor; lineage
Naim (Boyfriend of Badria has a pottery shop)	He is in love with Badria. He commits a crime killing Ezzedine's brother who hit Badria and is killed by Ezzeddine at the end.	Emotional sentimental feelings
Hala (daughter of Zakaria)	Zakaria's and Najla's small girl	
Hajj Nicolas (owner of a café)	A wise old man who has a coffee shop where the rebels meet. He is Christian. He is considered by the rebels as a brave man he also has high connections with the French authorities.	Colonialism; honor

Character	Summary	Conveyed Values
The grandfather Hajj Zakaria (lives at the pension with his daughter Bahia and her children)	He is a kind old man who lives with his daughter Bahia and her children at the pension. He takes care of his grandchildren and is especially kind to Ola. However showed to be strict to his daughter Badria when he knew about her affair with Naim, he rejected her as his daughter	Emotional sentimental feelings, honor; tradition; lineage; Religion Islam: Iman, Ibada
Shams (Amal is her real name she is dancer at the café doré and a spy to the rebels)	She is a dancer at the café doré where the French colonels and high authorities spend their time in the evening. Her mission as a dancer is to spy on them. She is a courageous lady with a strong personality. She is very pretty also. At the end she marries Colonel Hugo so as to protect Rached and the rebels. The day before the independence, she gets killed by protesters on the streets who recognize her as traitor and wife the French colonel.	Colonialism; Emotional sentimental feelings
Abou Sami (owner of café doré)	He has no patriotism. He is taking advantage of the French by preparing parties for them at his café.	Western political and cultural supremacy
Commandant Thierry	A French commandant in the colonialism army in Lebanon. He has a relationship with Najla and has a child (boy) from her. He is proud in being French and is highly emotional. He becomes mad at the end and starts shooting his soldiers until Colonel Hugo intervenes and shoots him and he dies.	Western political and cultural supremacy; Emotional sentimental feelings
Omar (a French officer)	An officer in the French army. His mother is French but his father is Lebanese. He falls in love with Ola. He becomes part of the Lebanese rebels at the end.	Colonialism; Emotional sentimental feelings

Character	Summary	Conveyed Values
Colonel Hugot	A French colonel who is kind and does not like troubles. He is in love with Shams and treats her like a queen when he marries her.	Western political and cultural supremacy; Emotional sentimental feelings.
Abdel Ader	An Egyptian journalist who comes to stay at the pension and then enters with the rebels against the French	Colonialism
Ezeddine (husband of Badria)	Husband of Badria. He is always sick in bed. He used to be cruel with her and used to hit her. He takes his revenge form her by killing her lover Naim.	Paternalism; honor
Takla	Is in love with Bahaa' for seven years now and is waiting for her brother Michael's approval for their marriage since she is Christian and his is Muslim. Michael finally accepts and she gets married Bahaa' at the end.	Emotional sentimental feelings
Michael	Michael is Takla's brother. He is handicapped on a wheel chair. He finds it hard to marry his sister to Bahaa' who is Muslim that is why he puts some terms on the marriage that Takla must remain Christian and that the children will be baptized and will not have Muslim nor Christian names. He also wants that his sister gets married at church in addition to her Muslim marriage with the Sheikh.	-Tradition; lineage
Abou Ahmand Misk (the storyteller)	The storyteller at Hajj Nicolas's café during Ramadan. He is the husband of Soumsoumieh the most important sweet seller in the area.	Tradition
Hannah (Son of Hajj Nicolas)	Is an obedient guy who likes the rebels.	Colonialism

Character	Summary	Conveyed Values
Thérèse (wife of Hajj Nicolas)	She is the friend of Shams and a kind lady. She also helps the rebels indirectly.	Colonialism
Jamil (works at the reception at the pension)	Is a kind man who is loyal to his patrons.	
Salem (Ezzeddine's brother)	He hates Badria, he hits her as he is in knowledge of her affair with another man than his brother.	Paternalism; honor; lineage
Nizar (Najla's brother)	When he knows of what has happened to Najla and the French commandant he tries to kill her. He rejects Najla in being his sister and asks his parents to forget all about her.	Paternalism; honor; lineage
Najla's Mother	Does not believe what has happened to her daughter but could do nothing since it is the men who decide.	Paternalism
Najla's father	When he hears about what his daughter has done he considers it right for Zakaria to do with her as he pleases and even to marry a second wife.	Paternalism
Hind (second wife to Zakaria)	She is strong in character and has some cruelty.	
Antoinette (a parent to Thérèse who comes to stay with her at the café)	She seems interested in Rached and is jealous of Shams.	
Hamid	Syrian rebel and has a high position among the rebels. He has a strong personality and is afraid from nothing.	Colonialism
Elias	One of the Lebanese Rebels	Colonialism
Matta	One of the Lebanese Rebels	Colonialism
Omar's aunt	A kind lady who likes her nephew.	lineage

SERIES OUTLINE

#	Summary	Number of episodes
	The series recounts the story of a family who owns a pension (family hotel) in Bab Idriss (in Beirut) during the French mandate in 1943. The daily life of the family is narrated in parallel with the situation of the country. One of the protagonists, Rached, is a rebel, he is part of this family and is in love with a dancer, Shams, who is a spy to the rebels. Another protagonist, Ola, who is also part the family and is Rached's sister, is in love with Omar, a French soldier of Lebanese origin. Other characters of the family have their own stories as well such as, Zakaria (Rached's brother), whose wife is the lover of a French commandant from whom she has a son; Badria (Rached's maternal aunt), is a liberal woman who wants to enjoy life after having been abused by her much older husband, Ezzedine, whom she married when she was very young and who accepts to divorce her throughout the series. Badria, however, has an affair with Naim (who gets killed by her husband Ezzedine after her divorce) from whom she has a son; Bahia (Rached's mother and Badria's sister) and her father Hajj Zakaria are in charge of the pension. When Bahia and her father learn about Badria's relationship with Naim, they punish her and cast her out of the family. They also forbid anyone from the family to have any relationship with her. Bahaa', Badria's brother, also stands against her and does not help her. The whole narrative revolves around love triangles between Rached, Colonel Hugo and Shams; Ola and Omar; Zakaria, commandant Thierry and Najla; Ezzedine, Naim and Badria. Shams pays for her life by marrying colonel Hugo so that she may protect Rached whom she loves. Rached, also, does his best to save Shams from colonel Hugo. Najla, after having had a child from an extramarital relationship with commandant Thierry, whom she loves, becomes mad when she sees her son killed and when she learns of the death of commandant Thierry. Zakaria, who adores Najla (he has a daughter from her), forgives her for having been disloyal to him. He becomes broken hearted due to her madness. Although he marries a second wife, Hind, yet, his love remains strong for Najla. Badria, who is castaway by her family, goes to live with a friend of hers in the village, where she gives birth to a son from Naim (who was killed by Ezzidine before being able to marry her). Her friend, who is a widow, helps her raise the child. Ola and Omar fall in love with each other and Omar tries to leave the French army. At the end of the series, Shams gets killed by the rebels the day before Lebanon's independence from France. Badria returns with her son to live with her parents who have forgiven her. Zakaria, divorces his second wife Hind who has acted cruelly towards Najla and their daughter, he accepts to continue living with Najla even though she is mad. Omar and Ola remain together, and Omar becomes freed from the French army after Lebanon's independence from France. Rached becomes in charge of Hajj Nicola's café where he also works as a storyteller during Ramadan recounting his stories with the rebels and his love to Shams.	

ACTION ONE: THE LEBANESE REBELS WELCOMING THE SCOUTS FROM ABROAD WHO ARE COMING TO HELP THEM AGAINST THE FRENCH COLONIAL RULE

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
Action 1	The Lebanese rebels welcoming of scouts who come from abroad where they have been preaching against colonialism.	The Lebanese rebels	The scouts coming from abroad	Rached	The rebels and the Lebanese people	The courage of the rebels and the courage of the scouts.	The French army in Lebanon.
Values		- Colonialism	-Colonialism	-Colonialism	- Colonialism	- Colonialism	-Western political and cultural supremacy

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	1	Rached	sender	factual	active	Telling the rebels to go to the shores to welcome the rebels who have been all around the world promoting independence.
1	2	The rebels	subject	factual	active	Walking proudly with lightened torches to welcome the scouts and along with them are Lebanese men.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	3	Rached, some rebels and Hajj Nicolas	receivers	factual	active	Speaking at the café of Hajj Nicolas how the scouts where received while no one was injured

ACTION TWO: NAJLA RUNNING AWAY WITH THE BABY SECURELY FROM THE PENSION; THE BABY IS TO BE TAKEN TO HIS FATHER (COMMANDANT THIERRY)

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
Action 2	Najla has a baby from the French commandant. She wants Ola to help her run away from the pension securely with the baby so that she may take him to his father.	Najla running away with the baby securely from the pension.	The baby to be taken to the father (commandant Thierry)	Najla	Najla, the baby and the father (commandant Thierry)	Najla's fear and her insistence to leave the pension	Ola, Rached and the family.
Values				-Emotional sentimental feelings	-Western Supremacy	-Emotional sentimental feelings	-Honor -Emotional sentimental feelings

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
2	1	Najla	sender	factual	active	Telling Ola the truth about the baby's father who is a high authority in the French army and not Zakaria and asking Ola to help her run away with the baby and take him to his father.
2	1	Ola	opponent	factual	active	Ola refusing to help Najla as she feels that the honor of her family, and especially her brother, has been trampled upon
2	2	Ola	opponent	factual	active	Informs her family that the baby is not Zakaria's baby but the son of a high authority in the French army.
2	2	Rached	opponent	factual	active	On hearing the news he indicates that he wants to kill Najla and goes up directly to her room.
2	2	Rached	opponent	factual	active	When he arrives to Najla's room he finds out that she escaped from the window.
2	2	Najla	helper	factual	active	Najla due to her fear and insistence she is running away with the baby in her arms heading towards the French camps in the streets at night.
2	3	Najla running away with the baby	object	factual	active	When arriving in front of the French camp the baby is killed due to gun fires that where shot by a soldier who was afraid from Najla's screaming for help.

ACTION THREE: THE OVERPOWERING STATUS OF THE ORDER OF OBEDIENCE (AN ISLAMIC RULE) IN TERMS OF BRINGING NAJLA BACK HOME TO HER HUSBAND BY FORCE

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
Action 3	Bringing back Najla home by order of obedience (a decree in the Islamic law).	Order of obedience	Bringing back Najla home to her husband by force	Rached and Zakaria	Zakaria and his small daughter and Najla's family in the mountain	-Zakaria's love for Najla; Rached's patriotism and hate for the French; the grandfather Hajj Zakaria who is afraid that Najla won't turn out on the streets at the end; Colonel Hugo and the French hierarchal authority; Commandant Thierry's obedience to the hierarchal order of the army.	-Commandant Thierry; Najla; Hajj Nicolas who considers it better not to have an adulteress return to her husband; Bahia who cannot understand how her son might bring her back after what she has done; Bahaa' who thinks that Najla is better protected with the commandant and that it is better that his

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
							nephew would forget her.
Values		-Ibadah -Honor -Tradition -Paternalism	-Honor -Tradition -Paternalism	-Honor -Emotional sentimental feelings	-Emotional sentimental feelings -Honor	-Emotional sentimental feelings -colonialism -Honor -Western political and cultural supremacy -Sympathy -Paternalism -Ibadah -Lineage	-Western political and cultural supremacy -Honor -Traditions -Lineage

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
3	1	Hajj Nicolas	opponent	factual	active	Informing Rached in the presence of the grandfather that Najla is to be divorced and kept where she is since she is an adulteress she is not supposed to enter the house anymore because in their house there is a young girl at the age of marriage and small girls as well. He also tells them that colonel Hugo has as certain fondness to commandant Thierry so he does not want him to have problems.
3	1	Rached	helper	factual	active	Informing Hajj Nicolas that it is not up to him but up to his brother to take a decision and that it is non of the business of colonel Hugo because Najla has as husband, a small girl and parents living at the mountain who no nothing of the story so what will they tell them that their daughter left her house to become the lover of the commandant and his wife. He also indicates to him that his brother has right to bring her by order of obedience and here the commandant can do nothing. He finally tells Hajj Nicolas that if Najla does not return home he will do a great fuss about it.
3	2	Rached	helper	factual	active	Tells Zakaria to return his wife because she is the mother of his daughter and that if she stays with the French she will have a reputation of a whore which will affect the young girl
3	3	Zakaria	helper	factual	active	He informs Hajj Nicolas that he wants to bring back his wife by order of obedience.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
3	4	Commandant Thierry	opponent	factual	active	Asking Omar is the power of the obedience order is efficient in having Najla return home to her husband by force. He asks him to go spy on the family through Ola to see if they have access to an important authority such as colonel Hugo.
3	5	Omar	opponent	possible	active	Goes to see Ola in order to bring some news as ordered by the commandant but it is not clear to us (as viewers) if his meeting with Ola is driven only by his passion to her and not for obeying orders.
3	6	Zakaria	helper	factual	active	Asking his mother to bring him the set for cleaning as he wants to clean his room and Najla's room since he tells his mother that Najla will be back home the next day as he asked her back in order of obedience against her will.
3	6	Bahia	opponent	factual	active	Scorns her son and considers him mad to bring Najla back after all she has done to them. She even tells her father, the old Zakaria, who as sitting with them that she does not accept this.
3	6	The grandfather (Hajj Zakaria)	helper	factual	passive	Indicating to Bahia that it would be more appropriate to bring Najla back so that she will not end up begging on the streets.
3	7	Commandant Thierry	opponent	factual	active	Informing Najla that he wants her to stay with him to bring him children in the place of the boy he lost since his wife in France did not bear him any child. He tells her he wants her husband to

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						divorce her so that he could marry her and have three children, two boys and a girl (Theodore, Isabelle and Gilbert).
3	8	Shams	opponent	possible	passive	Asking Rached what has he got to do to bring Najla back home in order of obedience since she is not his wife it is not up to him to get indulged in such a matter that is his brother's concern. She tells him that he has a hard heart since he want to bring Najla back to humiliate her and because he mocks his brother for being in love with his wife.
3	8	Rached	helper	factual	active	Informing Shams that his brother has no personality and this is why he is acting in his place. He also says that it is wrong of him to accept that his wife sleeps with him and at the same time with another who is one of the worst enemies (a French).
3	9	Omar	opponent	factual	active	Asks Ola to go and ask her family what is to be done to Najla so that he may go and inform the commandant. Ola understands his intention and kicks him out.
3	10	Omar	opponent	factual	active	Informing the commandant that he was not able to get any information and giving him a solution in having Najla escape so that her family does not find her and therefore will not be able to take her back.
3	10	Commandant Thierry	opponent	factual	active	Informing Omar that he cannot take such actions.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
3	11	Bahaa'	opponent	factual	active	Trying to convince Zakaria not to bring Najla back after all that she has done and especially that she loves the commandant. He also tells Zakaria that since he still loves her it is better not to let her come back and have her exposed to danger and maybe death. It is better that she stays with the commandant who will protect her especially that she wants to remain with him so it has no sense to bring her back by force.
3	11	Omar	helper	factual	active	Telling Bahaa' that he wants her he loves and that he will bring her back even by force because she is his wife his love and the mother of his daughter.
3	12	Commandant Thierry	opponent	factual	active	Telling Omar that he knows the mentality of Rached, Zakaria's brother and that he is sure that if Najla will return home she will be killed.
3	13	Rached	helper	factual	active	While he comes to sit at the lobby he informs his family (Bahaa', Zakaria, Bahia and the grandfather) that tomorrow Najla must be home and that a revenge must be taken upon her.
3	13	Zakaria	helper	factual	active	Leaving the lobby abruptly to what he has heard since he loves Najla and wants her back as his wife again as like before.
3	13	Bahaa'	opponent	factual	active	Informing Rached in front of Bahia and the grandfather that his brother is in love with his wife and that he is under a great shock whilst he only cares about revenge from the colonel and from Najla. He tells Rached that his brother is under a great shock and that his problems are so great to the point that even the son whom

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						he had was not his own and that the wife whom he adores was in an affair with someone else. He tells him that his brother is dead although still breathing and that his job is to convince him to leave his wife and to forget her slowly not to bring her home for patriotic revenge.
3	13	The grandfather (Hajj Zakaria)	helper	factual	passive	When asked for advice by his son Bahaa' he tells him that what he prefers is that Zakaria and his family would live in a room in the pension this way we will all be at peace.
3	14	Colonel Hugo	helper	factual	active	Comes to commandant Thierry's office and asks him why is the woman still with him and that he already asked him to send her to her family. He tells him that the woman is married and that it is not correct to keep her in the location of the French officers especially that they are in no need of additional trouble now that the Lebanese are creating havoc through street demonstrations asking for their independence. So he orders him to bring the woman at the instant so that he may take her back to her family especially that he is higher than him in authority and that his orders must be executed.
3	14	Commandant Thierry	opponent	factual	active	Although colonel he tells commandant Hugo that he loves the lady, the colonel orders him to bring her no matter what so he goes to tell her.
3	15	Commandant Thierry obeying to the	helper	factual	active	Commandant Thierry goes to Najla and tells her that she must get back to her husband since this is the order of Colonel Hugo who is a higher authority whom he cannot disobey.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
		hierarchal authority of the French army in executing orders				
3	15	Najla	opponent	factual	active	Disgracing commandant Thierry for not being man enough to protect her and who instead preferred to obey the colonel's orders. She goes by herself to join the colonel who will take her back home.
3	16	Colonel Hugo	helper	factual	active	Bringing Najla home he tells Zakaria his mother and sister that they must now forget what has happened and forgive Najla as he has forgiven the commandant.

ACTION FOUR: SHAMS WANTS COLONEL HUGO TO FALL IN LOVE WITH HER TO HAVE ACCESS TO THE SECRETS OF THE FRENCH ARMY

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
Action 4	Shams wants colonel Hugo to fall in love with her so that she may have access to the secrets of the French army.	Shams	Colonel Hugo falling in love with Shams and giving her access to his secrets	Hajj Nicolas;	The rebels and the Lebanese people who want their independence	Sham's patriotism; Rached's patriotism	. The jealousy of Rached
values		-Colonialism	-Western political and cultural supremacy -Emotional sentimental feelings	- Colonialism	-Colonialism	-Colonialism	-Emotional sentimental feelings

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
4	1	Shams	subject	factual	active	Informing Rached that she wants to make colonel Hugo fall in love with her so that she may have access to the secrets of the French.
4	1	Rached	opponent	factual	active	Does not like the idea as he is in love with Shams and is jealous that she might sleep with the colonel.
4	2	Hajj Nicolas	sender	factual	active	Informing Rached that Shams understood from Colonel Hugo that there might be a spy among them. He tells him that they must rely on Shams to bring the name of the spy. Her mission is to make the colonel fall for her so as to obtain some names. This he tells is dangerous in their movements as long as they do not know who is spying on them.
4	3	Rached (his patriotism)	helper	factual	active	Asking the rebels his friends who might be the spy among them. He also tells them how much Shams is enduring to get these secrets
4	4	Rached (his jealousy)	opponent	factual	active	While Shams is dancing at the café doré she is harassed by a French officer. Rached who is disguised as a garçon is not able to retain himself so he hits the officer then all the French officers open fire on him and he runs away.
4	5	Abou Sami	opponent	factual	active	Informing Shams that the Colonel wants her to go to his house and that a car and a French officer is waiting for her outside the café.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
4	6	Colonel Hugo	object	factual	active	Telling Shams who is alone at his house that she is so pretty and that he was afraid on her life more than any of his officers when the shooting took place at the café.
4	6	Shams	subject	factual	active	As he approaches her she moves away telling him that she is afraid of falling in love with him who is French and a colonel and who might leave her in Lebanon and go and then she might die of her love for him.
4	6	Colonel Hugo	object	factual	active	Asking Shams if she loves him while he is about to fall in her arms and not believing what he hears.
4	6	Shams	subject	factual	active	Telling the Colonel that she worries about him as much as he worries about her and that she is ready to work as a spy for him but she does not want him not to think that she is spying on her country but that she is doing it out of love. She asks him what is the danger and who is the dangerous person so that she may bring him all he needs to know about him.
4	7	Shams	subject	factual	active	Informing Rached that she has the names of the spies who are giving information to the French and she tells him who they are.

ACTION FIVE: THE FRENCH ARMY WANTS TO EXTERMINATE THE REBELS WHILE THEY ARE IN THE MIDST OF THEIR CONFRONTATIONS AND SHOOTINGS DURING DEMONSTRATIONS

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
Action 5	The French army are supposed to exterminate the rebels while they are in the midst of their confrontations and shootings during demonstrations	The French army	Exterminating the rebels	Commandant Thierry; colonel Hugo	The French colonialism and the western supremacy	The French army	The rebels and the Lebanese people , Rached, Hajj Nicolas; Shams
Values		-Western political and cultural supremacy	-Western political and cultural supremacy	-Western political and cultural supremacy	-Western political and cultural supremacy	-Western political and cultural supremacy	-Colonialism

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
5	1	Commandant Thierry	sender	factual	active	Meeting with his officers and informing them that their spies are in knowledge of great demonstrations to be taking place in Lebanon and that guns are being brought from Syria in addition to fighters. He tells them to be prepared to confront and

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						exterminate the rebels whose intentions are to bring about chaos so that the French might shoot innocent people and be exposed as criminals internationally. So the main aim is to finish off with the rebels in this confrontation.
5	2	Hajj Nicolas	opponent	factual	active	Informing Rached that the demonstrations will be huge and that many people are prepared but that the rebels have plenty of spies. He also tells Rached that he is scared that they might have a spy among them and that this information he got it from Shams who understood it from the colonel so they have to rely now on Shams to indicate who is the spy. He also informs him that the party this evening is specially sought by the colonel, this way Shams would remain with him alone and try to obtain some information.
5	3	A rebel coming from Syria	opponent	factual	active	He informs Rached and his rebels that it is known that there is a spy among them and that all the rebels all over Lebanon are now sure about this. He informs that that the head of the rebels wants to change the strategies and that he will tell them when it is time.
5	4	Rached	opponent	factual	active	Asking the rebels his friends who might be the spy among them. He also tells them how much Shams is enduring to get these secrets.
5	5	Omar	helper	factual	active	Entering to the pension with the French soldiers telling Zakaria that the commandant wants to know who is scheming in the trafficking of guns in the pension in order to kill the French soldiers. He also tells him that news has reached them that

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						Rached is having meetings with the rebels at the pension. He then tells his soldiers to inspect every room in the pension.
5	6	Shams	opponent	factual	active	Bringing wrong information to the colonel that the rebels have no confidence among each other anymore and that everyone considers the other a spy and that they are thinking of putting a stop to all their actions at the moment.
5	6	Colonel Hugo	sender	factual	active	Telling Shams that it is better now they will kill themselves by themselves without having the French get dirty in this story.
5	7	Omar	helper	factual	active	Informing the family of Rached, his mother, Grandfather and aunt that all that Rached is scheming for with the rebels and the guys who have come from Syria all has been known to the French through their spies. He then orders his men to search the pension.
5	8	Shams	opponent	factual	active	Informing Rached and Hajj Nicolas at the café that the French now know that the rebels are in knowledge about the spies and that they will not perform the operation of bringing weapons at the boundary so the French solders will not make themselves ready to confrontation.
5	8	Rached	opponent	factual	active	Informing Hajj Nicolas that they must continue with the operation since the French now think that it has been dropped and that he will meet with the rebels and inform them.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
5	9	Colonel Hugo	sender	factual	active	Telling one of his officers that he does not trust Shams and that he thinks she is a spy for the rebels. He tells him that he is providing her with wrong information including the idea that the French know about the operation which the rebels will perform. So when Shams will pass the information to the rebels they will think that the French are no more aware of the operation. This will lay a trap for the them and will have them continue in their scheming and be surprised of the French army's presence.
5	10	Rached	opponent	factual	active	Telling the rebels that the information he got from Shams is correct that the French think that they have dropped the operation. He therefore insists that the operation must continue since the French are now at ease that it will not take place so they will not track them.
5	11	A spy for the French	helper	factual	active	Informing colonel Hugo that Shams was passing information to Rached who is one of the rebels.
5	12	Rached and the rebels	opponents	factual	active	Rached and the rebels are on their way to perform the operation.
5	13	Shams	opponent	factual	active	Arriving to Hajj Nicolas's café late at night to inform him that the colonel is in knowledge of the operation since he told her at the café doré that he is happy since something great will happen this night. She tells the Hajj that if anything will happen to the guys will kill herself as it is her fault.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
5	14	The French soldiers	helpers	factual	active	Are hiding behind a bridge, when Rached and the rebels arrive they open fire on them
5	14	Rached and the rebels	opponents	factual	active	The French outnumber the rebels and kill some of them so they run away but we do not know what has happened to Rached who remained at the center of the scene trying to revive a rebel.
5	15	Shams	opponent	factual	active	She is captured by the French and taken to be interrogated at a French camp by a French officer who tells her that the rebels have been trapped and some of them died while others where taken as hostages. Shams denies that she cares or that she is in a relationship with Rached whom the colonel tell her that he is now dead. She is then taken to prison.
5	16	Rached	opponent	factual	active	As he is thrown on the floor appearing to be dead he holds the nurse (Mitri) by the foot and asks him to treat him as if he is dead.
5	17	The nurse Mitri	opponent	factual	active	He goes to the pension and informs Zakaria that Rached is still alive but that they are supposed to act as if he is dead and recuperate his body and then bury him.
5	18	Shams	opponent	factual	active	She returns home from prison.
5	19	Commandant Thierry	sender	factual	active	Informing Omar that Rached is now dead and so are the other important rebels and that the only ones who now remain are but a few who have given up their weapons to the French. The French authority wants to tell the people that the rebels have

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						killed each other by struggling over the weapons. He tells Omar that it would be safer to say this because the people are about to revolt especially that the Lebanese will have a new parliamentary election.

ACTION SIX: ZAKARIA IS TO PROTECT NAJLA FROM BEING THE OBJECT OF A CRIME OF HONOR

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
Action 6	Zakaria is to protect Najla from being the object of a crime of honor that might be committed by her parents if they learn the truth about her having a baby boy from a French commandant.	Zakaria	Saving Najla from a crime of honor	Najla	Najla; her daughter Hala and Zakaria	Zakaria's love for Najla	Her parent's honor; Nizar's honor (her brother)
Values		-Emotional sentimental feelings	-Emotional sentimental feelings	-Emotional sentimental feelings	-Emotional sentimental feelings	-Emotional sentimental feelings	-Honor -Paternalism -Lineage

							-Tradition

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
6	1	Rached	helper	factual	active	Telling her that her parents will come to the burial of Rached and that she must stay home so that no one might speak about her story.
6	2	Najla's mother	opponent	factual	passive	Telling Najla that something seemed bizarre at the burial and that she felt that Bahia was not so much unhappy on her son as much as she showed hatred towards her as if she has killed her son.
6	3	Najla	sender	factual	active	Asking her mother about Nizar her brother and feels scared and unwell when her mother that he went to find one of his friends at the souks.
6	3	Najla	sender	factual	active	When Zakaria enters the house she asks to see him in her room. She asks him to help her because her brother has gone to see his friends in Beirut and she is afraid that someone might tell him the truth about her story. She begs him to help her and protect her from her parents who might kill her if her brother comes home with the truth.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
6	3	Zakaria	subject	factual	active	Promising her that he would protect her even though she does not love him he do this for the sake of Hala, their daughter
6	4	Nizar	opponent	factual	active	Comes to Najla's home at night in full fury. He tells his parents that their daughter has committed a scandal by running away with her baby boy to the French commandant who is the father of the child and that her husband Zakaria covered her crime of adultery so that he does not kill her and go to prison but since he is her brother it is his duty to kill her even if he will have to go to prison. Then he runs to Najla's room in order to kill her.
6	4	Najla	sender	factual	active	Runs away from her house to the pension where Zakaria is spending the night. She hides behind Bahia until Zakaria arrives.
6	4	Zakaria	subject	factual	active	Arriving to the scene where Nizar is trying to get hold of Najla, he stops him tells him to calm down and to go with him to Najla's house.
6	5	Zakaria	subject	factual	active	Telling Nizar that he is not more a defender of his honor as he is to himself especially that Najla is his wife. He recounts to him and to Najla's parents that Najla is innocent since she has been raped by a French soldier and that she went to the commandant to ask him to protect her by telling me the truth but then the boy died by mistake Then the commandant acted as a reconciliatory and me and my parents considered Najla as a victim. Since he preferred not tell anyone the true story people started speaking as they like. He also tells them that Najla is now to live in this house and not to go out and that he will marry another.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
6	5	Najl's father	opponent	factual	active	Telling Zakaria that it is his right to get married again and that by acting this way he is being so kind to his daughter (something that is not supposed to happen in her case)
6	5	Zakaria	subject	factual	active	Answering Najla's father that he is treating her kindly only because she is the mother of his daughter and that she carries his name.
6	5	Najla's mother	opponent	possible	passive	Thanking Zakaria for his mercy on her daughter
6	5	Nizar	opponent	factual	active	Telling Zakaria that he does not want to hear about Najla anymore because he is about to get married.
6	5	Zakaria	subject	factual	active	Telling Najla's parents to go back to the mountain and to forget completely about their daughter who will be treated kindly and justly.
6	6	Zakaria	subject	factual	active	Informing Najla that her parents went back to the mountain and that he told them she is a victim. He also tells her that he brought her back only as a mother to his daughter not as his wife and that if she wants his protection from now on this is what she is supposed to expect.

ACTION SEVEN: COLONEL HUGO IS TO MAKE SHAMS LIVE WITH HIM IN HIS HOUSE AS HIS LOVER

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
Action 7	When the French found out that Rached is still alive, colonel Hugo sent his men to bring Shams to his house. Shams at that time was preparing herself to run away with Rached to Akkar where Omar is now living with his aunt so that they might get married. Colonel Hugo wants Shams to live with him as his lover and he threatens her that if she leaves him she will put herself and Rached, in danger.	Colonel Hugo	Wants to make Shams live with him at his house and be his lover.	General Hugo's revenge on Shams who did not tell him that Rached is still alive and his love for her.	General Hugo, his security and according to him Sham's security also.	The French soldiers, the Lebanese spies; Sham's fear for Rached	Shams
Values		-Western political and cultural supremacy	-Western political and cultural supremacy	-Western political and cultural supremacy	-Western political and cultural supremacy	-Western political and cultural supremacy	-Colonialism -Emotional sentimental feelings

		-Emotional sentimental feelings	-Emotional sentimental feelings	-Emotional sentimental feelings	-Emotional sentimental feelings	-Emotional sentimental feelings	

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
7	1	General Hugo	subject	factual	active	He tells Shams that he is in knowledge about her running away with Rached to Akkar at Omar's place. He also tells her that she is a spy working against him that is why he wants her to stay with her and let everyone think that she is a traitor. He also tells Shams that he knows that Omar has now left the French army and he knows about his whereabouts. He orders Shams to wait for him in his bedroom.
7	2	Shams	opponent	factual	active	Asking the Colonel why he wants to keep her with him since he knows she is a spy working against him. She also asks him why does he not kill her.
7	2	Colonel Hugo	subject	factual	active	He tells her that he loves her that is why he is protecting her. He tells her if she wants to protect the man she loves she is supposed to stay with him but if she wants to leave she will put herself and the man she loves in danger. He tells her that it is her choice and that only she can take this decision.
7	3	Colonel Hugo	subject	factual	active	As he is in his bedroom with Shams he asks her to give herself to him to which she answers that she needs time. He tells her that she took all the time she wants and that now she must make up her mind to either stay with or leave. He then asks her if she was lying

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						at him all the time especially when she used to dance for him at the café doré he used to think that she adores him. When she tells him that she is only worried he asks her about whom? If it were about Rached he is now on his way to Omar's place at Akkar and is in security. If it is about Hajj Nicolas and his family, they are also in security although the Hajj has sent a carriage to transport Rached and his sister. If it is of the rebels they have all been captured and are now under control.
7	3	Shams	opponent	factual	active	Asking the colonel if the fate of all these people relies on her decision.
7	3	Colonel Hugo	subject	factual	active	Answering Shams that it is only the fate of Rached that is attached to her decision. He then tells her that he is going outside and is waiting for her decision.
7	4	Colonel Hugo	subject	factual	active	Asking Shams who enter the living room where he is sitting if she has made up her mind to remain with him and be his lover.
7	4	Shams (her fear for Rached)	helper	factual	active	Answering the colonel that she has accepted to remain with him.
7	4	Colonel Hugo	subject	factual	active	When he approaches to touch Shams she moves away, so he tells her not to be afraid from him as he is a gentleman so he will sleep in another room and let her sleep in his room. When she asks him why he will not sleep with her in his room he tells her that he cannot sleep with a woman who is afraid from him.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
7	4	Shams	opponent	factual	active	Asking the colonel why is he keeping her since he does not want anything from her.
7	4	Colonel Hugo	subject	factual	active	Telling Shams that he wants her with him in order to protect her.
7	4	Shams	opponent	factual	active	She then asks the colonel that if the French leave the country who will protect her when she becomes known as the colonel's lover.
7	4	Colonel Hugo	subject	factual	active	He tells Shams that if the French leave everything will be solved in its time. He also tells her that he brought her to his house in order to protect her and not have her go to Akkar with her lover where it is unsafe and there are spies and that while she stays with him he can protect her more.
7	5	Shams (Her fear for Rached)	helper	factual	active	Asking Colonel Hugo to marry her so that her stay with him will be more appropriate so that if the French leave the country she will be badly treated as the colonel's lover to which the colonel accepts.
7	6	Shams (her fear for Rached)	helper	factual	active	Getting married at church with the colonel while thinking all the time about Rached.

ACTION EIGHT: RACHED WANTS TO RESCUE SHAMS FROM COLONEL HUGO

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
Action 8	Rached wants to rescue Shams from the colonel's house.	Rached	Rescuing Shams from the colonel	Rached's love	Rached, Shams	Omar, Matta, Hamid, Elias, Thérèse, Hajj Nicolas	Colonel Hugo, the French, Antoinette, the French commandant; Hajj Nicolas's doubt in Shams; Hajj Zakaria and Bahia's fear for Rached in marrying a dancer
Values		-Emotional sentimental feelings -Colonialism	-Emotional sentimental feelings -Colonialism	-Emotional sentimental feelings	-Emotional sentimental feelings	-Colonialism	-Western political and cultural supremacy

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
8	1	Rached	subject	factual	active	Informing Ola as they are leaving to Akkar that he is to rescue Shams from the colonel.
8	2	Omar	helper	factual	active	Informing Rached that it is impossible that the colonel might detain Shams since it is not of his character. But when Rached tells him that it is not known where she he tells him that he will go next day in the morning to see where she is.
8	3	Shams	receiver	possible	passive	Shams informs the colonel that she wants to marry him. She cannot leave the colonel or then she will put Rached in danger and she cannot live with him as his lover or the people will think her a whore and would take revenge of her when the French leave the country so she finds it best to ask him to marry her.
8	4	Shams	receiver	possible	passive	Goes with the colonel to buy clothes and passes by her friends Hajj Nicolas and Thérèse to inform them of her marriage with the colonel who invites them, in the presence of Antoinette also, to the wedding that is supposed to take place the same day.
8	4	Hajj Nicolas	helper	possible	passive	Does not believe that Shams has accepted to marry the colonel. He tells Thérèse and Antoinette that this is unbelievable.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
8	4	Antoinette	opponent	factual	active	Since she made it clear previously that she finds Rached attractive, she tells Hajj Nicolas and Thérèse that Shams is a spy for the French after hearing about the marriage.
8	4	Hajj Nicolas	helper	possible	active	Responding madly to Antoinette that it is impossible that Shams is a spy for the French.
8	5	Hajj Nicolas (his doubt in Shams)	opponent	possible	active	Goes to Rached's family to inform them that the French know that Rached is alive, he also tells them of the marriage of Shams to the colonel. He tells them that Shams and the colonel passed by to his café informing him about their marriage and that the colonel had bought her dowry and clothes while she stood still not saying anything
8	5	Bahia (her fear for her son in marrying)	opponent	possible	active	Asking if Shams is a spy to the colonel
8	5	Hajj Nicolas (his doubt in Shams)	opponent	possible	active	Responding to Badria that this is what is apparent.
8	5	The grandfather (his fear for his grandson	opponent	possible	active	Replying to Hajj Nicolas that people are hidden in their clothes.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
		in marrying a dancer)				
8	6	Shams	receiver	possible	passive	Getting married to the commandant in church while thinking all the time of Rached.
8	7	Colonel	opponent	factual	active	Asking Shams in their bedroom if she is thinking of Rached and when she tells no he tells her that he knows that she has taken the risk in marrying him and losing her friends so that Rached may be protected.
8	7	Shams	receiver	possible	passive	Asking the colonel if he will abide by his promise not to hurt Rached to which he answer that as a colonel he never breaks his word.
8	8	Omar	helper	factual	active	Leaving Ola and Rached in Akkar with his aunt and going to Beirut to search for Shams.
8	9	Hajj Nicolas	helper	possible	active	Telling Hajj Zakaria that he does not believe that Shams was spying on them and that she got married to the colonel in order to protect Rached and that this is the price of her marriage. He tells him that he is sure that Shams is honest and is not lying and that if all people will say she is traitor he will not believe them at all.
8	9	The grandfather (his fear for his grandson	opponent	factual	active	Telling Hajj Nicolas that it is possible that Shams is protecting Rached but this is not the important point the important point is that she leaves him alone so that he can forget her because she is a dancer, he must think that she is a traitor and a liar, he must

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
		in marrying a dancer)				hate her and forget her. He also tells him that if Rached asks him about her he must not tell him that he thinks she is doing this in order to protect him. He asks him not to push him into wanting her more.
8	9	Hajj Nicolas	helper	possible	passive	Telling Hajj Zakaria that what he is asking for is unfair, but when Hajj Zakaria tells him that it is unfair for Rached also to get attached to a dancer he answers him that he is right.
8	10	Shams	receiver	possible	passive	Shams asking colonel Hugo about her destiny now and if she has become a prisoner in his house.
8	11	Colonel Hugo	opponent	factual	active	Answering Shams that at the time being it is better for her to stay home because the story of their marriage is starting to circulate among people and that he does not want any problems because people hate her now so it is better for her not to go around on the streets except if accompanied by him or with some of his guards.
8	12	The French commandant	opponent	factual	active	Informing Omar that the colonel is now married to Shams who was always close to him and that she is happy now and had a great wedding.
8	13	Omar	helper	factual	active	Giving Hajj Nicolas the letter from Rached to Shams and telling him that he knows that the French have made up a story about her marrying the colonel.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
8	13	Hajj Nicolas (his doubt in Shams)	opponent	possible	active	He tells Omar that he cannot take the letter because Shams is no more their friend since she really married the colonel at church and she is his wife now and that they now suspect her in being a spy to the colonel.
8	13	Omar	helper	factual	active	Telling Hajj Nicolas that it is impossible that he can tell Rached because this will shock him a lot.
8	13	Hajj Nicolas	helper	possible	active	Insisting on Omar to tell Rached and to tell him also that everyone now knows that Shams is a traitor and a spy to the colonel. Although he himself he is not certain because until now nothing bad has happened to anyone which means that the colonel has given an order that no one must hurt you and I think that it is Shams who has put this condition on the colonel in order to protect you.
8	14	Colonel Hugo	opponent	factual	active	Telling Shams angrily that her cheap and coward lover Rached has sent Omar to ask about her and that he wants her now to meet Omar and act as happily married and show him that she adores her husband or else Rached will be in danger.
8	14	Shams	receiver	possible	active	Begging the colonel and telling him that she wants to forget the outside world and that he has no right to have orders each time in order to keep Rached safe since his safety was already promised through her marriage to him.
8	14	Colonel Hugo	opponent	factual	active	Still stressing on her to go prepare herself to meet with Omar.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
8	15	Omar	helper	factual	active	Goes to meet with the colonel at his home to ask him for a permission of going back Akkar to say farewell to his aunt. He also sees Shams who receives him with the colonel although she appears sad. Before leaving he says indirectly that his aunt and other people are waiting for him and that they are worried.
8	15	Colonel Hugo	opponent	factual	active	Asking Shams if she heard Omar say that they are worried about her and that now that Omar will tell them that she has become his wife and that she is living a wonderful life they will not be worried anymore.
8	15	Shams	receiver	possible	active	Responding to the Colonel that she hates him but when he tells her to repeat what she said she answers him that she said nothing.
8	16	Matta	helper	factual	active	As Omar is standing at Badria's ice-cream shop and telling her that Rached and Ola are Ok, Matta arrives acting as a lunatic (after having been caught by the French army they hit him a lot and when they realized that he became crazy they let him go) he tells Omar to tell Rached that Shams is innocent and that she married the colonel only to protect him and the rebels, he tells him he heard the officers speaking among each other in prison saying that the colonel does not let them kill the rebels because of Shams.
8	17	Rached	subject	factual	active	Asking Omar who just arrived to Akkar about the letter he is waiting for from Shams. And when he finds out that there is no letter he asks Omar what is the problem.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
8	17	Omar	helper	factual	active	Informing Rached that what has happened to Shams is not easy at all. He tells Rached that they must take care a lot because they are being watched. When Rached asks him why don't they catch them since they know where they are he tells him that Shams got married to the colonel.
8	17	Rached	subject	factual	active	Not believing what Omar is saying and says that he has been told a lie by the French.
8	17	Omar	helper	factual	active	Informing Rached that he has seen her with his own eyes in the colonel's house.
8	18	Omar	helper	factual	active	Telling Rached and Ola that some people are saying that Shams is a spy for the French and she was working against the rebels while others are saying that she married him so as to protect the rebels. When Rached asks him how he saw her he tells him that when he went to see the colonel she was looking at him very sadly as if she is not happy at all. He also tells Rached that since the French know all about them why haven't they yet caught them? He also informs him that Matta told him that a group of Egyptian dancers who are friends to Abdel Ader (the Egyptian journalist who is with the rebels) are coming this evening to dance in a party for the colonel and that these dancers are coming to help the rebels so they will capture French soldiers and will use them as a bargain to get back the imprisoned rebels.
8	18	Rached	subject	factual	active	Informing Omar that he is going down to Beirut to join in the operation.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
8	19	Rached	subject	factual	active	Telling Omar to get back to the army and not to travel to France and that this way he can serve his country better.
8	19	Omar	helper	factual	active	Replying to Rached that he will become like Shams, then, wearing clothes that are not part of him and live in oppression and lowliness only to help his country.
8	19	Rached	subject	factual	active	Replying to Omar “of course” and that he will get down to Beirut to be within the party and to be part of the operation against the French .
8	20	Rached	subject	factual	active	Disguised as an Arab in the evening party of the colonel where Omar is also present as an officer.
8	21	Rached	subject	factual	active	During the party the rebels kidnapped several French soldiers. When other French soldiers realized the shooting started so Rached shot at the direction of the colonel who was sitting near Shams (who recognized him and was happy to see him) and then ran away.
8	22	Colonel Hugo	opponent	factual	active	Asking Shams why she did not run away with Rached and she tells him she is his wife. He then leaves without giving her any information of what he will do with Rached and the rebels.
8	23	Rached	subject	factual	active	Asks from Hamid to help him and bring him a letter from Shams.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
8	23	Hamid	helper	factual	active	Promises Rached that he will bring him the letter from Shams and will give her his letter at any cost and that he has his ways.
8	24	Elias	helper	factual	active	Giving the letter from Rached to Hajj Nicolas so that it will be given to Shams.
8	24	Hajj Nicolas	helper	possible	passive	Hajj Nicolas refusing to take the letter and telling Elias that he cannot and that maybe Shams is a spy she would expose him in front of the colonel who will kill him.
8	24	Elias	helper	factual	active	Informing Hajj Nicolas that Rached is sure that Shams is not a spy.
8	24	Hajj Nicolas	helper	factual	passive	Accepting to take the letter to give it to Shams.
8	25	Hajj Nicolas	helper	factual	active	Comes to visit the colonel hoping to see Shams. When the colonel tells him that he will have dinner with them and see Shams he accepts.
8	26	Hajj Nicolas	helper	factual	active	While having dinner with Shams and the colonel and whilst the colonel apologizes for some business he tells Shams that he has a letter for her from Rached and he gives it to her and tells her that he needs a response on it quickly.
8	26	Shams	receiver	factual	active	She takes the envelope happily and tells him she will go up to her room to write a letter and will throw it to him from the balcony near the garden so he can pick it up while he is leaving.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
8	27	Hajj Nicolas	helper	factual	active	When back at his café he gives the letter from Shams to Elias so that he can give it to Rached. He also tells him to tell Rached that they were unjust with Shams by thinking she is as spy for the French. On the contrary, he tells Elias, Shams got married to the colonel so that she may protect Rached, so she put the colonel under a condition that she will marry him but in return he must keep Rached alive.
8	28	Rached	subject	factual	active	Receives Shams's letter from Elias
8	29	Colonel Hugo	opponent	factual	active	Telling Shams that if she ever betrays him he will kill her because he loves her so much now.
8	30	Rached	subject	factual	active	Telling Elias that he wants to go to see Shams and hear her tell him she loves him and that he will go to Beirut this evening and think of a way to meet her.
8	31	Rached	subject	factual	active	Arrives to the café and asks Thérèse to go and bring Shams to the café so that he may see her.
8	32	Thérèse	helper	factual	active	Goes to the colonel's house and invites Shams for breakfast among women next morning. She tells her in her ears that Rached will be present.
8	33	Shams	receiver	factual	active	Meeting with Rached at the café and taking him in her arms.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
8	34	Shams	receiver	factual	active	While in bed with Rached she tells what has happened and why she has married the colonel.
8	34	Rached	subject	factual	active	Telling Shams to promise him not to let the colonel touch her anymore and that she is only for him.
8	35	Colonel Hugo	opponent	factual	active	Informing Shams that the French are no more powerful in Lebanon because the country is in the process of having its independence. He also tells her that she must leave Lebanon with the French families back to France.
8	35	Shams	receiver	factual	active	She tells him that she refuses to leave Lebanon.
8	35	Colonel Hugo	opponent	factual	active	He informs her that Rached will not be able to protect her from the people who hate the French. He tells her that they will kill her and that if she remains in Lebanon he himself will not be able to protect her.
8	36	Shams	receiver	possible	active	As she leaves her home to go to the café of Hajj Nicolas where she is meeting daily with Rached a band of protesters follow her and hit her with a knife.
8	37	Shams	receiver	factual	passive	She dies at hospital leaving the colonel cry at her deathbed.
8	38	Rached	subject	factual	passive	Goes to church to see Shams. He sees the commandant at the door who tells him to enter and see her because she is waiting for him. He stands by her coffin and looks at her crying and tells her that they have taken their independence now and that he

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						loves her and wants to marry her as if he does not believe she is dead.

ACTION NINE: BADRIA WANTS TO CONVINCE HER PARENTS TO ACCEPT THAT SHE MARRIES NAIM

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
Action 9	Badria who got her divorce from Ezzidine wants to marry Naim her secret lover with whom she has an affair. Her family does not understand that a widow can easily and quickly find a husband. She knows that they will not understand how she can know a man before getting divorced or even so quickly after her divorce. Therefore, she has to convince to marry Naim.	Badria	Convincing her parents and marrying Naim	Naim	Badria and Naim	Badria's love for Naim	Her sister – Bahia, and her Father Hajj Zakaria
Values		-Emotional sentimental feelings	-Emotional sentimental feelings	-Emotional sentimental feelings	-Emotional sentimental feelings	-Emotional sentimental feelings	- Paternalism -Honor

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
							-Lineage -Tradition -Emotional sentimental feelings.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
9	1	Badria	subject	factual	active	Informing Bahia that a man will come and ask for her hand in marriage
9	1	Bahia	opponent	factual	active	Not understanding that her sister who just got divorced is going to remarry that quickly. She then accuses her of knowing the man while she was still married and that her brother in law who hit her and accused her of adultery was not wrong. She tells her that this is something she refuses and that it is a shame for the family, she tells her she is not her sister.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
9	2	Badria	subject	factual	active	She leaves the pension and goes to live in her small house behind her ice-cream shop.
9	2	The grandfather (Hajj Zakarial)	opponent	factual	active	Arrives at Badria's home and tells her that he understood everything from Bahia her sister. He tells her that she is no more his daughter and that she brought shame to the family so she is to live alone in this house which is in her name together with the shop.
9	2	Badria	subject	factual	active	Crying and telling her father that Najla has done worse and is still living in the pension under his roof how come she gets to be treated differently.
9	2	The grandfather (Hajj Zakarial)	opponent	factual	active	Answering her that Najla is under Zakaria's name her husband and that it is him who is in charge of her so he can do with her what he wants, while she Badria is under his name and that from this moment he does not consider her his daughter anymore and he tells her that he does not accept to have a daughter who is an adulteress and he leaves.
9	3	The grandfather (Hajj Zakarial)	opponent	factual	active	When Bahia asks him what he has happened with Badria he tells her that she has no more a sister named Badria and that he has denied her she is no more of the family..

ACTION TEN: OMAR WANTS TO LEAVE THE FRENCH ARMY TO GET ENLISTED WITH THE REBELS

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
Action 10	When Omar gets injured from the shootings of Commandant Thierry, who becomes mad and starts to shoot his men, he is taken to hospital, then is sent to his aunt's house in Akkar to recover. When he arrives to Akkar, with both Ola and her grandfather, he gives Ola a note for Rached asking him to be accepted as one of the rebels. Then when Rached escapes with his sister Ola to Akkar he stays with Omar at his Aunt's house. Omar indicates to Rached, in the presence of his aunt and Ola, that he intends to leave the army. At the same time, the French seem aware of all his intentions and movements so they begin to spy on him.	Omar	Wants to leave the French army and be part of the rebels	Omar's love for Ola and his country Lebanon	Omar, Ola, Rached	Rached, Ola	Colonel Hugo; the French army; Omar's aunt (out of fear for his life); the French commandant

values		-Emotional sentimental feelings -Colonialism	-Colonialism -Emotional sentimental feelings	-Emotional sentimental feelings -Colonialism	-Emotional sentimental feelings -Colonialism	-Emotional sentimental feelings -Colonialism	-Western and political supremacy -Emotional sentimental feelings

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
10	1	Colonel Hugo	Opponent	factual	active	He tells Shams that she is a spy working against him that is why he wants her to stay with her and let everyone think that she is a traitor. He also tells her that he knows that Omar has now left the French army and he knows about his whereabouts.
10	2	Omar	subject	factual	active	Informing Rached and Ola that he want to leave the army and become one of the rebels because he feels the French have deceived him.
10	3	Omar'a aunt	opponent	factual	active	Informing Ola that she will write to Omar's father and tell him to take him to France because she is afraid that he might get caught and killed by the French army. She also asks her no to tell Omar about the letter.
10	4	Omar's aunt	opponent	factual	active	Telling Omar not to act against the French. She tells him that France is his second home and that his father who is living there is receive aid form the French government. She asks him to give it some time since the French will leave Lebanon very soon so

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						this way he will get married to Ola and have the choice of two countries to live in instead of one.
10	4	Omar	subject	factual	active	Informing his aunt that Lebanon is his only country and that he does not consider himself French anymore.
10	4	Colonel Hugo	opponent	factual	active	Asking a French commandant if he knows who is the support behind Omar in France.
10	4	The French commandant	opponent	factual	active	Telling the colonel that the aunt of Omar has spoken to his father in France and told him everything and the man has important connections there so he asked to have Omar get back to France in any way possible.
10	4	Colonel Hugo	opponent	factual	active	Asking the French commandant that Omar is to leave to France that easily without being punished
10	4	The French commandant	opponent	factual	active	Answering the Colonel that the excuse is that Omar has had a depression. When the colonel asks him how are they going to find an excuse in front of the other officers he tells him that they will either say that he got injured and had a physical breakdown or because he is Lebanese he is in danger in front of the rebels
10	4	Colonel Hugo	opponent	factual	active	Informing the commandant that they cannot do anything now since Omar is still in Akkar recovering from his injury.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
10	4	The French commandant	opponent	factual	active	Responding to the colonel that he is right that is why they are now supervising him.
10	4	Omar	subject	factual	active	In the office of the commandant who asks him if he has come back for good and answering him that his authorization has not ended yet.
10	4	The French commandant	opponent	factual	active	Telling Omar that his friends who are injured are now back in France and that they are working on his papers to send him back as well.
10	5	Omar	subject	factual	active	Telling the commandant that he refuses because he cannot leave his aunt alone now that her husband is dead.
10	5	The French commandant	opponent	factual	active	Telling Omar that it is his aunt who wants him to leave and he recounts to him that they knew that she has spoken to his father who also wants him back in France. When Omar tells him that he wants to speak to the Colonel he answers him that the colonel is busy now since he got married to Shams. When he tells him that it is impossible he tells him why impossible since she was always close to the colonel and that now she is happy and she made a great wedding.
10	5	Omar	subject	factual	active	Informing the commandant that he cannot leave to France. But when he tells him that it is an order from the colonel he asks him if he can leave only for one day to say goodbye to his aunt to which the colonel tells him that he must ask the colonel first.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
10	6	Omar	subject	factual	active	While visiting the colonel at his home in the presence of Shams he tells him that since the order has come for him to go back to France he asked the commandant for a permission to go to Akkar to see his aunt and bid her farewell. The commandant told him to go and meet with the colonel and have his permission.
10	6	Colonel Hugo	opponent	factual	active	Informing Omar that since he is a brave officer he will accept his going back to Akkar to say goodbye for his aunt and return the next day to prepare himself and get back to France.
10	7	Rached	helper	factual	active	Informing Omar who is back to Akkar that he is not supposed to travel but on the contrary to return to the French army and act as a spy for the rebels.
10	7	Omar	subject	factual	active	Telling Rached that it is impossible for him to wear the French costume again.
10	7	Rached	helper	factual	active	Telling him that this is the only way he can serve his country.
10	7	Omar	subject	factual	active	Replying to Rached that he will become like Shams wearing clothes that are not for him and live in oppression and lowliness only to help his country.
10	7	Rached.	Helper	factual	acitive	Replying to Omar “of course” and that he will get down to Beirut to be within the party and to be part of the operation against the French .

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
10	8	Omar	subject	factual	active	Informing the French commandant that he wants to get re-enlisted in the French army and that he wants to start from the same evening and be part of the evening party of the colonel.
10	8	The French Commandant	opponent	factual	active	When Omar leaves his office he informs one of his soldiers to keep a close eye on Omar.
10	9	Omar	subject	factual	active	Is put in prison because the French commandant received information that he is spying on them
10	10	Colonel Hugo	opponent	factual	active	Telling Omar that he received the information that Omar intended to leave the French army but he does not know why he changed his mind and came back.
10	10	Omar	subject	factual	active	Telling the colonel that it is not true and that he did not intend to leave the army.
10	10	Colonel Hugo	opponent	factual	active	Screaming at Omar and telling him that he knows the truth and that he will give him another chance but will keep him under supervision.
10	11	Omar	subject	factual	active	Informing the commandant that he has take his decision and that he will be committed from now on only to the French army. He also asks him if he can take a one-day vacation to go see the girl he loves. The commandant refused and told him he may only with his guards.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
10	12	Omar	subject	possible	passive	He goes to the pension with the French soldiers to meet with Ola. He tells her that he cannot talk to her alone but must speak in front of the soldiers. He tells her he has taken his decision to remain a French soldier in order to serve his country France. He tells her he is a French officer and that he will remain all his life serving France. Then he leaves.
10	13	Omar	subject	factual	active	Hitting one of the French soldier who is at guard and running away from the camp.
10	14	Omar	subject	factual	active	Arrives at the forest where the rebels are hiding and he finds Ola whom he tells that he cannot lie anymore and he cannot live without her anymore.

APPENDIX C MOURAHIKOUN ACTANTIAL MODEL DETAILS

CHARACTERS OVERVIEW

Character	Summary	Conveyed Values
Naim	Has an office for maids and is well off since he lives in a villa. He is cruel with the maids, which he brings from poor countries abroad such as Philippines and Ethiopia. Vickie always accuses him that he has several affairs with them. Although he is kind with his children, yet he seems not to get along with his wife who always gives him the impression that she more educated than him. The marriage of Naim and his wife deteriorated even more when Ayman Vickie's previous lover returns from America to live in Lebanon.	Women and children emancipation; Emotional sentimental feelings
Vicky (wife of Naim)	Is a Doctor and teaches at the University. She is specialized in children's psychology. She is kind with people and is shown to do always the right thing with her children. She tries to help youngsters with their problems and has an organization that helps young handicapped who underwent car accidents. She created This organization after the death of her son Samer through a car accident. She has an affair Ayman who was her first love from since she was eighteen years old. Her daughter Suzie is the daughter of Ayman, which she keeps as a secret until at the end her husband discovers the truth through a DNA test.	Women and children emancipation; Emotional sentimental feelings
Samar (eldest daughter of Naim)	She is seventeen years old. She has a strong personality and is headstrong. She is not obedient with her parents and passes through a shock	Women and children emancipation; Emotional sentimental feelings

Character	Summary	Conveyed Values
	when she learns that Suzie is the daughter of Ayman.	
Sarmad (son of Naim)	Is a fifteen-year-old lost boy who watches porn films without the knowledge of his parents. He is obedient and does not cause problems at home.	Women and children emancipation
Suzie (youngest daughter of Naim but in reality she is the daughter of Ayman)	Is a ten-year-old girl schoolgirl who is silent and obedient.	Women and children emancipation
Ayman	He was living in America and came to Lebanon specially to see Vickie. He works in selling wood houses. He is a kind person and likes to help a lot. He is still in love with Vickie from when he was eighteen years old. When Vickie travelled to America eleven years ago he had an affair with her and she got pregnant with Suzie. He gets to know that Suzie is his daughter during the middle of the series (Vickie kept it as a secret to everyone).	Women and children emancipation; Emotional sentimental feelings
Dr. Azmy Sabagh	Is a rich and famous plastic surgeon. He is married and has three sons and one daughter. He cheats on his wife with a woman he is in love with and wants to marry. He is egoistic and uncaring even with his children.	Paternalism; Individualism
Roueida (wife of Dr. Azmy)	A housewife. She lives in depression since her husband does not care about her. She does not care much of her children and is abusive with them due to her psychological problems. She lives on antidepressants.	Paternalism; Emotional sentimental feelings
Amer (oldest son of Dr. Azmy)	Is kind person who is very attached to his mother and tries to help her get through her depression. He always	Emotional sentimental feelings; Women and children emancipation

Character	Summary	Conveyed Values
	tries to stand with her against his father.	
Ala' (son of Dr. Azmy)	Is a lost boy who is quite aggressive he lives as he wishes going out and partying with his friends drinking alcohol. He does not respect any social limits since he drives without having a license as he is still underage. All this is due to his parents' problems.	Women and children emancipation
Omar (son of Dr. Azmy)	A fifteen-year-old boy who lives with no social limits, he spends his nights in clubs drinking. It is due to his parents' marital problems and their uncaring behavior towards their children.	Women and children emancipation
Soumeia (girlfriend and then second wife of Dr. Azmy)	She is the woman who has stolen Dr. Azmy from his wife and family. All she cares about is being happy in her marital life without having to realize that she has broken a whole family.	Women and children emancipation
Dr. Azmy's mother	A kind lady who takes care of Azmy's children. She is against her son's conduct in marrying a second wife and not taking care of his children.	Paternalism; tradition; sympathy
Abir (daughter of Dr. Azmy)	A ten year old girl who is friends with Suzie.	
Angel Harb (Um Micho)	Housewife who has son and three daughters. She is a kind lady and is extremely attached to her only son who became handicapped due to a car accident. She is not aware of her daughters' needs and does not show any care for them. She never gives them affection and only shows affection to her son. She wants with him all the time taking care of him. Afterwards, when she	Emotional sentimental feelings

Character	Summary	Conveyed Values
	accepts that he goes to a special hospital where he can receive the attention he needs she goes to work at the mini market.	
Michel Harb (Micho)	Became paralyzed due to a car accident. He is a nice person who has lots of ambitions. He tries his best to convince his mother to place him at a specialized hospital. When she accepts, he goes and lives there and becomes happy to be independent and among friends.	Emotional sentimental feelings
Christine (eldest daughter of Um Micho)	Works as an assistant at a dental clinic. She is a hard working girl who has the responsibility of her mother, her handicapped brother and her sister. She pays for everything at home. She is in love with her neighbor Jimmy. When she finally agrees to have an affair with him (so that he may not go out with other girls) she regrets it as it is against her conscience and her society. But when she learns that she is pregnant from him she has no other choice but to marry him.	Women and children emancipation; Emotional sentimental feelings
Carla (youngest daughter of Um Micho)	A seventeen-year-old schoolgirl who is very open-minded girl who is extremely independent. She has a rebellious character and is not to be told what to do. She has lots of problems with her mother who does not understand her at all. She pushes her sister Christine to sleep with Jimmy considering it as a normal thing (in a society that is still reserved to such issues).	Women and children emancipation; Emotional sentimental feelings
Abou Rabih (his name is Nasser he owns a min-market)	A typical Lebanese family man who lives with his wife, children and his old mother.	Paternalism

Character	Summary	Conveyed Values
	He is kind but is strict with his wife and children.	
Amira (wife of Nasser)	Works at the mini-market with her husband. She is a kind lady who takes good care of her family and is not as strict with her children as their father.	Emotional sentimental feelings
Rabih (son of Nasser)	A young schoolboy.	
Rima (daughter of Nasser)	A young schoolgirl of seventeen years old. She is quite and obedient. She falls in love with her gay teacher who gets engaged to her. When he is killed afterwards by his friends she goes through a depression and changes her way of life by becoming independent.	Women and children emancipation; Emotional sentimental feelings
Jimmy (neighbor of Um Micho)	Lives alone and is a womanizer. He came to Lebanon after having lived in England. He has an affair with Christine and when she becomes pregnant he is obliged to marry her.	Women and children emancipation; Emotional sentimental feelings
Um Fares	Works as a nanny at Vickie's villa. She is a kind lady and has only son Fares. She takes lots of care of Vickie's children.	Paternalism
Fares (son of Um Fares)	Works as a gardener and chauffeur in Vickie's villa with his mother. He has an affair with a married woman who has two children. He tries to help Vickie and her children as much as he can.	Women and children emancipation; Emotional sentimental feelings
Fadia (Fares's girlfriend)	She is married and has two children but is in love with Fares. She meets him in secret when her husband is at work.	Women and children emancipation; Emotional sentimental feelings

Character	Summary	Conveyed Values
Nazih (teacher)	He teaches Rima and Rabih private lessons. He is gay and tries to hide his way of life on society. He gets engaged to Rima in an attempt to change his inclination but gets killed by one of his gay friends.	Women and children emancipation; Emotional sentimental feelings
Sam	Boyfriend of Nazih. He is jealous from Rima. He does not have any problem being gay.	Women and children emancipation; Emotional sentimental feelings
Sally	Friend of Nazih and Sam. She tries to help Nazih as much as she can. She is patient and tolerant and has no problems in accepting social taboos.	Women and children emancipation
Afif	Works in Naim's office	
Nada (Nazih's sister)	She knows that her brother is gay and has no problem accepting it.	Women and children emancipation

SERIES OUTLINE

#	Summary	Number of episodes
	The series revolves around the daily life of different Lebanese families living in this modern era. It talks mostly about young people who are in constant conflict with their parents. The protagonist of the story, Vickie, is a Doctor in Child Psychology who teaches at a University. She tries as much as she can to help young people who are about the age of her own children and even older. We understand, throughout the narrative, that Vickie has an extramarital love affair with Ayman, who lives in America and who comes to Lebanon specifically to meet with her after not having seen her for eleven years, when she last visited America. The big secret which Vickie has hidden from everyone is that Suzie (her youngest daughter) is Ayman's biological daughter. When Ayman learns about the secret, he tries to convince Vickie to leave her husband and marry him. Naim, Vickie's husband is an uneducated man who has a company and brings maids from poor countries to Lebanon. Naim is good with his children but he treats the maids whom he brings inhumanely. When Naim becomes aware of Suzie's real father, especially after having done a DNA test which confirms to him that he is not the father, he starts acting aggressively with his wife who constantly asks him for a divorce. At the end, when Naim is put in prison due to his maltreatment of a sick maid, the process of divorce becomes more effectual and Vickie promises Ayman to marry him. However, we realize that in Vickie's house, Um Fares, who is the nanny of her children does not approve with the way Vickie is acting with her husband. We also learn that Um Fares's son, Fares is in a love affair with a married woman Fadia, who has two children. At the end, it is due to Samar who is in love with Fares that Fadia understands that she must leave him. Fares becomes heartbroken, but, Vickie tells him that it is better for him to be separated from her now or then his life would be as miserable as hers and Ayman's. The series also presents the life of Um Micho who is a widow and who has a son, Micho and two daughters, Christine and Carla. Micho who is paralyzed due to a car accident, receives help from Vickie who, in addition to being a University Professor, has an organization specialized in helping handicaps. She has created this organization in memory of her son Samer who died in a car accident. Um Micho does not care about her daughters, her only hope in life is her son. Carla, who is her youngest daughter has a strong character and is extremely independent but is also lost and leaves home several times without caring or giving any notice. As for Christine, she enters into a sexual relationship with Jimmy, their neighbor, who is obliged to marry her at the end because she gets pregnant. Vickie and Ayman try as much as they can to help Um Micho and her children. Um Micho's neighbors Abou Rabih who is very strict and traditional, has two children Rabih and Rima. Rima, who is Carla's best friend falls in love and gets engaged to Nazih who is gay. Although Carla tries to tell her to take care as she believes that Nazih is truly gay and cannot love her as she thinks, she does not believe her until Nazih gets killed by a passionate lover. This accident brings a great shock to Rima who becomes lost and spends her evenings running away from home attending to parties and drinking. The series also shows many young people who are underage and he their evenings partying and drinking alcohol like Sarmad Vickie's son and Omar Dr. Azmy's son. When Sarmad gets caught by his parents he gets punished and promises not to go out again, as for Omar he gets beaten brutally by his mother Roueida who is in depression because her husband has a love affair with another woman named Soumaia, so she takes her revenge by hurting her own children. When Dr. Azmy knows what his wife is doing, he sends her to a psychiatric hospital. Then Dr. Azmy marries Soumaia (as his second wife since he is Muslim), and this causes a great depression for Roueida whose health continues to	

#	Summary	Number of episodes
	deteriorate until at the end she dies throwing herself in front of a car (after having slept with an artist whom she only met a day before).	

ACTION ONE: JIMMY WANTS TO HAVE A SEXUAL RELATIONSHIP WITH CHRISTINE

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
Action 1	Jimmy is Christine's neighbor; he lives alone because his parents are in England where he grew up. Christine is in love with him and he tells her that he is in love with her as well. His only problem is that she refuses to sleep with him.	Jimmy	Having a sexual relationship with Christine	Jimmy's perception of a proper relationship	Jimmy's manhood and chauvinism; Christine's love for Jimmy	Carla; Christine's fear of losing Jimmy	Christine's fear from pre-marital sex;
Values		-Women and children emancipation	-Women and children emancipation	-Women and children emancipation	-Women and children emancipation -Emotional sentimental feelings	-Women and children emancipation -Emotional sentimental feelings	-Emotional sentimental feelings

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	1	Christine (her fear from premarital sex)	opponent	factual	active	She comes to visit Jimmy at his house asking him where he has been. She asks him if he wants her to know he is sleeping with others and still not be jealous of him.
1	1	Jimmy	subject	factual	active	Answering her that she is not discovering anything and that it is him who is telling her about his relationships because it is in his right.
1	1	Christine (her fear from premarital sex)	opponent	factual	active	Telling Jimmy that how come it is his right to sleep with others while he loves her.
1	1	Jimmy	subject	factual	active	Telling Christine that she does not understand him, that he is a guy, a man, who has sexual needs and wants to fulfill these needs, he cannot do things that are abnormal only because she wants to protect herself till her day of marriage like stupid people do. He tells her that the way people live in this society (Lebanese society) is all wrong since the girl tells the guy whom she loves that she cannot sleep with him until he marries her and at the same time he is not allowed to sleep with another. What if he marries her after ten years what can he do then?

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	1	Christine (her fear from premarital sex)	opponent	factual	active	Answering Jimmy that maybe he might leave her after sleeping with her or maybe they did not get along with each other and they did not marry what will she do then?
1	1	Jimmy	subject	factual	active	Answering her that if they did not get along with each other this would be a simple reason for not getting married.
1	1	Christine (her fear from premarital sex)	opponent	factual	active	Asking Jimmy if he knows what he is saying then telling him that maybe he also thinks that all Lebanese guys think like him.
1	1	Jimmy	subject	factual	active	Answering her that it is true not all Lebanese guys think like this but that he knows that she cannot get along with anyone who is not like him.
1	1	Christine (her fear from premarital sex)	opponent	factual	active	When she understands from Jimmy that he went out with others she gets furious and tells him that he will never change and will always betray her. Then she leaves angrily.
1	2	Jimmy	subject	factual	active	When Christine's brother is hospitalized he follows her to hospital and pays for the hospital entry. When she thanks he kisses her and tells her he loves her.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	3	Christine (her fear from premarital sex)	opponent	factual	active	Christine is worried about her sister because she did not return home and it was late. Jimmy tells her that he will stay with her all night (since the mother is still at hospital with Micho) she refuses and tells him that if anyone of the neighbors might pass to ask about Micho, it is not right to see him at her house alone at night.
1	3	Jimmy	subject	factual	active	He tells Christine that she is not normal, and that she can be content that no one will see her at his place because he is leaving her for good this time.
1	3	Christine (her fear from premarital sex)	opponent	factual	active	Runs after Jimmy and begs him not to leave her and tells him she loves him, but sill he leaves unhappily.
1	4	Christine (fear from premarital sex)	opponent	factual	active	Telling her sister Carla that it is over between her and Jimmy because nothing is working out.
1	4	Carla	helper	factual	active	Answering Christine that the fault is on the backward mentality of their mother.
1	5	Christine (fear from premarital sex)	opponent	factual	active	Telling Carla that finish it is over between her and Jimmy and that this time it is for sure since he has been absent for a long time now and that of course he is with another girl.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	5	Carla	helper	factual	active	Asking Christine why wouldn't she be this girl? She tells her that she must make a choice either to marry a traditional rustic man whose mother will come and ask for her hand in marriage and that most importantly she must be a virgin on her wedding night and would live a boring life or she can be crazy and happy and get married to a cute guy and live with him a happy life. She tells her that Jimmy is a cute guy and that she must love living an adventure with him and in the way she is now he would not want her because she does not resemble him at all, she resembles his grandmother instead
1	6	Christine (her fear of losing Jimmy)	Helper	factual	active	When she sees Jimmy's motorcycle in front of their building she goes up to him and tells him that she misses him a lot and that she cannot live without him and that she has many problems. She tells him that she will do as he wishes.
1	7	Christine (her fear of losing Jimmy)	helper	factual	active	She goes up to Jimmy's apartment at night and tells him that she wants him to sleep with her the way he sleeps with the other girls.
1	7	Jimmy	subject	factual	active	He is happy, he tells her he loves her and takes her to his room.
1	8	Carla	helper	factual	active	When Christine gets back home she at night and after taking her bath she asks her if she slept with Jimmy. Christine does not answer her but she tells her that she did the right thing.

ACTION TWO: NAZIH WANTS TO HIDE HIS TRUE SEXUAL INCLINATION AND MAKE PEOPLE BELIEVE HE IS HETEROSEXUAL

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
Action 2	Nazih is the private teacher of Rima and her brother. He is gay and has a boyfriend named Sam. He feels ashamed of his condition and wants to prove to everyone and to himself that he is heterosexual.	Nazih	Wants to be considered as heterosexual in front of society	His shame and fear from what society	Rima (who is strongly in love with Nazih)	Rima; Nazih's low self esteem; Nazih's mother (she does not know the truth and wants him to marry)	Sam, Sally, Carla, Nada
Values		-Women and children emancipation -Emotional sentimental feelings	-Women and children emancipation -Emotional sentimental feelings	-Tradition -Emotional sentimental feelings	-Women and children emancipation -Emotional sentimental feelings	-Women and children emancipation -Emotional sentimental feelings	-Women and children emancipation

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
2	1	Nazih	subject	factual	active	Informing Sam that Rima knows now that he is gay and this means that he cannot go to the district where she lives anymore and this means that he has 500 $ less now monthly because he cannot teach her nor her brother private lessons anymore. He tells him that if Rima's parents might confront him he will kill himself.
2	1	Sam	opponent	factual	active	Telling Nazih in a surprised manner that how can he kill himself for such a thing, he did nothing to hurt anyone he did not kill nor steal. When Nazih tells him that it is more than killing or stealing he answers him that how can he consider his love for him in being the same as killing or stealing.
2	1	Nazih	subject	factual	active	Telling Sam that he is not as brave as him to say what he is publicly
2	1	Sam	opponent	factual	active	Answering Nazih that he never thought that he hates himself and cannot accept himself to this extent
2	1	Nazih	subject	factual	active	Then telling Sam that he must find a solution to this problem because if Rima tells her parents what will he do he cannot handle the the idea that people would know the truth.
2	1	Sam	opponent	factual	active	Telling Nazih that he is leaving him. He informs him that he is extremely proud of what he is, at least he is not hurting anyone and that when the day comes when Nazih would love himself as well and accept himself then he may speak to him. He then leaves him.
2	1	Nazih	subject	factual	active	He then answers the phone and tells his mother he cannot come to her place in the evening because he wants to have dinner with his

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						girlfriend who might leave him because its been long time she did not see him .
2	2	Nazih	subject	factual	active	Telling Sam when he sees him next time at his house that he wants to accept himself but that he is not able to.
2	3	Rima	helper	factual	active	Comes to Nazih's place in the presence of Sam and apologizes for what Carla told him when she saw him with Sam (Carla who is Rima's friend told Nazih that he is gay).
2	3	Sam	opponent	factual	active	Telling Rima that what Carla said is true and that if she is in love Nazih she must forget him because he is gay.
2	3	Rima	helper	factual	active	Screaming at Sam and Nazih that she hates them both and leaves crying.
2	3	Sam	opponent	factual	active	When Nazih shouts at him he tells him for what he has said to Carla, he tells him that he never obliged him to love him and that it was Nazih who followed him. He tells him that it is true that they are both gays but that they do not resemble each other at all, he is courageous and frank, while Nazih is a coward and a liar. He tells him that they must both go their separate ways and leaves him.
2	4	Sally	opponent	factual	active	Comes to visit Nazih asking him what is the problem. When he recounts to her she tells him that the problem is the same, Sam has no problem being homosexual while he does.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
2	4	Nazih	subject	factual	active	Answering Sally that he is neither crazy nor stupid to go around telling people he is homosexual especially in such a country.
2	4	Sally	opponent	factual	active	Telling him that he has no right to consider a person who has no problem with his inclination as stupid or crazy and that he must respect people's choices and how they think about themselves.
2	4	Nazih	subject	factual	active	Telling Sally while being depressive that he cannot accept himself anymore especially if his parents know what he is. Then he tells Sally that he has the solution he will love Rima.
2	4	Sally	opponent	factual	active	Telling not to play this game with a seventeen-year-old girl and that Sam is much better than him because at least he does not lie or hurt people.
2	5	Nazih	subject	factual	active	He calls Rima and tells her he wants to see her at his house.
2	6	Nazih	subject	factual	active	He tells Rima that he is sorry for what Sam has said in front of her. He tells her that Sam is gay and that he is free to be as such and that he respects him as a friend and that he is helping him because his friend left him. He tells her he is not gay and that he likes her and that he is trying not to get so attached to her because she is younger than him. When Rima tells him she loves him he tells her that he loves her as well.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
2	7	Nazih	subject	factual	active	When Sam comes to his place he asks him why was Rima at his house, he tells him that he wants to try and be heterosexual. Sam gets angry and leaves him again.
2	8	Nazih	subject	factual	active	When Rima comes to visit to his place bringing pizza and having lunch with him he asks her to have lunch with him and his parents on Friday and that he will present her as his lover. She accepts
2	9	Rima	helper	factual	active	When Rima goes to the kitchen to drink some water she stands shocked in front of the pictures of Sam and Nazih on the wall.
2	9	Nazih	subject	factual	active	Nazih sees Rima looking at the pictures he tells her that Sam is bringing him problems and that he wants to stop talking with him especially that friendship has limits.
2	10	Carla	opponent	factual	active	Telling Rima that Nazih is gay and that he is using her to let the people and his parents think that he is not that is why he has invited her for lunch at his house.
2	11	Nazih	subject	factual	active	Arrives with Rima at his parent's house and presents Rima as his girlfriend.
2	12	Nada	opponent	factual	active	Telling her brother Nazih while he goes to the kitchen where she is making coffee that Rima is too young for him.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
2	12	Sam	opponent	factual	active	He calls nada while she is still at the kitchen and tells her that Nazih is now shy from what he is and that he is using this girl to cover his sexual penchant. He tells her not to tell Nazih that he called her and that she must take care of him.
2	12	Nazih's mother	helper	factual	active	Enters the kitchen as Nada is still making coffee she tells her that she likes Rima and that she is so cute and shy. She tells her that she hopes Nazih would marry her.
2	13	Sam	opponent	factual	active	Comes to visit Nazih and tells him that what he is doing is very wrong in lying at his parents by bringing a young girl to his parents and tell them she is his girlfriend.
2	13	Nazih	subject	factual	active	Answering Sam that he is not lying to his parents he is only reassuring them because they want him to marry since he is their only son and since his sister Nada is 35 and did not marry yet.
2	14	Nazih	subject	factual	active	Asking for Rima's hand from her parents and telling them that he loves her even through he is over thirty and she is much younger, however, he is ready to wait for her until she finishes her studies and that meanwhile they can get engaged. Her parents accept.
2	15	Sally	opponent	factual	active	When she visits him and he tells her that Rima's parents have accepted him to get engaged with their daughter she feels disappointed and tells him that he is a liar and that he is taking advantage of the young girl. She also tells him that she knows that he has been sending message on Sam's mobile begging him to get

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						back to him and telling him that he still loves him. She leaves him disgusted of what he has done.
2	16	Nazih	subject	active		

ACTION THREE: NAIM HAS DOUBTS ABOUT SUZIE AND WANTS TO CHECK IF SHE IS HIS DAUGHTER

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
Action 3	Suzie is Vickie's youngest daughter. She is ten years old and is the daughter of Ayman not of Naim (Vickie's husband). Vickie has kept this as a secret from everyone, however, throughout the series she tells Ayman. Naim has doubts about the relationship between Ayman and Vickie and wants to know why Suzie went to meet with Ayman. He wants to be	Naim	Wants to make sure if Suzie is his daughter	Naim's doubt about Ayman spending a day with Vickie and Suzie	Naim	Naim's instinct, the DNA tests	Vickie out of fear from exposure; Ayman his fear for Vickie

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
	sure if Suzie is his daughter.						
Values		- Women and children emancipation -Emotional sentimental feelings	-Women and children emancipation	-Women and children emancipation	-Women and children emancipation	-Women and children emancipation	-Women and children emancipation -Emotional sentimental feelings

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
3	1	Vickie	opponent	factual	active	Informs Ayaman that Suzie is his daughter.
3	1	Ayman	opponent	factual	active	Is so happy and wants to spend time with Suzie
3	2	Naim	subject	factual	active	When he comes to see Suzie in her room in the evening he asks her how she spent her day and when she tells him that she had lunch with her mother and uncle Ayman he feels doubtful and asks her who is Ayman. She tells him that he was her mothers friend long time ago and he came from America. She also tells him that they went to a farm after lunch and then they went for a trip by boat and she shows him a picture of herself and Ayman. He also sees Ayman's business card with his daughter and feels bad when she tells him that Ayman told her she might call him

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						on this number whenever she wants. He leaves her the picture and takes the business card with him.
3	3	Naim	subject	factual	active	While sitting in his room he puts his head in his hands and seems very disturbed then he goes back to Suzie's room and gives her back the business card.
3	4	Vickie	opponent	factual	active	When she gets back home in the evening she sees Naim extremely unhappy and asks him what is the matter, he tells her that his friend died then he tells her that Suzie has really grown up.
3	5	Vickie	opponent	factual	active	She leaves her bed and goes down to the garden to speak with Ayman and she tells him that she is worried because she saw Naim very upset especially that he told her he spent time with Suzie before she went to bed. She is afraid he might realize something.
3	6	Naim	subject	factual	active	While drinking coffee with Vickie in the garden he tells her that he knows about Ayman and that Suzie told him.
3	6	Vickie	opponent	factual	active	Responding to him that Ayman is an old friend who came from America and who took her contact from Facebook but she seemed rather perplexed.
3	7	Vickie	opponent	factual	active	Speaking with Ayman on the phone and reassuring him that Naim did not realize anything.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
3	8	Naim	subject	factual	active	He calls Ayman and tells him that he saw on his Facebook page that he sells wooden houses. He tells him he is interested and wants to meet him. Ayman tells him he can see him directly and he gives him the address of his apartment.
3	9	Naim	subject	factual	active	He arrives at Ayman's apartment and presents himself under the name of Achraf Haddad . When Ayman goes to make him some coffee he sees the photo of his daughter and Ayman on the table.
3	10	Ayman	opponent	factual	active	As Naim is leaving his phone rings and when he responds he hears a voice calling him Naim so he becomes disturbed.
3	10	Naim	subject	factual	active	Before leaving he asks Ayman if the girl on the picture is his daughter.
						Anwering Naim that the girl in the picture is the daughter of an old friend of his.
3	11	Ayman	opponent	factual	active	He calls Vickie and tells her that Naim came to his place presenting himself under the name of Achraf but that he heard his real name when someone called him on the phone. He asks Vickie to describe Naim and when she does he tells her that it is him. He also tells her that while Naim was viewing the photos of the wooden houses a picture of her appeared taken with him eleven years ago when she was visiting him in America.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
3	12	Naim	subject	factual	active	When he arrives home at night he seems drunk and tells Vickie that he is not feel well and that before he lost his eldest son but today he lost his youngest daughter starts crying.
3	13	Vickie	opponent	factual	active	She calls Ayman and tells him what happened with Naim and that she is sure that ninety percent he knows everything.
3	14	Naim	subject	factual	active	When he sits with Vickie in the morning he tells her that yesterday he was not drunk and does not remember anything because his friend invited him for dinner and they drank a lot.
3	15	Naim	subject	factual	active	After having taken Suzie on a trip to the mountain he asks Vickie: “Why does Suzie feels dizzy in the car as if she wants to vomit? Who is she like? Samar and Sarmad are not like that.”
3	16	Naim	subject	factual	active	He follows Vickie by car and finds out that she is meeting with Ayman at his apartment. He goes up but is not able to knock at the door.
3	17	Ayman	opponent	factual	active	Goes to visit Naim at his office, when he enters his room he tells him he is surprised to see him there and names him Mr. Achraf then when Naim’s employee enters and calls him in his real name. When Naim asks him what he has to tell him he says that he only wanted to ask him why he told him his name was Achraf Haddad and the husband of my friend Vicky.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
3	17	Naim	subject	factual	active	He tells Ayman that his friend Vickie has sent him to see him because she is depressed and afraid and knows nothing. He tells him mockingly that apparently Vickie knows nothing of her own husband at home whether he is knows or does not know, if he is waiting for something or not waiting for something. He tells him that all these questions are passing in Vickie's mind and she wants to know why he has lied in giving a false name. He tells him he lied because he does not care what she thinks and that he wants him to tell her that her husband after twenty years does not take quick decisions, he thinks, he analyzes, and when he is sure he takes his decisions.
3	17	Ayman	opponent	factual	active	Assing Naim that he wants to make sure of what?
3	17	Naim	subject	factual	active	Answering Ayman (as if changing the topic) that he went to see him because it is true that he wants wooden houses for his workers in the farm and while Ayman is leaving he tells him that he really wants to know why he has come to see him and that this is impudent
3	18	Vickie	opponent	factual	active	While she is in her bedroom with Naim she tells him she wants a divorce and as quick as possible.
3	18	Naim	subject	factual	active	Telling Vickie sarcastically to give him time as he is still doing some investigations and after that if this if he discovers anything

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						it will be a catastrophe for her. Then he leaves the room leaving Vickie suspicious of what he knows.
3	19	Naim	subject	factual	active	Goes to the medical center to bring the DNA tests on Suzie. When he reads the results he starts trembling as if not able to realize what he has read and not able to concentrate. While driving he starts crying.

ACTION FOUR: SAMAR WANTS TO SAVE THE SICK MAID WHO WAS MALTREATED BY HER FATHER

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
Action 4	When Samar sees how her father treats the sick maid who was brought to his office, she feels bad and wants to save her.	Samar	Saving the sick maid who was treated badly by her father	Samar her fear for the maid's health	The maid	Vickie, Fares, Ayman (his respect for Vickie's help for the maid)	Naim; Ayman (his fear for having Naim expose them)
Values		-Women and children emancipation	-Emotional sentimental feelings	-Emotional sentimental feelings		-Emotional sentimental feelings	-Emotional sentimental feelings

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
		-Emotional sentimental feelings	-Women and children emancipation			-Women and children emancipation	-Women and children emancipation

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
4	1	Naim	opponent	factual	active	Taking back a maid from one of his clients who tells him that she is in dangerous health and needs to be hospitalized urgently. He promises her that he will take her to hospital. When the lady (his client) leaves feeling content that he will provide her with another maid and at the same time take care of this one he approaches the maid and pushes her in front of his daughter, who was present all the time, and tells her that she is lying. He then places her in a room alone and gives her only Panadol.
4	1	Samar	subject	factual	active	Asking her father, while feeling sorry for the maid, if he will take her to hospital.
4	1	Naim	opponent	factual	active	Telling Samar that she has nothing and that the next day a new woman will come to take her. He also says mockingly that that of course he will not take her to hospital.
4	1	Samar	subject	factual	active	When she asks him that maybe she might die like the lady told him.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
4	1	Naim	opponent	factual	active	Telling Samar not to worry and that nothing will happen to her.
4	2	Samar	subject	factual	active	Feeling bad and thinking about what happened in her father's office regarding the sick maid.
4	3	Naim	opponent	factual	active	When his employee tells him that the maid is crying and that she is feeling very bad he answers him not to concern himself since all these maids usually cry a lot and always have problems.
4	4	Naim	opponent	factual	active	When leaving his office his employee tells him what will he do with the maid, he tells him to leave her at the office alone and to lock the door until he sees what he can do with her
4	5	Samar	subject	factual	active	Recounting to her mother, Fares and Sarmad while in the car what her father did to the sick maid.
4	6	The maid	receiver	possible	passive	Crying alone in a room where she is locked up and asking for help while trying to open the door as she seems very ill.
4	7	Samar	subject	factual	active	Telling her mother, Fares and Sarmad that the maid will die if she does not go to hospital. She also tells her that when she spoke with her father on the phone he told her that he will keep her at his office all night instead of taking her to the hospital. Telling them that they must do anything to save the maid and take her to hospital.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
4	7	Vickie	helper	active	factual	She tells Samar, Fares and Sarmad that she must call the police because she does not have the keys to Naim's office. She calls Ayman to come and help her.
4	8	Ayman (his fear of having Naim who might expose them)	opponent	factual	active	Telling Vickie that if they have to call the police this means that they will lose against Naim (in the divorce because he will expose them when he tells about Suzie).
4	8	Vickie	helper	factual	active	Telling Ayman that she does not care the importance is to save the maid who is poor and who came to work leaving her children and her parents in poverty. She tells him that if the maid dies she will not forgive herself.
4	8	Ayman (his respect for Vickie's help for the maid)	helper	factual	active	Calls the police
4	9	The police	helpers	factual	active	Arriving to the office and rescuing the maid.

APPENDIX D RUBI ACTANTIAL MODEL DETAILS

CHARACTERS OVERVIEW

Character	Summary	Conveyed Values
Rubi Chahine	She is extremely egoistic, a talented manipulator, a narcissistic who has a greedy character. She has no compassion and no empathy whatsoever. Her only ambition in life is become rich. She treats her mother and older sister (with whom she lives) as slaves so that she can be happy. She hurts everyone around her (her mother, sister, Sherine, Omar, Tamer..). Her greatest complex is that her father, who was a rich Egyptian man, left them when she was very young as he was married to another person. She grew up hoping to be rich and to erase the life of poverty which she led with he mother and sister. When she marries Tamer she leads him to complete ruin in terms of business and health. Her marriage with Tamer is built on material benefit only because she breaks Omar's heart in order to marry him. When Omar becomes rich afterwards she manipulates him to marry her and tries to obtain a divorce Tamer. After the death of her mother of a broken heart of which she is the cause her sister Racha denies her for good. At the end she is left alone without friends and family since Tamer takes his revenge from her and makes her drink from her own medicine.	Women and children emancipation; individualism; social hierarchy
Omar (Orthopedist, Rubi's lover)	Is naïve and has a week personality. Although Rubi leaves him for Tamer when she knows that he is not rich, still he remains in love with her. When he becomes rich and when Rubi follows him he shows extreme weakness towards her and never stops declaring his undying love for her, although he is well aware of her greedy character.	Emotional sentimental feelings

Character	Summary	Conveyed Values
Racha Chahine (elder sister of Rubi's sister)	A kind hearted person who adores her mother. She is quite naïve in terms of her relationship with people. She refused to continue her studies in order to work and help her mother with money and pay Rubi's education. She is the opposite of Rubi since she denies herself the least of happiness for the wellbeing of others. She is in love with Samer her neighbor who is poor as well and not able to provide for her marriage. She then gets manipulated by the Doctor Mazen sleeps with her but then refuses to marry her until he is obliged by Omar and Nagham**.** At first Mazen does not ask about her neither his daughter but at the end he changes and her life becomes happy among her daughter, her husband and his parents.	Emotional Sentimental feelings; Women and children emancipation
Alia Chahine (Rubi's mother)	Is a compassionate lady who has sacrificed her life in order to take care of her two daughters, Roubi and Racha, after her husband (who is rich Egyptian businessman) left her and divorced her so that he may be closer to his wife and children in Egypt. She is a sentimental person who likes reading romantic novels. She works hard as a cook and sells cakes and pastries. Although she refuses Rubi's character, she does not have a tough character to counter manipulate her, nor the physical strength to really confront her. At the end she dies from a broken heart due to Rubi's untamed temperament that is filled with hate and dishonesty.	Emotional sentimental feelings
Um Abdo (Alia's neighbor)	A kind lady who helps Alia a lot. She is her true and only friend. When Alia dies, she tries as much as she can to take care of the Racha and Roubi.	Emotional sentimental feelings
Sherine (Rubi's friend)	Friend of Rubi. She has handicap in her foot since she limps as she walks. She is very rich live with her father in grand villa. Her mother died when she was very young it is her nanny Wardeh who	Emotional sentimental feelings

Character	Summary	Conveyed Values
	took care of her. She is honest and is sincere with her friends. She helps Rubi a lot by giving her clothes and paying her education, however, Rubi betrays her and steals her fiancé Tamer. She succumbs to a strong depression. It is the situation of her foot that reduces her self-esteem. After becoming emotionally detached from Tamer she falls in love with Omar but her love for him is unrequited and one-sided.	
Tamer (Rubi's husband a rich engineer)	He has a weak personality and falls blindly in love with Rubi who manipulates him and destroys his life financially and physically (he gets seriously ill). He is disloyal to his best friend Omar who was supposed to be Rubi's boyfriend, he also breaks Sherine's heart. He also defends Rubi when against his adoptive parents (Fathi and Nabeela). At the end, when he understands the true nature of Rubi he seeks revenge from her.	Emotional sentimental feelings; Women and children emancipation
Dr. Mazen (cardiologist and and friend of Omar)	He is a spoiled man since he is unique to his parents. Being a doctor and well off he has lots of relationships with girls. When he sees Racha he tries to encourage her to have a relationship with him. When in a moment of weakness she gives herself to him and gets pregnant he tries to convince her to remove the baby. When she refuses he is obliged by Omar and Nagham to marry her. When he does marry her he ignores her and his daughter. At the end he begins to accept her and appreciate her	Women and children emancipation; individualism
Samer (The boyfriend of Racha he is a car mechanic)	Is a poor man who is Racha's boyfriend and neighbor. He loves Racha and wants to marry her but due to his poverty and his sick father he is not able to buy a house.	Emotional sentimental feelings
Adib (Sherine's father, a rich businessman)	Is millionaire who adores his only daughter Sherine. His whole life revolves around her happiness. He is an overprotective father. When Tamer breaks Sherine's heart he	Emotional sentimental feelings; Social hierarchy

Character	Summary	Conveyed Values
	does everything he can in order to ruin him and his father since he has the money that is the power. When at the end he discovers that he has a son from Dalal he becomes very happy and treats him in the same kindness as he treats Sherine.	
Fathi (Tamer's adoptive father)	He is married to Nabeela and Dalal. Nabeela is the love of his life but cannot have children so he marries Dalal in secret. He is the adoptive father of Tamer whom he raises with Nabeela. When Nabeela discovers the truth of his second wife and children she asks to leave him so he becomes unhappy. At the end he feels as if he is treated as a stranger by both his wives and children.	Emotional sentimental feelings
Nabeela (Tamer's adoptive mother and wife of Fathi)	She has a strong character and a respectable woman. When she discovers the truth about Dalal and her children she gets heartbroken and asks for a divorce from Fathi. She also refuses to have him live with her in the same house.	Emotional sentimental feelings; Women and children emancipation
Maya (friend of Sherine)	Her father has a company and she is well off. She falls in love with a Fadi with her at university who is extremely rich and lives alone in his villa because his parents are abroad. He treats her extremely badly and forces her to sleep with him. Although he gets always drunk and kicked out of university she continues to love him until at the end he leaves her.	Women and children emancipation
Fadi (Maya's boyfriend)	He is a spoilt rich guy who only cares about drinking, partying and girls. He also gets kicked out of university. He treats Maya his girlfriend very badly and forces her to sleep with him against her will. At the end when he gets bored of her he leaves her without any regret.	Women and children emancipation; individualism
Dr. Haddad	Is an unethical man who exploits poor people by removing their genitals and selling them at a very	Individualism

Character	Summary	Conveyed Values
	high price while he pays them very cheaply.	
Karim (Rubi's friend)	He is the only friend who keeps helping Rubi. He is naïve but is also a hypocrite since he tells his friends that he has no money while he is rich in reality. Although he has a certain liking to Rubi at the beginning but still he never tells her about his true situation.	Women and children emancipation
Ashraf (the boyfriend of Omar's sister)	Is an emotional guy. When he discovers that his father Ashraf is married to Nabeela also he gets a great shock but when he understands that Ashraf is not his true father and that his biological father is Adeeb he gets really lost and becomes alcoholic. At the end he accepts himself and gets close to his real father Adeeb and his sister Sherine.	Emotional sentimental feelings
Wardeh (Sherine's nanny)	She is a kind lady who loves Sherine as her daughter.	Emotional sentimental feelings
Dalal (Ashraf's mother)	Her son Achraf is Adib's son from whom she got pregnant, out of marriage (since Adib was already married) when she was young. In order to cover her mistake and keep the child she marries Fathi. (Fathi was already married to Nabeela. But since he needs children and since Nabeela cannot have children, he marries her and gives his name to Ashraf whose real father is kept a secret) She has a daughter from Fathi. She is a typical housewife who only cares about her children and is loyal to Fathi.	Women and children emancipation; Emotional sentimental feelings
Elissar (Karim's girlfriend)	She is a liberal lady who is much older than Karim. She had a previous relationship with the son of her manager at work. She leaves Karim when she discovers that he is lying of his true identity (presenting himself as poor while he is rich).	Women and children emancipation
Ghada (Omar's sister)	She is a nice person who loves her brother a lot. She is more rational	Emotional sentimental feelings;

Character	Summary	Conveyed Values
	than her brother and tries several times to tell him the truth about Rubi. She suffers because her mother begins to have Alzheimer and does everything to help her. She falls in love with Ashraf who becomes her boyfriend.	Women and children emancipation.
Sarah (Farouq's girlfriend)	She is in a relationship with Farouq who treats her as a whore. When he begins to treat her even more badly due to Rubi (he wants to have Rubi but she does not accept) she runs away from Egypt and goes to Lebanon. She marries Omar after a relationship with him but then dies when a car hits her (as she was fighting with Rubi).	-Women and children emancipation -Emotional sentimental feelings.
Nagham (psychologist)	She is a psychologist and becomes friends with Omar and Sherine. She was raped when she was young and has a certain complex towards men. She is a liberal person and open minded. She also helps Rasha marry Dr. Mazen. At the end she agrees to get married to Adib with whom she falls in love.	-Women and children emancipation
Farouq (An Egyptian business man)	He is a greedy man who is extremely rich. He wants to have anything he wishes for especially pretty women whom he likes to subdue and treat them as slaves.	Individualism
Betty (Rubi's friend in Egypt)	She is an interior designer who is very liberal. She advises Rubi to subdue her husband and have an affair with Farouq.	-Women and children emancipation
Nour (Ashraf's young sister)	She is Fathi's biological daughter from Dalal. She is an obedient girl.	
Um Salah (Nagham's grandmother)	She is a kind old lady who is open minded and wants Nagham to find a suitor so that she will not remain alone in life.	-Women and children emancipation
Mona	She meets Tamer when he was living in America and falls in love with him. She follows him to Lebanon and he gets closer to her	-Women and children emancipation

Character	Summary	Conveyed Values
	as he is leaving Rubi. At the end he marries her and goes to America	

SERIES OUTLINE

#	Summary	Number of episodes
	The story revolves around a young lady named Rubi who lives in a poor house with her mother, Alia, and sister, Racha. Alia works as a cook at her home and sells cakes and pastries, while Racha, who was fired from her previous job as a worker at a sewing factory, works as a nanny for two young girls. Rubi, who goes to University and whose education is being paid for by Racha (who left school so that she can work and pay her sister's education) does not approve of her poor life. Her best friend Sherine, who is a unique daughter of a millionaire, helps her a lot and pays for her clothes and even sometimes University credits. Sherine has an online relationship with a rich Egyptian engineer named Tamer who comes to Lebanon to meet with her. When Tamer finds out that Sherine has a certain handicap with her foot he becomes hesitant at first from the relationship. Afterwards, even though his adoptive father, Fathi, refuses Sherine he resolves to marry her. At the same time when Rubi starts a relationship with Omar, who is Tamer's best friend and an orthopedist, she thinks he is rich like Tamer. When she discovers that Omar is poor she leaves him and tries to make Tamer fall for her. Since Rubi is much prettier than Sherine, she succeeds in making Tamer fall in love with her and marry her, therefore, breaking Sherine's heart (who went into severe depression) and Omar's heart as well. However, Rubi also does not give up on Omar, who remains in love with her, and she continues to play with his feelings. Rubi's mother and sister do not approve of Rubi's actions and they continuously try to put her on her guard. Rubi, who is told by her mother, from when she was young, that her father is dead and that he was a rich Egyptian businessman, goes to Egypt and tries to know who her family is. When she finds out that her father is still alive she returns to Lebanon and reproaches her mother for having hidden the truth from them. Her mother dies of a broken heart and her sister shuns her and refuses to be in contact with her. When she returns to Egypt she gets in contact with her father who does not seem happy to learn of her existence. She takes her revenge on him by accusing him violently in front of his Egyptian wife and daughter. By this time, Racha who was in a relationship with Samer, her neighbor who is poor like her, gets pregnant from Dr. Mazen, who is her mother's physician. She tries as much as she can through the help of Omar and Nagham (a psychologist) to have Dr. Mazen marry her only to give his name to her child. At the end Dr. Mazen accepts to marry her under the condition of only giving the baby his name. After the death of her mother and her disappointment from her father, Rubi convinces Tamer to go and live with her in America. It is there that he discovers Rubi's real greedy and selfish character. When they get back to Lebanon, he discovers also that Rubi is following Omar who has become a rich doctor. Rubi does her best to forbid Omar from marrying Sarah who was Farouq's (an Egyptian millionaire) girlfriend. Sarah has run away from Egypt in order to hide from Farouq who was taking his revenge of her because Rubi has refused to	

#	Summary	Number of episodes
	be his. Farouq also tries to kill Omar when he discovers that he is in a relationship with Sarah, he sends people who hit him hardly and they break his arm. After Sarah's marriage with Omar, Rubi keeps following him and interfering in their marriage until one day she follows Sarah and while she is quarreling with her a car passes and hits Sarah. Omar puts the blame on Rubi, but when at the end Rubi is found innocent he regrets of having been suspicious of her. After Sarah's death, Rubi keeps insisting on Tamer to divorce her by applying psychological pressure on him, especially that he has become less rich and his health has degraded. Tamer who has become maddened by Rubi's actions began harming her physically. When Rubi runs away from Tamer's house, Omar knows and does his best to get in contact with her again. Although Omar begins a new relationship with Sherine, he is not able to get away from Rubi who sends word to Sherine to stay away from him. Sherine, seeing Omar's continuous weakness towards Rubi, leaves her house and goes to stay at the beach without giving any information of her place of residence. Tamer, at the end agrees to divorce Rubi after having plotted against her. He wants to make her poor again and wants to send her back to her poor old house. He makes her believe that he does not have the five million dollars (which is the amount that has been agreed upon in their wedding contract to be paid to her in case there is a divorce) and that if she enters into partnership with his business partner she would receive eight million dollars instead. Rubi who has agreed with Omar that she would divorce Tamer and marry him, lied to him and told him that she gave up her rights of the five million dollars. When Tamer goes to Omar and tells him that Rubi will enter into partnership with Farouq so that she may get her money from the wedding contract, Omar goes with Nagham and sees Rubi signing the partnership with Farouq (who is his worst enemy since he has ruined his future as a doctor by breaking his hand). Omar leaves Rubi on the spot while congratulating her on the money. Tamer gives her the divorce paper and tells her that she will receive no money from him. Rubi returns to her old poor house alone crying while Omar goes to see Sherine and tries to console her. As for Racha, she goes to live with Dr. Mazen and his parents who became attached to her and to her daughter.	

ACTION ONE: RUBI WANTS TO MARRY TAMER

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
Action 1	When Rubi finds out that Omar is poor she tries to have Tamer fall in love with her and marry her and leave his fiancé Sherine who is her best friend.	Rubi	Marrying Tamer	Rubi's greed and love for money	Rubi	-Tamer (his weakness towards Rubi) -Adib (his role in weakening the relationship between Sherine and Tamer by being overprotective) -Nabeela (who does not want Sherine to be a victim like her)	-Tamer (his conscience towards, Sherine and Omar); -Sherine; -Omar; -Alia; -Rasha; -Fathi
Values		-Women and children emancipation -Individualism	-Individualism	-Women and children emancipation -Individualism	-Women and children emancipation -Individualism	-Emotional sentimental feelings	-Emotional sentimental feelings

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	1	Rubi	subject	possible	active	Sitting with Tamer at a café after he asked her to meet with him because he wants to make a big surprise party for Sherine. She tells him that Sherine is lucky in having him(as if trying to drag him to her although she is still with Omar and is not sure yet that he is poor)
1	1	Tamer	helper	possible	passive	Telling Rubi that he also wants her to go with him to choose a diamond solitaire.
1	1	Rubi	subject	possible	passive	She is spellbound when she hears the word solitaire as if she is very jealous.
1	1	Rubi	subject	possible	active	In the Jewelry shop she tries the solitaire on her hands she becomes mesmerized and extremely envious.
1	1	Rubi	subject	possible	active	In the car wit Tamer she tells him that her father is Egyptian like him. When he asks her if she would go and have a drink with him quickly accepts telling him she has nothing else to do.
1	1	Rubi	subject	possible	active	At the café she tells Tamer about her love for Egypt and how much she would love to go there and that it has been her only dream from when she was young. She tells him this by manipulating him and trying to make him feel sorry for her.
1	1	Tamer	helper	possible	active	Asking Rubi why doesn't she go to Egypt since it is not far from Lebanon

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	1	Rubi	subject	possible	active	Telling Tamer that according to him going to Egypt is too easy but according to her it is difficult since her father left her mother when they were too young and that he did not leave any address nor even ask about them since. She is trying to making feel sorry for her by telling him how much life is difficult for her.
1	1	Tamer	helper	possible	active	Telling Rubi that not all Egyptian men are like her father
1	1	Rubi	subject	possible	active	Telling Tamer that when she is feeling tired and depressed she feels that she wants to go to Egypt and that there is something beautiful there but how can she go? Asking him while trying to make him have pity on her.
1	1	Tamer	helper	possible	active	Telling Rubi that he will help her go to Egypt and will pay her everything there when he will marry Sherine they will invite her.
1	1	Rubi	subject	possible	active	Telling Tamer that she will miss him when he goes to Egypt as she got used to him.
1	1	Tamer	helper	possible	active	Giving Rubi his private number in Egypt and telling her to call whenever she needs anything and not to worry.
1	1	Rubi	subject	possible	active	Then Omar calls her and she tells him that it is Omar and he is worried, he also tells her that Sherine called a million times as well
1	2	Rubi	subject	possible	active	When Omar comes to pick her up from her house the next day to take her to his house she asks him where is his car (he was

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						driving a new Mercedes which was for Tamer) when he tells her that this is his car and that the other one is Tamer's she is extremely shocked
1	2	Rubi	subject	possible	active	When she arrives to Omar's house she is shocked by his poor house so she leaves and when he follows her she tells him to leave her alone because he is a liar and did not tell her that he is poor. She leaves telling him to contact her anymore.
1	3	Rubi	subject	possible	active	When Rubi arrives home she locks herself in her room and starts crying not accepting to open the door neither to her mother or sister. When Sherine arrives to her place worried about her she lets her in to her room and tells her that she does not want Omar anymore because he is so poor that she even saw his mother washing the clothes on on her hands a view that is pathetic. She tells Sherine that he lied to her. When Sherine tells her that he did not lie since he never told her that he is rich and that he will become rich since he is a Doctor. She answers her that she will not wait for him and that she wants a rich man.
1	4	Omar	opponent	possible	passive	Goes to Tamer's place and tells him that he is miserable because Rubi left him when she saw that she is poor. When Tamer asks him if he loves her he answers him that he loves her a lot.
1	4	Tamer (his conscience towards Sherine and Omar)	helper	opponent	active	Telling Omar that since he loves Rubi he must do his best to tell her that he loves her.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	4	Omar	opponent	possible	passive	Telling Tamer that Rubi does not deserve that much effort
1	4	Tamer (his conscience towards Sherine and Omar)	opponent	factual	active	Telling Omar that if he is sure about his love to Rubi he must put effort.
1	5	Rubi	subject	factual	active	When she wakes up in the morning she hears her sister Racha calling her for help as their mother is unconscious. She calls Tamer (instead of Omar) and asks him for Omar telling him that her mother not conscious.
1	5	Tamer (his conscience towards Sherine and Omar)	opponent	factual	active	He asks Rubi why she did not call Omar and then tells her to call the ambulance and that he will follow them at the hospital.
1	6	Sherine	opponent	possible	passive	When Tamer calls her to tell her that Rubi's mother is taken to hospital she tells him not to leave them alone since they have no money and no insurance and that she will follow him after she finishes her lesson at university.
1	6	Tamer (his weakness towards Rubi)	helper	possible	active	When Tamer arrives to the hospital he takes Rubi by the hand and asks he where is the hospital entrance. He pays the hospital. When he sees her crying she tells him that she is afraid for her mother and takes her in his arms.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	6	Omar	opponent	factual	active	Omar arrives and sees Tamer holding Rubi in his arms. He tries to tell her that he loves her he rejects him.
1	6	Rubi	subject	factual	active	Telling Omar that if it where not due to Tamer who has paid the $200 hospital entrance she would have died and that poor people are nothing these days.
1	7	Rubi	subject	factual	active	Telling her mother Alia that when she first arrived to hospital it was Tamer who paid everything and that Omar was busy with his professor so it is due to Tamer and his money that her mother is still alive. Her mother looks at her pitying her.
1	8	Rubi	subject	factual	active	When Omar goes to her home to see her the next day she tells him that all is over between them. When he asks her if she loves him she tells him that she does but that she cannot live this love life. Then she kicks him out and tells him to leave her and that they are not for each other.
1	9	Rubi	subject	factual	active	When she goes to her university she sees Tamer sitting alone waiting for Sherine, she comes and sits with him and thanks him for paying the hospital. When he tells her that he has problems with his father, she asks him if it is because he does not want him to marry Sherine. When he denies that this is the problem she assures him that this is it and that he can trust her and tell her everything since she is his close friend now.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	10	Rubi	subject	factual	active	She tells Sherine that Tamer's father does not want her and that this is a secret she is telling her so that she can protect her dignity. Sherine feels grateful and thanks her.
1	11	Rubi	subject	factual	active	In the evening she calls Tamer and asks to see him. He tells her that he is alone since Omar is still at hospital and is coming late.
1	12	Rubi	subject	factual	active	She comes to Tamer's house carrying red and white roses and finds Omar there. As she is giving Tamer the flowers Omar asks her what is she going here she is surprised and tells him that she has come to thank Tamer for his help for his mother and that the roses are from her sister and mother as well. She also tells him that she wants to talk to him afterwards to see how she can pay him back the money. Although Omar refuses and tells her he will pay him she insults him telling him that he is free to pay what he owes Tamer but she wants to pay what she owes him. She keeps insisting on Tamer to speak with him alone and when Omar tells her that she is an unfeeling person she says to Tamer that Omar is humiliating her in his house so he tells Omar to leave her alone which he does and leaves angrily.
1	13	Rubi	subject	factual	active	Sitting with Tamer she tells him that she wants to pay back the money which he paid for her mom at hospital in any way possible especially that Omar is telling everyone that she is cheap and loves money she does not want to be seen in this way.
1	13	Tamer (his weakness	helper	possible	active	Telling Rubi that this money is something small he presented and it does not have any importance.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
		towards Rubi)				
1	13	Rubi	subject	factual	active	Answering Tamer that what he did to them has lots of importance and that his standing near them and giving them security is extremely important as well since no one stood near them as he did
1	13	Tamer (his weakness towards Rubi)	helper	possible	active	Asking Rubi if she left Omar because he is poor.
1	13	Rubi	subject	factual	active	Replying to Tamer that she left Omar not because he is poor but because he lied to her and made her think he is rich and that if he starts lying from the beginning he will surely lie to her afterwards as well.
1	13	Tamer (his weakness towards Rubi)	helper	possible	active	Asking her that when a person lies at the beginning he will lie at the end as well. When she tells him of course, he says to her that Sherine lied to him and did not tell him about her foot (their relationship was on internet) until he came to Lebanon and saw her live but he forgave her.
1	13	Rubi	subject	factual	active	Replying to Tamer that he is free to forgive Sherine but she does not want to take a risk. Then she tells him that she wants to work with him as a secretary. When he tells her he will think about it she changes subject and tells him that she is ready for Sherine's

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						surprise party and that even if Omar is there she does not care since he means nothing to her no.
1	13	Tamer (his weakness towards Rubi)	helper	possible	active	When Rubi tells him that Omar means nothing to her now he looks at her as if he is falling for her.
1	14	Omar	opponent	factual	active	When Rubi goes down from Tamer's house he goes to her and takes her brutally by the hand and asks her what is she doing trying to make the rich man fall for her now and that he will not let her be happy if she is doing so. Then she pushes him and leaves.
1	15	Omar	opponent	factual	active	He goes up to Tamer and asks him furiously how is Rubi that gold-digger going to pay him back his money.
1	15	Tamer (his weakness towards Rubi)	helper	possible	active	He tells Omar that Rubi is not a gold-digger and that she came to ask him if she can work for him as a secretary in order to pay him back the money. When Omar asks him if he will hire her he tells him he is still thinking of it.
1	15	Omar	opponent	factual	active	He gets angry at Tamer and asks him if he fell for Rubi but Tamer tells him angrily that he is tired. He tells Tamer that he is tired also and heartbroken from what Rubi did to him and that he never hurt her nor did he lie to her but it is she who wants someone rich that is why now she prefers Tamer.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	15	Tamer (his conscience towards Sherine and Omar)	opponent	factual	active	He replies to Omar that he loves Sherine and wants to marry her and he tells him not to forget that.
1	15	Omar	opponent	factual	active	Replying to Tamer that he will not forget but that he hopes that Tamer would not forget.
1	15	Tamer (his conscience towards Sherine and Omar)	opponent	factual	active	The next morning as he is sitting drinking coffee with Omar, who already apologized to him, he tells him that nothing will ever come between them as friends again not even Rubi and that he hopes that such problems will not happen again.
1	15	Omar	opponent	factual	active	He tells Tamer that in Rubi's presence such problems are sure to happen. He also tells him that he will move out of his house because his sister will come and live with him and that he will pay him back all the money that he is indebted for in addition to Rubi's money since he was her boyfriend then.
1	16	Sherine	opponent	factual	active	Tamer calls her and tells her that Rubi is going to work with him, she seems shocked and tells him that Rubi never told her she is going to work with him.
1	17	Sherine	opponent	factual	active	While sitting together at the university she asks Rubi sadly if it is true that she is going to work with Tamer.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	17	Rubi	subject	factual	active	Informing Sherine that she went to see him the night before and ask him how she can repay the hospital and that when she knew he will open an office in Lebanon she asked him if she can work as his secretary for free.
1	17	Sherine	opponent	factual	active	She tells Rubi while still seeming sad that the situation does not deserve that much.
1	17	Rubi	subject	factual	active	Answering Sherine that she does not want to cause her discomfiture with her fiancé who has paid for her friend and that in addition to this Omar is saying in front of Tamer that she loves money and that she is a gold-digger and this she will not accept so she must pay Tamer back. When Sherine tells her angrily that she has studies and will not be able to cope she answers her insisting that if she will not work for Tamer she will go borrow the money to pay him back.
1	18	Sherine	opponent	factual	active	While sitting at the University she tells Rubi that she thought of what she told her and found that she will be doing the right thing in working for Tamer especially after what Omar said about her. She also tells her that Tamer is waiting for them in his company. Rubi takes her in her arms while she still seems sad.
1	19	Tamer (his weakness towards Rubi)	helper	possible	active	Telling Sherine that her father is intruding in their life in terms of where they should live and how. He tells her that as an independent person he cannot accept that her father would control his life (as if he is finding for himself explanations to further himself from Sherine).

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	20	Rubi	subject	factual	active	She began work at Tamer's office and is starting to take care of him (arranging his office, making coffee..)
1	21	Rubi	subject	factual	active	Telling Tamer that Omar came to her place and that he wants to forget all that happened. She tells him that she also wants to forget all that happened and concentrate on herself only.
1	21	Tamer (his conscience towards Sherine and Omar)	opponent	factual	active	Telling Rubi that he is happy because he likes Omar and that he feels bad for him.
1	21	Rubi	subject	factual	active	Asking him impudently if he only feels bad for Omar and what about her does he not care if she is feeling bad or not?
1	21	Tamer (his conscience towards Sherine and Omar)	opponent	factual	active	He answers her that of course he feels bad for her because she is Sherine's friend.
1	21	Rubi	subject	factual	active	Adding to what Tamer says (seeming not content) that she is his secretary also. Then telling him that he is right why should he feel bad for her (manipulating him).

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	21	Rubi	subject	factual	active	While sitting with Tamer at his office she tells him that she never knew true love, she never really loved. When he asks her about Omar she tells him that she does not know what happened with her and Omar and that if she just met him simply on the road he wouldn't have taken any of her attention. When he says to her that he did not understand she explains to him that it is Omar who fell for her at first and since he is his friend she felt enchanted by his love love story with Sherine not by Omar's it was just a means to stay near Tamer. When he asks her what did she like in his story with Sherine she tells him that it is how he treats Sherine, how much he loves her and how much he is cares for her and how he forgives her, she tells him that she does love Sherine a lot but she feels jealous from her situation and that if she ever wants to meet a guy she wants him to be exceptional like him. Then she apologizes for her frankness telling him that she does not know how to lie.
1	21	Tamer (his weakness towards Rubi)	helper	possible	active	Feeling spellbound by what she just told him.
1	21	Rubi	subject	factual	active	During Sherine's surprise party she seems discontent as Tamer is putting the engagement ring on Sherine's finger.
1	22	Rubi	subject	factual	active	As she is dancing with Omar in Sherine's engagement party, she is flirting with him but at the same time she throwing glances at Tamer to make him feel jealous

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	22	Tamer (his weakness towards Rubi)	helper	possible	active	Staring at Rubi while dancing with Sherine as if he envies Omar.
1	23	Adib	helper	factual	passive	When he arrives home and finds a party going on with engagement rings without his consent he feels angry and tells Tamer that his only daughter does not get engaged in such a manner. He asks to speak with him privately.
1	24	Adib	helper	factual	passive	Speaking angrily with Tamer in Sherine's presence and asking him what about the presence of parents in such an occasion. He tells him that it seems that his parents are not satisfied with this marriage. When he understands from Tamer that it is Fathi who is against the marriage he tells him that he has an only daughter who is the most important person in world for him and that he refuses to have his daughter get engaged in such a cheap way. He tells him that he wants to have a meeting with Tamer's parents to talk about everything.
1	25	Tamer (his weakness towards Rubi)	helper	possible	active	He calls Rubi at night (after Sherine's surprise party and his confrontation with her father) and asks to see her. While she is in his car he drives like crazy and tells her that he is not feeling well at all and that he wants to go to some place and drink. She proposes to him a nightclub and they go there.
1	26	Rubi	subject	factual	active	When in the night club she tells Tamer that she only goes there when she is not feeling well and she dances like crazy.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	27	Tamer (his weakness towards Rubi)	helper	possible	active	When he is walking with Rubi at the beach shore after leaving the nightclub he tells her that he loves Sherine a lot but he is lost. He tells her that Sherine's father is overprotective to his daughter and wants to protect her from everyone.
1	27	Rubi	subject	factual	active	She tells him that Sherine's father is protecting his daughter who has a handicap and that this is normal. She tells him that he must understand his position.
1	27	Tamer (his weakness towards Rubi)	helper	possible	active	Replying to Rubi that he is understanding everybody's position but that no one understands his position and that no one feels for him.
1	27	Rubi	subject	factual	active	Replying to Tamer that she feels for him, she is feels everything he feels inside.
1	27	Tamer (his weakness towards Rubi)	helper	factual	active	Telling Rubi that he finds the situation with Sherine becoming difficult and that his father Fathi is somehow correct.
1	27	Rubi	subject	factual	active	Approaching her body towards Tamer and seeming extremely happy she tells him that he is tired and that he must relax so as to feel well. She tells him that he is right from the day he came to Lebanon he has been facing problems especially that Sherine has hidden the truth about her handicap. She proposes to him to

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						go to Egypt and present a business proposal and that she will be by his side all the time and help him and never leave him.
1	28	Tamer (his weakness towards Rubi)	helper	factual	active	Asking Rubi, by approaching closer to her, why she is so interested in him.
1	28	Rubi	subject	factual	active	Replying to Tamer that she must return home.
1	28	Tamer (his weakness towards Rubi)	helper	factual	active	Taking Rubi by the arm and asking her why is she trying to run away from him.
1	28	Rubi	subject	factual	active	Approaching Tamer romantically and begging him not to ask her questions on why she is helping him (giving the impression that she feels miserable). She tells him that she only wants to be that person who stays near him without having to give any explanation. She begs him to let her help him and stand near him.
1	29	Rubi	subject	factual	active	Singing to Tamer a love song while with him in the car and he sings to her as well. She then tells him that she wants to drive.
1	29	Tamer (his weakness towards Rubi)	helper	factual	active	While Rubi is driving he gets close to her and they laugh happily

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	30	Rubi	subject	factual	active	As she arrives home she tells Tamer how beautiful it is that the first time she drives it is with him and that this is the happiest day of her life.
1	30	Tamer (his weakness towards Rubi)	helper	factual	active	As she is going down from the car he takes her by the hand and tells her Rubi, as if he wants to kiss her then she goes out and leaves.
1	31	Sherine	opponent	factual	active	Informing Rubi, in an excited way, that Tamer called her in the morning and told her that they must get married within a week.
1	31	Rubi	subject	factual	active	Trying to hide her unhappiness when Sherine tells her about the wedding and tells her that she will help her in all her preparations.
1	32	Rubi	subject	factual	active	As she enters the office she asks Tamer if he did not sleep all night after what happened between them the previous night and that this is why he asked to get married to Sherine quickly. She tells him that Sherine told her everything and that since she knew that he is at the office she left everything to come and help him since she is his secretary.
1	33	Tamer (his weakness towards Rubi)	helper	factual	active	When Rubi tells him that she finished her work and that she is going to Karim's place he seems jealous and asks her who is Karim. She tells him that she is going to study with him as he is alone at home. While she is leaving he tries feels unable to express himself.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	34	Tamer (his conscience towards Sherine and Omar)	opponent	factual	active	When sitting with Sherine and her father he tells him that his mother and his uncle from Egypt will come and ask for her hand and if his adoptive father Fathi does not want to come it is his problem. He tells him that he is not losing Sherine but on the contrary he is winning a son as well.
1	35	Tamer (his weakness towards Rubi)	helper	factual	active	When he sees Rubi at Sherine's place trying to explain that Omar has nothing to do with her anymore (Omar was present and tried to tell Rubi that he wants to pay the money for Tamer so that she would concentrate on her studies when she abused him he left) he tells Sherine when Rubi leaves in an angry way that Omar has nothing to do with Rubi anymore since she does not want him. He acts aloof with Sherine when Rubi leaves as if he is not able to concentrate with her. He then leaves not being able to stay.
1	36	Rubi	subject	factual	active	As she is in the office with Tamer she tells him that she wants to leave his company as she found a new job at the company where Karim is working and that she will pay him back from her salary. When he asks her why she is doing this she tells him that he is going to get married and will travel and live in Egypt.
1	36	Tamer (his weakness towards Rubi)	helper	factual	active	He tells Rubi not to leave and that even if he travels she will be responsible for his office. He tries to understand why she wants to leave

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	36	Rubi	subject	factual	active	Telling Tamer that she is not able to tell him why she wants to leave. She tells him while crying that she is not feeling well at all.
1	36	Tamer (his weakness towards Rubi)	helper	factual	active	He goes and sits near Rubi and holds her hands and tells her not to cry and to tell him what is the matter, he asks her if it is something that has to do with him.
1	36	Rubi	subject	factual	active	She tells Tamer that she wants to get out of his life and that it is due to private matters.
1	36	Tamer (his weakness towards Rubi)	helper	factual	active	As he begs Rubi to tell him what is the matter and follows her to the corridor, when she asks him why he is insisting he tells her that he does not want to be far from her. He tells her he does not know what he is feeling nor what he wants but that he cannot stay away from her, then he takes her in his arms.
1	37	Tamer (his weakness towards Rubi)	helper	factual	active	He calls Rubi and tells her that he is not feeling well and that he is tired. When she tells him that the next day she will pass to take her things from his office he begs her not to leave and asks her where she is as he wants to see her, she tells him (while lying) that she is with Karim at his house, he gets jealous and asks her if Karim lives alone she tells him she wants to close the phone she is busy.
1	38	Rubi	subject	factual	active	When she arrives home she gets into trouble with her mother (who understood from Dr. Mazen who came to visit them that Rubi is working at Tamer's office) she leaves home and calls

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						Tamer and tells him she is not feeling well and when he tells her to come to him quickly she goes.
1	39	Rubi	subject	factual	active	As she arrives to Tamer's house she tells him she is not feeling well and when he asks her about Karim she tells him she was not with Kareem. She tells him she does not know why she told him she was with Kareem, nor why she left Omar, nor why did she not tell her mother that she is working at his place. She tells him she is so lost and that everyone is talking about her as if she is doing something wrong while all she wants is a man to protect her. She tells him that she is doing something wrong by falling in love with her best friends fiancé, she tells him that she has no right to love him.
1	39	Tamer (his weakness towards Rubi)	helper	factual	active.	When he hears Rubi telling him she loves him he seems happy and asks her if she really loves him.
1	39	Rubi	subject	factual	active	Answering Tamer that she loves him and that she loved him from the first time she set eyes on him but she was not able to say anything even to herself as he is Sherine's lover. She tells to see how ugly she is inside and that this is why she wants to get away from him so that she won't hurt anyone.
1	39	Tamer (his weakness towards Rubi)	helper	factual	active	Revealing to Rubi that he loves her as well and that he thinks of her day and night and is not able to support anyone anymore. He tells her he loves her so much.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	39	Rubi	subject	factual	active	Telling Tamer that she cannot do this to Sherine although she loves yet she can do nothing then as gets close to kiss him she suddenly leaves.
1	40	Tamer (his weakness towards Rubi)	helper	factual	active	As he is sitting with Omar he tells him to get out of Rubi's life because she does not want him anymore. He says it and repeats it in a furious way.
1	40	Omar	opponent	factual	active	He gets annoyed from Tamer and accuses him that he is in love with Rubi and that he must be careful then he leaves him angrily.
1	41	Tamer (his conscience towards Sherine and Omar)	opponent	factual	active	He goes to visit Rubi and her mother to inform them that he wants Rubi to travel to Egypt on a business trip for two or three days.
1	41	Alia	opponent	factual	active	She refuses to have her daughter travel alone to Egypt.
1	42	Rubi	subject	factual	active	Informing her mother that she will go to Egypt whether she accepts or not.
1	43	Rubi	subject	factual	active	She comes to Tamer's office asking him in a menacing way if he want to send her to Egypt so that she may be out of his way and this way he will be able to marry Sherine. She tells him that

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						she accepts to travel and that she will return one day before the wedding this way she will not be present to perturb him.
1	44	Rubi	subject	factual	active	Informing Sherine that she offered to go to Egypt instead of Tamer in order to deliver an important work project. She tells her that she is doing this so that Tamer may stay with her and prepare for their wedding and Sherine seemed very thankful to her.
1	45	Rubi	subject	factual	active	As she is at the airport going to Egypt Tamer comes earlier to see her before she goes and he seems unhappy especially that his wedding with Sherine is approaching. She tells him that she wants to go visit his house when she arrives to Egypt and she kisses him telling him she will miss him.
1	45	Tamer (his weakness towards Rubi)	helper	factual	active	He seems unhappy not able to see her go especially when she tells him she will miss him.
1	46	Tamer (his weakness towards Rubi)	subject	factual	active	As he is helping Sherine in her foot re-adaptation (seeming unhappy) he receives a call from Rubi. He leaves Sherine and rushes to answer her and talks with her in tone that she shows clearly how much he misses her.
1	47	Rubi	subject	factual	active	When she arrives to Egypt she goes to Tamer's house and when she finds that it is a huge villa with a pool she seems amazed as

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						if she were in a dream (this pushes her to want Tamer even more).
1	48	Tamer (his weakness towards Rubi)	helper	factual	active	He tries as much as he can to spend less time with Sherine in order to call Rubi. He tells her he misses her.
1	49	Tamer (his weakness towards Rubi)	helper	factual	active	As he is sitting with his mother he tells her he is not feeling well. He tells her that he is getting irritated from Sherine who has nothing in mind except the wedding preparations.
1	50	Tamer (his weakness towards Rubi)	helper	factual	active	He books two tickets to go to Egypt with his mother who had a shock when she discovered that Fathi is married and has a son. His purpose is mostly to see Rubi.
1	51	Tamer (his weakness towards Rubi)	helper	factual	active	Informing Sherine that he wants to go to Egypt with his mother so that she does not go alone and then return back.
1	51	Sherine	opponent	factual	active	She seems unhappy and asks Tamer is he will see Rubi in Egypt (seeming worried and afraid to lose him).

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	51	Tamer (his weakness towards Rubi)	helper	factual	active	Telling Sherine that he will sleep at his house with his mother (he did not tell her that Rubi is living in his house) and that he will not have the time to see Rubi.
1	52	Rubi	subject	factual	active	As he arrives to Egypt he goes directly to see Rubi who is visiting the Pyramids.
1	53	Rubi	subject	factual	active	She is surprised to see him since she did not know that he arrived to Egypt. She takes him in her arms.
1	53	Tamer (his weakness towards Rubi)	helper	factual	active	Telling her that he was trying to find any possible way to come to Egypt and be with her and that when the opportunity came (due to Nabeela) he acted quickly.
1	54	Rubi	subject	factual	active	Telling Tamer that she wants him to take her to all the places he went to when was young, his school, his favorite restaurant… Then she tells him seeming unhappy that the day will end and that he will have to leave the next day and she will have to follow him the day after.
1	54	Tamer (his weakness towards Rubi)	helper	factual	active	He tells her that he can postpone going to Lebanon for two more days and tell Sherine that he has to stay with his mother.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	55	Rubi	subject	factual	active	As they are sitting in Tamer's bedroom she tells him to call Sherine and tell her that he will return with her. She tells him to finish up with her so that they can go enjoy themselves.
1	56	Rubi	subject	factual	active	Putting effort on Tamer and telling him that if he is feeling bad that he is staying one more day with her in Egypt and far from Sherine he'd better return to Lebanon. She says to him that she is doing nothing wrong and that she did as he wishes when she came to Egypt in order to stay away from him and that it is his fault to have followed her.
1	56	Tamer (his weakness towards Rubi)	helper	factual	active	He tells Rubi that he loves her.
1	56	Rubi	subject	factual	active	When she tells Tamer what about Sherine who is preparing for their wedding she asks him if he loves her as well.
1	56	Tamer (his weakness towards Rubi)	helper	factual	active	Telling Rubi that he loves Sherine but that she is something different
1	56	Rubi	subject	factual	active	Answering Tamer that maybe she is different but that she refuses to be another Nabeela (whom her husband married a second wife). She tells him that she will go to the hotel and that she does not want him to call her until they meet at the airport.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	57	Tamer (his conscience towards Sherine and Omar)	opponent	factual	active	He goes to Rubi's hotel. He tells her that she was right that he was not supposed to follow her to Egypt since nothing will happen out of it. He tells her that Sherine is her friend and that Omar is his friend also and that they are not going to betray them. He asks her what will she do and if she will marry Omar (sounding afraid to lose her).
1	57	Rubi	subject	factual	active	She asks Tamer to leave and tells him that she has nothing else to tell him. He leaves
1	58	Rubi	subject	factual	active	As soon as Tamer leaves she calls Omar to tell him that she misses him and that she loves him. She tells him that he is the only one who is truthful for her and that everything else is a lie. She then closes the phone.
1	59	Omar	opponent	factual	active	Calls Tamer and tells him that he will go meet him and Rubi next day at the airport since she called him and told him that she loves him so they are back together now.
1	59	Tamer (his weakness towards Rubi)	helper	factual	active	When Tamer hears what Omar tells him he appears not well as if he is extremely jealous.
1	60	Tamer (his weakness towards Rubi)	helper	factual	active	Rushes like a mad man to see Rubi at the hotel but does not find her. He keeps searching the streets for her.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	61	Tamer (his conscience towards Sherine and Omar)	opponent	factual	active	Telling his mother Nabeela that he loves Sherine but that he loves Rubi in a different way in a way that he cannot stop thinking about her he tells her he does not want to leave Sherine so that he would not hurt her.
1	61	Nabeela	helper	factual	active	Telling Tamer that it is better to hurt Sherine now and leave her instead of hurting her more afterwards when she would be thinking that she is living in a dream and then wake up to see the ugly reality that all that she was living for was a lie. So she tells him to leave her now it is better (she is speaking to him from her own unhappy experience as she is under depression due to her discovery of Fathi's second marriage).
1	62	Rubi	subject	factual	active	When she arrives to Lebanon she goes with Omar in his car while Tamer goes with Sherine.
1	63	Tamer (his weakness towards Rubi)	helper	factual	active	During his wedding party (the night before the wedding) with Sherine he takes Rubi at the side and tells her she looks very beautiful. He asks her what about her and Omar he tells her he cannot live without her her anymore, he tells her that he keeps thinking about her. He tells her he is becoming crazy.
1	63	Rubi	subject	factual	active	She asks Tamer if he has a solution and how can he tell her this during his wedding party.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	63	Tamer (his weakness towards Rubi)	helper	factual	active	He asks Rubi to tell him if she loves him truly or not and that if there were no problems who would she have chosen him or Omar?
1	63	Rubi	subject	factual	active	She tells him that she would have chosen him without even thinking but she wants him to be hers alone.
1	64	Tamer (his weakness towards Rubi)	helper	factual	active	The next day he calls Rubi and asks her to pass by his house as he needs to talk to her.
1	65	Tamer (his weakness towards Rubi)	helper	factual	active	When Rubi arrives to his house he tells her that he is so tired as he is not able to forget her and not able to think about Sherine who will be his wife.
1	65	Rubi	subject	factual	active	She tells Tamer that all is over now since he will marry Sherine and she will marry Omar.
1	65	Tamer (his weakness towards Rubi)	helper	factual	active	When he hears Rubi say she will marry Omar he asks her angrily if she lost her mind. When she asks him if there is any other solution he tells her that they get married secretly which she refuses. Then he tells her she can do as she wishes and that anything she wants will happen. She leaves.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	66	Rubi	subject	factual	active	She calls Tamer and tells him if it is true that he will do whatever she wants he has to run away with her to Egypt and get married there. She tells him that either he accepts and they marry quickly or then she would leave him for good and he will not see her anymore. She tells him that this is the last time she speaks with him and that she gives him an ultimatum till the next day, if he does not call until then she would consider that he does not exist in her life. She closes the line.
1	67	Tamer (his weakness towards Rubi)	helper	factual	active	He goes to Fathi and tells him he needs his advise and help since he is not able to live without Rubi. He tells him that she asked to run away with him .
1	67	Fathi	opponent	factual	active	Shouting at Tamer and telling him that what he is doing is wrong by leaving Sherine in such a way. He informs him that Rubi is a gold-digger and that she will ruin him. He tells him she is an opportunist who took advantage of her best friend Sherine and of Omar whom she left when she knew he is poor.
1	68	Tamer (his weakness towards Rubi)	helper	factual	active	He calls Rubi and tells her that he would leave the whole world for her and that he will run away with her to Egypt and marry her. He tells her that if he does not marry her his life will be hell. He tells her to wear her clothes and leave her house the same moment as he is waiting for her in his house and the next day they will fly to Egypt.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
1	69	Rubi	subject	factual	active	As her sister and mother are asleep she takes her things and runs away from home.
1	70	Rubi	subject	factual	active	She arrives to Tamer's home and takes him in her arms and tells him that they must go away immediately and get married in Egypt.
1	70	Tamer (his weakness towards Rubi)	helper	factual	active	He tells her that the plane is already reserved for the next morning and that they will go and live their life in Egypt and only think of there own happiness and forget everything behind them. He tells her that the next morning his cousin Medhat will call Fathi who will inform her parents.
1	71	Fathi	opponent	factual	active	Receiving a call from Tamer's cousin Medhat in Egypt who tells him that Tamer and Rubi ran away and they are on their way to get married in Egypt. He gets mad and starts shouting telling Medhat that if he knew he would have stopped them from this madness.
1	72	Fathi	opponent	factual	active	Informing Omar sadly that Tamer and Rubi ran away to Egypt and that they will get married this same day.
1	73	Rubi	subject	factual	active	Getting married with Tamer with the Sheikh and the witnesses.

ACTION TWO: FADI WANTS TO SLEEP WITH MAYA

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
Action 2	Fadi is Maya's boyfriend, he keeps forcing her to sleep with him and he continuously maltreats her. One evening, she goes to his house, upon his request, in the hope of understanding his comportment with her.	Fadi	Making Maya sleep with him	Fadi's egoistic character in treating people as objects, he is a spoilt person	Fadi's fulfillment of his sadistic control on Maya	The right context in having Maya study with him in his room while he is alone in his villa with only the servants	Maya's fear from losing her self respect in front of her parents, her peers and society
Values		-Women and Children emancipation -Individualism	-Women and Children emancipation	-Women and Children emancipation -Individualism	-Women and Children emancipation -Individualism	-Women and children emancipation	-Emotional sentimental feelings

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
2	1	Maya	opponent	factual	active	Comes to visit Fadi alone in the evening to talk with him upon his request and asks him if she they can go down and sit in the salon.
2	1	Fadi	subject	factual	active	Making fun of Maya and tells her that it is OK if they stay in his room
2	2	Maya	opponent	factual	active	When the maid brings whiskey to Fadi's room she feels uncomfortable and asks what is this
2	2	Fadi	subject	factual	active	Telling Maya that this is something to drink whilst they are chatting
2	2	Maya	opponent	factual	active	Asking Fadi where are his brothers and sisters still feeling uncomfortable
2	2	Fadi	subject	actual	active	While putting whiskey in glasses he tells Maya that he forgot to tell her that his brothers and sisters are all married and that he is the youngest by far.
2	3	Fadi	subject	actual	active	Inducing Maya to sleep with him by telling her that he understands her way of thinking especially that his reputation at University is not good because everyone says that he goes out with a girl sleeps with her and leaves her. He tells her that is a discourse for elderly people that does not work in society nowadays, he also explains to her that her parents brought her up teaching her that a guy is a bad wolf who wants to hurt her

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						and take advantage of her and that virginity is a girl's respectability. He also tells her that he is not the type of guy to go out everyday with a girl but that he wants her because he loves her.
2	3	Maya	opponent	factual	active	Telling Fadi that she loves him also. When he asks her where is the problem, she tells him that he is forcing her a lot.
2	3	Fadi	subject	factual	active	He tells her that if he loves her and dies for her does this mean that he is forcing her. He tells her to stop making him get farther away from her
2	3	Maya	opponent	factual	active	Responding to Fadi that this is not the way which she wants to have her first relationship with a guy. And as he is exerting effort on her she tells him to move away
2	3	Maya	opponent	factual	active	As he tries to kiss her she moves away and wants to leave the room.
2	3	Fadi	subject	factual	active	He pushes her in his room and rapes her by force.
2	4	Maya	opponent	factual	active	After being raped she cries in bed hating her situation and feeling down and miserable

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
2	4	Fadi	subject	factual	active	Drinking whiskey and feeling satisfied and content since he achieved his sexual drive and pushed further his control over Maya.

ACTION THREE: RASHA WHO IS PREGNANT FROM DR. MAZEN WANTS HIM TO MARRY HER AND REGISTER THE BABY IN HIS NAME

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
Action 3	Dr. Mazen is a womanizer. When Rasha's mother is dangerously ill and is sleeping at the hospital, he takes advantage of the situation and urges Rasha, who is in a vulnerable moment, to sleep with him, which she does. Rasha continues her relationship with Dr. Mazen thinking that one day he will marry her until she discovers that she is pregnant (just after her mother's death), at that moment she obliges	Rasha	Marrying Dr. Mazen and registering the the baby in his name.	Her fear from being discovered in society and her attachment to her baby in a moment of solitude (especially that her mother died)	Rasha and the baby	Dr. Omar, Um Abdo, Nagham; Sherine; The Gynecologist; Mazen (his guilt towards Rasha and the baby)	Dr. Mazen (he does not want to ruin his professional future by getting married early)

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	him to marry her. He refuses and tells her to abort the baby which she refuses.						
values		-Women and children emancipation -Emotional sentimental feelings	-Women and children emancipation -Emotional sentimental feelings	-Women and children emancipation -Emotional sentimental feelings	-Women and children emancipation -Emotional sentimental feelings	-Women and children emancipation -Emotional sentimental feelings -Sympathy	-Women and children emancipation -Individualism

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
3	1	Nagham	helper	possible	active	As she reads the test results of Rasha she tells her that she is pregnant
3	1	Rasha	subject	factual	active	She is shocked when Nagahm tells her she is pregant
	1	Nagham	helper	possible	active	Telling Rasha that she is engaged of course

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
3	2	Rasha	subject	factual	active	Does not know what to tell Nagham and enters the house
	2	Rasha	subject	factual	active	Telling Nagham that she does not want to speak about the subject as she is crying.
3	2	Nagham	helper	factual	active	Answering Rasha that she must speak about the subject as it is something that cannot be hidden forever. She asks her how this happened
3	2	Rasha	subject	factual	active	She tells her that this is a catastrophe especially that now Alia is dead she seems lost.
3	2	Nagham	helper	factual	active	Telling Rasha that this is not a catastrophe since a women never makes a baby alone, she asks her who is the father.
3	2	Rasha	subject	factual	active	While crying she tells Nagham that she does not know how to tell him.
3	2	Nagham	helper	factual	active	Telling Rasha why does not want to tell the father
3	2	Rasha	subject	factual	active	Responding to Nagham that she is scared and weak. She tells her not to leave her and continues crying.
3	3	Rasha	subject	factual	active	She calls Omar and tells him that she is pregnant from Mazen while crying. She tells him that she did not want to enter into

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						this relationship but she does not know what to do now she feels that she wants to die.
3	3	Omar	helper	factual	active	He tells Rasha not to say this and not to tell Mazen anything at the moment. He tells her not to tell him anything until he sees her. He tells her not to be afraid and that he will not leave her.
3	4	Rasha	helper	factual	active	Telling Nagham while crying that her heart is so broken for her mother and that she wants to follow her
3	4	Nagham	helper	factual	active	Telling Rasha that she must not speak like that especially that now she has a life growing inside her which she must protect.
3	4	Rasha	subject	factual	active	Telling Nagham that Mazen may not accept to marry her.
3	4	Nagham	helper	factual	active	Answering Racha that it is not as he wishes he is obliged to accept.
3	4	Rasha	subject	factual	active	Telling Nagham that now one would accept to take her she is stupid and uneducated and how will Mazen accept to marry a girl like her.
3	5	Omar	helper	factual	active	Omar arrives and presents himself to Nagham.
3	5	Nagham	helper	factual	active	Telling Rasha that what has happened to her is normal it is the result of a relationship between two people.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
3	5	Rasha	subject	factual	active	Telling Omar and Nagham not to leave her.
3	5	Omar	helper	factual	active	Answering Rasha that he will never leave her and that if it is not for her sake it is for Alia sake.
3	6	Mazen	opponent	possible	active	Comes to congratulate Omar who has become in charge of the orthopedic section at the hospital
3	6	Omar	helper	factual	active	Asking Mazen why did he promise to go and have lunch with Rasha's and then canceled. He asks him how can he break her heart while she is still sad for her mother.
3	6	Mazen	opponent	possible	active	Replying to Omar that he had a great weekend with someone else.
3	6	Omar	helper	factual	active	Speaking strictly with Mazen as he tells him that he wants to congratulate him as well with for the baby since Rasha is pregnant from him.
3	6	Mazen	opponent	factual	active	Laughing and not giving the subject any importance
3	6	Omar	helper	factual	active	Repeating what he said in a serious tone by telling him that Rasha is pregnant from him.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
3	6	Mazen	opponent	factual	active	Asking Omar what is this story and that this is impossible since he takes care and that he does not do such a mistake. He tells him that the baby is not his.
3	6	Omar	helper	factual	active	Speaking firmly with Mazen while he tells him how come this is not his baby. He asks him angrily if he means that Rasha goes out with several guys so that he can say that the baby is not his which is of course out of the question.
3	6	Mazen	opponent	factual	active	Telling Omar that he does not know about Rasha and that he is sure that the boy is not his.
3	6	Omar	helper	factual	active	Pointing out to Mazen that this is his baby for sure. He tells him that since they are doctors they know about the DNA.
3	6	Mazen	opponent	factual	active	Answering Omar that this is a great problem for him and it is not as simple as how Omar thinks it is.
3	6	Omar	helper	factual	active	Answering Mazen that he is not saying it is simply but he is only telling him that Rasha is pregnant and that everyone knows who is Rasha and how she thinks. He tells him that she is not an easy girl who considers this normal. He advises him to stand by her and confront her by taking responsibility of what he has done.
3	6	Mazen	opponent	factual	active	Responding to Omar that it is impossible he will not marry her.
3	6	Omar	helper	factual	active	Asking Mazen what does he mean does he want her to abort. In such a case he tells him there are only two possibilities either

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						abortion or marriage and that if it is abortion no one will accept this.
3	6	Mazen	opponent	factual	active	Reproaching Omar by telling him what a great friend he is by standing against him in such a situation
3	6	Omar	helper	factual	active	Telling Mazent that if he is asking him to acknowledge his baby this means that he is against him.
3	6	Mazen	opponent	factual	active	Responding to Omar while shouting, that it is impossible he will not marry Rasha and he leaves.
3	6	Omar	helper	factual	active	Calling Nagham and informing her that he spoke with Dr. Mazen and that his response shocked him a lot.
3	7	Sherine	helper	factual	passive	While sitting with Omar and Nagham at the hospital she tells Nagham that she is shocked of how Racha this kind girl fell in such a big problem.
3	7	Nagham	helper	factual	active	Telling Sherine that she will not let her fall in such a problem because Mazen will not get away with it that easily.
3	7	Omar	helper	factual	active	Responding to Nagham that Mazen's feedback was very cruel by saying that the baby is not his.
3	7	Nagham	helper	factual	active	Answering Omar that Mazen's response is a cliché, it is a traditional response that blames the girl by making her seem bad

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						and unaccepted in society. She tells Omar to tell his friend that he will not get away with it this time since they are going to do a DNA test and that if he continues refusing she will make him pay for it.
3	7	Omar	helper	factual	active	Telling Nagham that Mazen is not as bad as that.
3	7	Nagham	helper	factual	active	Responding to Omar that she does not care she will stand by the weak against the unjust until he gives up. She tells him that his friend fell into her hands by mistake and in such a subject he is in bad luck
3	8	Um Abdo	helper	possible	active	As she makes hot tea to Rasha she tells her to show her medical exams to Dr. Mazen since he is a doctor he will tell her what the problem is (she does not know of Rasha's relationship with Mazen nor of her pregnancy). Then she obliges her to drink the tea.
3	8	Rasha	subject	factual	active	She tells Um Abdo she cannot bear to smell the tea and she goes to vomit
3	8	Um Adbo	helper	possible	active	She is shocked with Rasha who is always vomiting and appears to have understood that Rasha might be pregnant.
3	9	Nagham	helper	factual	active	Telling Omar as she is leaving that he did what he had to do by informing Mazen who will take a few days to digest the shock and then will come back to him on his own to inform him of his decision and so they will see how to act upon it this decision.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						She also tells him that she will pass to visit Rasha but will not tell her that Mazen's knows because his feedback will shock her.
3	10	Rasha	subject	factual	active	Telling Nagham that she is calling Omar but is not answering her
3	10	Nagham	helper	factual	active	Telling Rasha that she spoke with Omar and he is so busy he was not able to talk to Mazen.
3	10	Rasha	subject	factual	active	Informing Nagham that this is good news because she thought that Mazen's answer was negative that is why Omar is ignoring her calls.
3	10	Nagham	helper	factual	active	Answering Rasha that this is not true and that Omar will never act as such.
3	11	Omar	helper	factual	active	Asking Mazen what decision did he take.
3	11	Mazen	opponent	factual	active	Telling Omar that the decision is clear and needs no thinking, Rasha must abort the baby after she aborts they will discuss other decisions.
3	11	Omar	helper	factual	active	When he asks Mazen what is there to discuss after aborting the baby.
3	11	Mazen	opponent	factual	active	Answering Omar that they would discuss their relationship.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
3	11	Omar	helper	factual	active	Telling Mazen that the relationship is not important now the importance is the baby.
3	11	Mazen	opponent	factual	active	Replying to Omar anxiously that the baby is nothing yet it is still a small fetus and that the relationship is still in its beginning.
3	11	Omar	helper	factual	active	Informing Mazen that abortion is a sin
3	11	Mazen	opponent	factual	active	Telling Omar that he cannot marry Rasha now he still has his ambitions and his future to consider
3	11	Omar	helper	factual	active	Telling Mazen then why did he not think of this before.
3	11	Mazen	opponent	factual	active	Replying to Omar that he is stupid to have fallen like that.
3	11	Omar	helper	factual	active	Informing Mazen that the abortion will not happen so let him do whatever he wants.
3	11	Mazen	opponent	factual	active	Telling Omar that Rasha will abort the baby because he will not admit that it is hi.
3	11	Omar	helper	factual	active	Replying to Mazen that it is not as he wishes he will admit that the baby is his no matter what

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
3	11	Mazen	opponent	factual	active	Telling Omar that it is impossible and then he asks him if he is on his side or on Rasha's side in this story.
3	11	Omar	helper	factual	active	Informing Mazen that he is on Rasha's side the daughter of Alia who used to have confidence in them both.
3	11	Mazen	opponent	factual	active	Telling Omar that he will not able to take this responsibility now.
3	11	Omar	helper	factual	active	Asking Mazen if he will kill his baby then
3	11	Mazen	opponent	factual	active	Answering Omar he cannot at all and that he must understand him.
3	12	Omar	helper	factual	active	Visiting Nagham he tells her that Mazen does not want the baby and he will make her abort it since he is not going to get married now his ambitions are too big.
3	12	Nagham	helper	factual	active	Replying to Omar that there will be no abortion.
3	12	Omar	helper	factual	active	He tells Nagham that this is what he told Mazen but he refuses to keep the baby.
3	12	Nagham	helper	factual	active	Informing Omar that they can sue him.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
3	12	Omar	helper	factual	active	Telling Nagham that they must help Mazen and find a way not sue him. He also tells her that they must tell Rasha before Mazen does.
3	13	Rasha	subject	factual	active	Asking Omar and Nagham who have come to visit her what has happened. She tells them it seems that they have bad news.
3	13	Nagham	helper	factual	active	Telling Rasha that it is not bad news but news they expected from Dr. Mazen which is not good of course.
3	13	Rasha	subject	factual	active	Asking Omar and Ngham what does Dr. Mazen want then, he wants her to abort the baby?
3	13	Omar	helper	factual	active	Answering Rasha that Mazen is saying that he is not ready to get married now
3	13	Nagham	helper	factual	active	Also telling Rasha that Mazen is saying that he has lots of ambitions now.
3	13	Rasha	subject	factual	active	She tells them that she expected Mazen to say this so she thought of a solution that is she would marry him on paper until she delivers the baby who would take his name and then he would divorce her and she would sign him a paper that she will not need anything from him afterwards.
3	13	Nagham	helper	factual	active	Telling Rasha that this is not a good solution since she would be ruining her future.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
3	13	Rasha	subject	factual	active	She says to Nagham that she will not abort the baby nor will she deliver him without giving him a name, all she wants is Mazen's name.
3	14	Omar	helper	factual	active	Informing Mazen that Rasha wants to him to marry her only on paper and then when the baby is born he will divorce her
3	14	Mazen	opponent	factual	active	Telling what a catastrophe this is and he asks him if he did tell her to abort.
3	14	Omar	helper	factual	active	Replying to Mazen that he did tell her and she refused since she is a believer and cannot accept that. He then asks him if he does not love her not even a little bit.
3	15	Mazen	opponent	factual	active	Goes to see Rasha at her house in a furious way he asks her what is she trying to do and what are these messages she is sending him with Omar. He asks her to tell him what does she want by humiliating her he asks her she wants money.
3	15	Rasha	subject	factual	active	She is surprised with Mazen's humiliation and tells him that this is too much to accuse her of wanting money and that she never thought he is as undignified as that.
3	15	Mazen	opponent	factual	active	Still screaming at Rasha by telling her not to play the innocent and to speak truthfully what does she wants.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
3	15	Rasha	subject	factual	active	She tells Mazen that she already said what she wanted but it seems he did not believe her.
3	15	Mazen	opponent	factual	active	Responding to Rasha by mocking her as he asks her if she only wants him to marry her on paper and when the baby is born she wants him to put him in his name and then divorce her. While still screaming he tells her that this is all she wants which shows really how much she is perfect to the point that she does not even want money.
3	15	Rasha	subject	factual	active	Replying to Mazen that she will not abort the baby and that she only wants his name as his father
3	15	Mazen	opponent	factual	active	Ordering Rasha to abort the baby since he does not want to marry her now.
3	15	Rasha	subject	factual	active	Still informing Mazen that she will not kill the baby.
3	15	Mazen	opponent	factual	active	Responding to Rasha that she must then bear the consequences and keep the baby until her belly shows while she is unmarried.
3	15	Rasha	subject	factual	active	Asking Mazen if this is really him, as if she does not believe that he is saying such things.
3	15	Mazen	opponent	factual	active	Answering Rasha that she will remove the baby or else…

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
3	15	Um Abdo	helper	factual	active	She suddenly enters the house whilst Mazen is threating Rasha she tells him or else what you respectable Doctor.
3	15	Mazen	opponent	factual	active	Responding to Um Abdo to leave them alone as he is speaking something confidential with Rasha
3	15	Um Abdo	helper	factual	active	Responding to Mazen that she is present and will not leave since Rasha is her daughter, the daughter of her beloved friend Alia, and whoever hurts her will not be happy at all. She tells him that she just heard everything and that she will not leave Rasha alone and will protect her and will do everything possible so that she gets her rights. She tells him that this is what she promised Alia who does not deserve to have him treat her daughter as such.
3	16	Um Abdo	helper	factual	active	As Mazen comes to visit Rasha who is not feeling well (since Nagham called him and told him to come and see her) she tells him as she sees him entering the house that Rasha does not want to see him
3	16	Racha	subject	factual	active	As Mazen enters to see her she tells Nagham not to let him approach her since he might want to kill the baby.
3	16	Mazen	opponent	factual	active	He mocks Rasha and asks her what is she saying, he tells her that he is a doctor which means that he helps people not kill them
3	16	Rasha	subject	factual	active	Answering Mazen if he is sure that he helps people and does not kill them. Then she asks him what about the baby in her stomach

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						isn't he a person she tells him that it is his baby and he wants to kill him
3	16	Nagham	helper	factual	active	As Mazen leaves the room she encourages Rasha and tells her that she spoke correctly.
3	17	Nagham	helper	factual	active	She goes out and speaks with Mazen telling him that he is right by saying that he helps people while it is difficult for him to realize that the closest people to him are scared of him from killing them. She tells him that it is not easy for him also to be accused that he might kill a baby while he is a doctor. She tells him not to blame Rasha because she would have done the same thing at her place since Rasha sees that he wants to kill her baby at any cost and that if he examines her he might tell her that her pregnancy is not stable for example.
3	17	Mazen	opponent	factual	active	Informing Nagham that he understands what she is saying so why repeat the story.
3	17	Nagham	helper	factual	active	Telling Mazen that she is repeating so that he may understand the situation better.
3	17	Mazen	opponent	factual	active	He asks Nagham how come she, as a psychologist, is not able to understand him when he says that he is not ready for marriage since he cannot see himself living with the same person from now.
3	17	Nagham	helper	factual	active	She tells Mazen that she does understand him and that Rasha is right as well in what she is saying. She tells him that in this

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						relationship, which brought about a baby, there are two people Rasha, who has her own opinion, and himself. She informs him that Rasha is living a difficult time now after the loss of her mother to whom she was greatly attached and the most important thing is that she feels she lost the person whom she loves and whom she has confidence in, so what remains for her is this baby in whom she has great hopes so he must not make him lose him also.
3	17	Mazen	opponent	factual	active	He asks Nagham what would be the solution according to her
3	17	Nagham	helper	factual	active	She answers Mazen that the solution was already given by Rasha that he would marry her, put the baby in his name and then each of them would go his own way. She tells him that Rasha does not want anything for herself she is only asking for the baby's minimal rights.
3	17	Mazen	opponent	factual	active	When the gynecologist enters to the house to check on Rasha, Nagham enters with him while he remains outside thinking of what she told him.
3	18	Dr. Shady the gynecologist	helper	factual	passive	Informing Mazen, Nagham and Um Abdo that the pregnancy is stable but the whole problem is due to stress, she has a sever stomach-ache due to the amount of stress she has. He informs them that it is not good for her, in the beginning of her pregnancy, to be stressed that much.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
3	18	Mazen	opponent	factual	active	Asking Nagham if he can enter and see Rasha, he also asks her to be with him as he goes inside.
3	19	Mazen	opponent	factual	active	Informing Racha that he will pass by her the next day to go and see the gynecologist for full check up.
3	19	Rasha	subject	factual	active	Telling Mazen that she wants to go with Nagham not with him.
3	19	Mazen (his guilt towards Rasha)	helper	factual	active	He tells Rasha that he wants to go with her as well since he is the father. He wants her to do all the tests for the baby to make sure the baby is OK, and then he will marry her and give the baby his name as she has asked. He tells her that he has to travel to America for one year so he will marry her before he goes.
3	19	Rasha	subject	factual	active	Looking at Mazen surprised and asks him if what he is saying is true.
3	19	Mazen (his guilt towards Rasha)	helper	factual	active	He answers Rasha that it is true and tells her that she does not seem happy although this is what she wanted.
3	19	Nagham	helper	factual	active	Telling Mazen that she is thinking of this poor baby who will be born without love instead he will be born under contracts and signatures. However, she thanks him for acting as a gentleman.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
3	20	Um Abdo	helper	factual	active	As they are sitting outside she tells Mazen and Rasha that she is so happy with this story.
3	20	Mazen (his guilt towards Rasha)	helper	factual	active	Informing Rasha that he will pass by her place the next day in the evening to know what the gynecologist told her and that the will discuss with her for the preparations of the marriage.
3	20	Um Abdo	helper	factual	active	Informing Mazent that they must not stay long to get married because there is a baby and people might count the months afterwards
3	21	Rasha	subject	factual	active	Informing Um Abdo that they will not make a wedding, she tells her to tell everyone that they are still mourning on her mother's death that is why the wedding will be done quietly especially that the groom is not happy with the wedding also.
3	22	Mazen (his guilt towards Rasha)	helper	factual	active	When Rasha passes to the hospital with Nagham to inform him that the baby is in good health and that she heard his heartbeats he tells her that it is good and that he will go to her house in the evening to speak about the marriage. Then he leaves them seeming unhappy.
3	23	Mazen (his guilt towards Rasha)	helper	factual	active	Informing Rasha while sitting with her and Um Abdo that the wedding will take place the coming Thursday and it will be very intimate.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
3	23	Um Abdo	helper	factual	active	Informing Mazen that they must do at least a small dinner and invite only Omar, Nagham and Sherine.
3	23	Mazen (his guilt towards Rasha)	helper	factual	active	He agrees with Um Abdo to invite only close friends. He tells Rasha that he is sorry that she will not have a great wedding like all girls.
3	23	Rasha	subject	factual	active	Informing Mazen that she does not care about a wedding the importance is to protect the baby.
3	24	Rasha	subject	factual	active	Celebrating her marriage with Mazen amongst her closest friends, Omar, Nagham, Sherine and Um Abdo

ACTION FOUR: TAMER WANTS TO TAKE HIS REVENGE FROM RUBI AND DEPRIVE HER FROM MARRYING OMAR

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
Action 4	Tamer who has had enough of Rubi who manipulated his life, did not love him and ruined him financially and physically, has taken a decision to ruin her and	Tamer	Wants to take his revenge on Rubi by divorcing her and at the same time depriving	Tamer's hate for Rubi after she has ruined his life financially and	Tamer; Sherine (who is in love with Omar now)	Farouq; Rubi (her love for money); Nagham; Karim	Omar (his love and weakness towards Rubi)

#Id	Action Description	Subject	Object	Sender	Receiver	Helper(s)	Opponent(s)
	make her poor again. After having understood that she wants to divorce him so that she can marry Omar who is now a famous doctor and richer than him, he makes a deal with Farouq to expose her. Tamer must show Omar that Rubi will not mind signing a business deal with Farouq even though Farouq once tried to kill Omar and has broken his arm.		her to marry Omar	physically (due to stress)			
values		-Emotional sentimental feelings	-Emotional sentimental feelings	-Emotional sentimental feelings	-Emotional sentimental feelings	-Women and children emancipation -Individualism	-Emotional sentimental feelings -Women and children emancipation

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
4	1	Rubi (her love for money)	helper	possible	active	Informing Tamer that she would have agreed to divorce him without receiving the five million dollars (the amount agreed upon in her wedding contract which she is supposed to receive in case there is a divorce) but since she is poor and has nothing else she cannot but insist on having the money.
4	1	Tamer	subject	factual	active	Informing Rubi that he would not accept that she does not take her right that is why since he does not have the money now she must agree to enter in a business deal with him and an important businessman and this way she can receive even more than five million dollars.
4	1	Rubi (her love for money)	helper	possible	active	Rubi accepts to wait and enter the deal. And when she asks Tamer who is the businessman he tells her that this is not important the importance is the deal and the money and she agrees.
4	2	Rubi (her love for money)	helper	possible	active	She comes to visit Omar without informing him previously and tells him that now her old life is over and that she is going to begin a new life. She tells him that she agreed with Tamer that they will divorce and he will give her the money with which she will start an important project. She tells him that she wants to become rich and successful so that he would be suitable for him.
4	3	Tamer	subject	factual	active	As he is sitting with Farouq at the hotel he tells him that he is now sure that Rubi does not love him and therefore he does not want her anymore in his life so he wants to divorce her but the point is that he does not want her to marry Omar. He tells him that he knows that Omar is his opponent as well and that he has

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						a strategy that can make him take his revenge on him. When Farouq asks him of his strategy he tells him that he wants to prove to Omar that Rubi did not change and that all she cares about is money.
4	4	Farouq	helper	possible	active	Asking Tamer if the project will be only on papers.
4	4	Tamer	subject	factual	active	Telling Farouq that his name will be hidden and then revealed when the moment comes. He tells him that he wants Rubi to be deluded in this project and since she has a weakness for money she will not refuse to be Farouq's partner. The whole story is that he wants Omar to see Rubi signing a contract with Farouq (who is his worst enemy since Farouq has tried to kill him previously) and this way he will know the reality of Rubi and will not love her anymore.
4	4	Farouq	helper	possible	active	Asking Tamer if Rubi might refuse to become partners with him what will he do?
4	4	Tamer	subject	factual	active	Replying to Farouq that Rubi will never let go of seven million dollars (since Tamer told her that in this partnership she will get more than five million). He tells him that she is so weak to refuse such an amount of money
4	4	Farouq	helper	possible	active	Asking Tamer that she will do this even if Omar asked her for marriage

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
4	4	Tamer	subject	factual	active	Responding to Farouq that this is for sure since this way she will have the money and love and this is what she is dreaming for at the moment.
4	4	Farouq	helper	factual	active	Asking Tamer that if he does accept what will be his profit.
4	4	Tamer	subject	factual	active	Telling Farouq due to this affair they will have many projects together. He tells him that he wants to sell all he owns in Egypt and start organizing great projects and will have Farouq as his partner.
4	5	Tamer	subject	factual	active	While sitting with his mother he tells her that he wants to divorce Rubi but before divorcing her he wants Omar to hate her and have everyone hate her, he wants to take his revenge of her in order to feel better. He does not want her to take the money after the divorce and be happy.
4	6	Rubi (her love for money)	helper	possible	active	Telling Omar that she is need of a man to remain all the time near her especially that now her life is changing from one phase to another (divorcing Tamer). She does not want a man who is in a relationship with another woman and she tells him that it is either her or Sherine (with whom he is starting a relationship).
4	7	Tamer	subject	factual	active	Informing Omar, who came to his place to present his condolences on Fathi's death, that he is so tired and wants to divorce Rubi but will not divorce her until he is able to pay her what is due to her.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
4	8	Omar	opponent	factual	active	After he leaves Tamer's house he calls Rubi and asks to see her. She comes to bring him by car from Tamer's house (as he does not have his car).
4	9	Omar	opponent	factual	active	As he arrives with Rubi to he hotel he informs her that Tamer told him that he can get back to Rubi since he will divorce her. He tells her to divorce him as soon as possible so that they can get married because he cannot live without her anymore.
4	9	Rubi (her love for money	helper	possible	active	She tells Omar that she still needs some time before she divorces with Tamer.
4	9	Omar	opponent	factual	active	Asking Rubi why does she need time?
4	9	Rubi (her love for money)	helper	possible	active	She tells Omar that she is in need of this time so that she can finish with the papers for the divorce
4	9	Omar	opponent	factual	active	He tells Rubi to divorce Tamer as soon as possible. He tells her that they do not need any money from Tamer. He tells her to divorce him the next day so that they can get married the day after.
4	10	Omar	opponent	factual	active	As he is still with Rubi at the hotel he tells her still that he wants to marry her this same day he wants her to divorce quickly.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
4	10	Rubi (her love for money)	helper	possible	active	She tells Omar that she needs to finish things first.
4	10	Omar	opponent	factual	active	He tells Rubi that if it is the money she is waiting for let her leave Tamer without taking any money, he tells her that all they need from him is the divorce. When she tells him that this is her right he answers her that it will take time and there is no need for the money since he is rich.
4	10	Rubi (her love for money)	helper	possible	active	She tells Omar not to worry because her divorce will not take time.
4	11	Farouq	helper	possible	active	He calls Tamer and tells him to come and see him urgently the next day early in the morning at the hotel.
4	12	Farouq	helper	possible	active	When Tamer arrives to his suite he tells him he did not sleep all night long thinking of all things that happened to him before. He tells him that he agrees with him in everything except one thing that is his revenge from Rubi. He tells him that Rubi did not hurt him in anything before so why would he want to hurt her. He tells him that his conscious forbids him and that he does not want to take any revenge from anyone (saying this feeling depressed). He tells him that he feels bad that Sarah died and that he hurt her a lot before.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
4	12	Tamer	subject	factual	active	He tells Farouq that he does not want to hurt Roubi but he cannot leave Omar do as he wishes.
4	12	Farouq	helper	possible	active	He tells Tamer that he tried to hurt Omar before but he thanks God that he did not die.
4	12	Tamer	subject	factual	active	He says to Farouq that it seems he wants to give up and leave the guy (Omar) who has stolen his lover (Sarah). He tells him that he himself he will not give up he wants to ruin Omar's life with Rubi the same way he has ruined his life with his wife (Rubi) and Farouq's life with Sarah.
4	12	Farouq	helper	possible	active	He tells Tamer that he will not be able to make Rubi get away from Omar.
4	12	Tamer	subject	factual	active	He tells Farouq that he will not make Rubi get away from Omar but the contrary. He tells him that he wants to make Omar realize that Rubi did not change, that she is still this greedy person who loves money. He wants to let him see that Rubi is dealing with Farouq the person who hurt him previously since she is selfish.
4	12	Farouq	helper	possible	active	He tells Tamer that he does not know.
4	12	Tamer	subject	factual	active	Informing Farouq that he needs only one thing from him that is when he asks him to meet with Rubi in a public place that he accepts. He tells him that he only needs his presence.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
4	12	Farouq	helper	factual	active	He accepts and tells Tamer that he only has one week and then he will be travelling back to Egypt
4	13	Tamer	subject	factual	active	He tells Rubi that he met with his partner and that the contract is now ready and that all will finish in less than a week. He tells her not to be afraid since he promised her and he will keep his promise.
4	13	Rubi (her love for money)	helper	possible	active	Thanking Tamer
4	14	Omar	opponent	factual	active	He comes to Rubi's place at the hotel and tells her sadly that his hand did not recover (as a doctor he cannot do any operations anymore and this may ruin his professional life) and that his wishes is to get hold of Farouq and kill him for what he has done to him.
4	15	Rubi (her love for money)	helper	possible	active	She calls Tamer and tells him she wants to see him urgently and that they will meet at his house.
4	15	Omar	opponent	factual	active	He follows Rubi as she is going to Tamer's house
4	16	Rubi (her love for money)	helper	possible	active	While sitting with Tamer at his house she tells him that she wants to get her divorce quickly and that she saw Farouq and she is scared from him and from problems. She tells him that Omar hates him especially that now he cannot use his hand and do

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						operations like before. When he asks her how did she know about Omar she tells him that her sister Racha saw him and he told her. She asks him if there is something new and that she wants to finish quickly with her divorce.
4	17	Omar	opponent	factual	active	He comes to visit Rubi and asks her why she went to Tamer's house.
4	17	Rubi (her love for money)	helper	possible	active	She tells Omar that she wanted to talk to him about the divorce.
4	17	Omar	opponent	factual	active	He tells Rubi that this is not true because the way she acted was as if she had something to go and tell Tamer.
4	17	Rubi (her love for money)	helper	possible	active	She tells him that she saw Farouq and that she was afraid that he might do anything to hurt them so she went to tell Tamer to speed up with the divorce.
4	17	Omar	opponent	factual	active	Telling Rubi that they do not need the money from Tamer so let her divorce him as soon as possible.
4	17	Rubi (her love for money)	helper	possible	active	Responding to Omar that she needs that money since he cannot trust her and is following her from now so she wants to ensure her future.
4	18	Tamer	subject	factual	active	Sitting with Farouq he tells him that Omar is furious at him especially that his hand did not recover yet. He tells him that

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						when Rubi saw him at the café she became perturbed and asked to have her divorce quickly. He tells him that he wants to divorce her as soon as possible but does not accept to have her marry Omar. He says to Farouq that he will not feel good until Omar leaves Rubi and this way she would go back and live in her old poor house alone without any money and surrounded with the neighbors whom she used to hate.
4	19	Tamer	subject	factual	active	He tells Farouq who comes to his office that he wants to finish with Rubi and divorce her and marry Mona and start a new life with her in America. He also tells him that he will do business with him in the future.
4	20	Rubi (her love for money)	helper	possible	active	She goes up to Tamer's office and tells him that she was surprised to see that Farouq was at his office.
4	20	Tamer	subject	factual	active	Responding to Rubi that he was going to call her and tell her that the project is ready. He tells her that after his divorce he will travel to America with Mona since he wants a woman to love him and wants to make a family. He tells her that his partner is Farouq and that she will sign a contract with Farouq.
4	20	Rubi (her love for money)	helper	possible	active	She gets furious at Tamer and tells him that Omar was right when he told her that Tamer is playing with her and does not want to divorce her.
4	20	Tamer	subject	factual	active	Responding to her as if surprised of how Omar said this. He asks her if he cannot wait and anymore and wants to marry her

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						directly. He tells her that he wants to divorce her as soon as possible but he cannot until he pays her the money since he is a gentleman
4	20	Rubi (her love for money)	helper	possible	active	She tells Tamer that it is impossible for her to be partners with Farouq since he was always following her.
4	20	Tamer	subject	factual	active	He tells Rubi that this is not true and that her problem with signing with Farouq is because she wants to marry Omar and does not want to lose him. He tells her not to worry since she will only meet Farouq to sign the papers in his presence and then afterwards he will give her the money and the rest will go to her bank account so she will only meet Farouq once.
4	20	Rubi (her love for money)	helper	possible	active	Informing Tamer that Omar will not accept this.
4	20	Tamer	subject	factual	active	Responding to Rubi not to tell Omar.
4	20	Rubi (her love for money)	helper	possible	active	Telling Tamer that she cannot lie to Omar because if he knows the truth he will not forgive her ever.
4	20	Tamer	subject	factual	active	Asking Rubi how will Omar know. She can tell him that the money is from him not from Farouq's project.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
4	20	Rubi (her love for money)	helper	possible	active	Responding to Tamer that she will not be able to do this especially that Farouq has ruined Omar's professional life so she refuses.
4	20	Tamer	subject	factual	active	Telling Rubi that she only has one thing to do then that is to accept her divorce without receiving any money.
4	20	Rubi (her love for money)	helper	possible	active	Telling Tamer that he is making fun of her and that he never wanted to give her the money in the first place.
4	20	Tamer	subject	factual	active	Responding to Rubi that what she is saying is not true and that he wants to give her the five million dollors plus the three million dollars only if she signs with Farouq. He swears to her that this is the only solution he has
4	20	Rubi (her love for money)	helper	possible	active	She tells him that this is a big risk
4	20	Tamer	subject	factual	active	He tells Rubi to think well of it since she will see Farouq only once to sign with him.
4	20	Rubi (her love for money)	helper	possible	active	Asking Tamer what if Farouq tells Omar.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
4	20	Tamer	subject	factual	active	He tells her that Farouq does not care anymore since he is in love with an English lady whom he wants to marry. He tells her to think well, either she can divorce without receiving any money or she may sign a contract with Farouq and her money will become eight million dollars. He tells her to think well and revert to him the next day.
4	20	Rubi (her love for money)	helper	possible	active	Telling Omar that she has problems with the money with Tamer and that they are waiting for his partner.
4	20	Omar	opponent	factual	active	Telling her to leave Tamer without taking any money. Then he asks her what is the nationality of his partner.
4	20	Rubi (her love for money)	helper	possible	active	She answers him that he is a Kuwaiti.
4	20	Omar	opponent	factual	active	Telling Rubi once again to leave Tamer without taking money and that this way she would leave with her dignity and would show more respect to him in front of Tamer
4	20	Rubi (her love for money)	helper	possible	active	Still refusing what Omar is asking her to do and tells him that this is her right.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
4	20	Omar	opponent	factual	active	Telling Rubi that by refusing to take the money from Tamer she will prove to everyone that she is not a person who only cares from money.
4	21	Karim	helper	factual	active	Telling Rubi who came to his place to ask him what she can do that what Tamer is telling her is logical and that she would be stupid to let go of nine million dollars. He tells her that she has two options either to sign secretly with Farouq and receive this big sum of money or she can give up the money and have Omar's trust for the rest of her life.
4	21	Rubi (her love for money)	helper	possible	active	Responding to Karim that the money will help them especially that now Omar has a problem with his arm. She tells him that still she did not take her decision.
4	22	Rubi (her love for money)	helper	possible	active	Entering Tamer's office, she tells him that her decision is positive however there is something that is telling her that something is wrong.
4	22	Tamer	subject	factual	active	Telling Rubi that because he did truly love her he wants her to make sure she lives happily that is why he wants her to have the eight million dollars.
4	22	Rubi (her love for money)	helper	possible	active	Telling Tamer that something within her is telling her not to believe him or that he might want to take his revenge of her.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
4	22	Tamer	subject	factual	active	He gives Rubi the contract so that she may read it and see for herself if she wants to sign it or not.
4	22	Rubi (her love for money)	helper	possible	active	She tells Tamer that she wants to show the contract to a lawyer.
4	22	Tamer	subject	factual	active	Telling Rubi to be quick in taking her decision since Farouq wants to travel to his fiancé in London
4	23	Tamer	subject	factual	active	Telling Rubi that he is waiting for and answer either yes or no.
4	24	Rubi (her love for money)	helper	factual	active	She calls Tamer on the phone and tells him that she will sign the contract.
4	24	Tamer	subject	factual	active	He tells Roubi that he will call Farouq and tell him to be ready for signing the contracts as soon as possible and then they will divorce directly.
4	25	Tamer	subject	factual	active	Informs Farouq that she agreed to sign, he tells him that he was sure that she would agree.
4	26	Rubi (her love for money)	subject	factual	active	She comes to Omar's work and tells him that she does not want to take the money from Tamer anymore and that all she cares about is him and that she will leave everything just for him. She

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						tells him that she told Tamer her decision and he told her that she will have her divorce after two days.
4	26	Omar	opponent	factual	active	He becomes exceedingly happy with what she tells him.
4	27	Tamer	subject	factual	active	He calls Rubi and informs her to come to his office at eight in the evening to sign the contract with Farouq.
4	27	Rubi (her love for money)	helper	factual	active	She agrees and reminds him that this must be done in full secrecy.
4	28	Tamer	subject	factual	active	He comes to Omar's work and asks him if Rubi told him about their divorce and if she told him also about the money.
4	28	Omar	opponent	factual	active	Informing Tamer that she did tell him about the divorce and that she will not take money from Tamer.
4	28	Tamer	subject	factual	active	Informing Omar that he does not want Rubi anymore since he is going to America to get married. He tells him that he must tell him the truth so that he may not suffer afterwards, he tells him that Rubi will come to his office this same evening to sign a contract with Farouq and if he does not believe him he can go see for himself at eight o'clock in the evening at his office. Then he leaves.
4	29	Omar	opponent	factual	active	Goes to Nagham and informs her that Rubi told him she will not take money from Tamer and that this made him so happy but

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
						then Tamer came and told him that she will sign a contract this same evening with Farouq who wanted to kill him. When Nagham asks him what he will do he tells her that he will not go to see because Tamer is a liar.
4	29	Nagham	helper	factual	active	Telling Omar that he must go and make sure if the story is true and that she will go with him. She tells him that it is important for him to go and see.
4	30	Omar	opponent	factual	active	As he is standing with her at the beach he asks her why did she renounce her right in taking the money.
4	30	Rubi (her love for money)	helper	factual	active	She tells Omar that this is not an important topic and that if Tamer afterwards will have money he will pay her because he was touched when she told him that she will give up her rights. She also tells him that Tamer's partner might not come soon and since they must get married quickly she found it more important to give up the money. She tells him that he is more important than all the money in the world.
4	31	Nagham	helper	factual	active	When she comes to Omar's office to go with him and see if Tamer is right she tells him that he must be strong and turn his back and leave for good this time is Rubi is lying at him.
4	32	Rubi (her love for money)	helper	factual	active	As Tamer and Farouq are waiting for her in Tamer's office she arrives to sign.

#	Time[1]	Actant name	Class[2]	Factual/Possible[3]	Active/Passive[4]	Justification/Comment
4	32	Omar	opponent	factual	active	He arrives and sees Rubi's car at the parking and is shocked.
4	32	Omar	opponent	factual	active	He opens the door and sees Rubi signing the contract with Farouq. He tells her congratulations on the money and leaves.
4	32	Rubi (her love for money)	helper	factual	active	When she sees Omar she is shocked and troubled does not know what to say and calls him as he leaves.
4	32	Tamer	subject	factual	active	When Omar leaves he tells her to get back to Alia's house (her old house) because he will be travelling to America and will not be able to pay her the hotel anymore. He also gives her the paper of her divorce and tells her that she will not have any money and if she wants to sue him he has many proofs to make her lose the case.