

**GENDER STEREOTYPE OF WOMEN IN ARABIC ADVERTISEMENTS**

**Master's Degree Thesis**

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**Eskişehir 2022**

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**Master's Degree Thesis**

**Department of Public Relations and Advertising**

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**Graduate School of Social Sciences**

**February 2023**

## FINAL APPROVAL FOR THESIS

This thesis titled “**Gender Stereotype of Women in Arabic Advertisements**” has been prepared and submitted by **Nouran N. M. ABUIBAID** in partial fulfillment of the requirements in “Anadolu University Directive on Graduate Education and Examination” for the Degree of Master of Social Science in Applied Public Relations and Advertising Department has been examined and approved on the date of\_\_\_\_\_.

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## **ABSTRACT**

### **Gender Stereotype of Women in Arabic Advertisements**

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Department of Public Relations and Advertising

Anadolu University, Graduate School of Social Sciences, February 2023

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This research examines the gender stereotypes of women in Arabic television advertisements highlighting the persistent issue of stereotyping in advertising using a quantitative content analysis approach. The study analyzes a sample of 238 Arabic TV ads to explore the representation of women and the perpetuation of women's gender stereotypes in advertising.

The research findings reveal that traditional gender stereotypes of women are still prevalent in Arabic television advertisements, with women often portrayed in conventional roles and reinforcing societal expectations. However, the study also finds evidence of a gradual shift in gender stereotypes, with some ads presenting women in more diverse and empowered roles. The quantitative analysis shows that women are more likely to be shown in domestic and caregiver roles in traditional settings. Still, there is an increase in ads that depict women in non-familial roles.

The implications of this research are significant, as gender stereotypes in advertising can shape perceptions of gender roles and influence women's self-esteem, body image, and career aspirations. The study suggests that the shift towards more diverse and empowered representations of women in television advertising is a positive sign. The research finds evidence of a gradual shift in gender stereotypes, but traditional gender roles are still perpetuated.

The study calls for more diverse and inclusive representations of women in television advertising to challenge gender stereotypes and promote gender equality. However, there is still a long way to go to achieve gender equality in advertising.

**Keywords:** Stereotype, Gender Stereotype, Women, Advertisements, Arabic advertisements

## ÖZET

### Arap Reklamlarında Kadınların Cinsiyet Stereotipi

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Bu araştırma, niceliksel bir içerik analizi yaklaşımı ile reklamcılıkta süregelen toplumsal cinsiyet sorununu vurgulayarak Arap televizyon reklamlarındaki kadınların toplumsal cinsiyet stereotipini incelemektedir. Çalışmada, reklamlarda kadınların temsilini ve süregelen cinsiyet stereotiplerini keşfetmek için 238 Arap televizyon reklamından oluşan bir örneklem analizi yapılmıştır.

Araştırma bulguları, Arap televizyon reklamlarında kadınlara dair geleneksel cinsiyet kalıp yargılarının hâlâ yaygın olduğunu, kadınların genellikle geleneksel rollerde tasvir edildiğini ve reklamlar yoluyla toplumsal cinsiyet beklentilerinin pekiştirildiğini ortaya koymaktadır. Bununla birlikte, çalışma, kadınları daha çeşitli ve güçlendirilmiş rollerde sunan reklamlar sayesinde, toplumsal cinsiyet kalıp yargılarında kademeli bir değişim gözlemlendiğine dair kanıtlar öne sürmektedir. Nicel analiz, kadınların geleneksel ortamlarda ev içi ve bakıcı rollerinde gösterilme olasılığının daha yüksek olduğunu göstermektedir. Reklamlarda çoğunlukla geleneksel rollerin öne çıkartılmasına dair bir eğilim olsa da, kadınları ev içi olmayan rollerde tasvir eden reklamlarda bir artış gözlenmektedir.

Reklamcılıktaki toplumsal cinsiyet stereotipleri toplumsal cinsiyet rollerine ilişkin algıları şekillendirebileceğinden ve kadınların benlik saygısını, beden imajını ve kariyer özlemlerini etkileyebileceğinden, araştırmanın çıkarımları önemlidir. Çalışma, televizyon reklamlarında kadınların daha çeşitli ve güçlendirilmiş temsillerine doğru kaymanın olumlu bir işaret olduğunu öne sürmektedir. Araştırma, reklamlarda geleneksel cinsiyet rolleri sürdürülmesine rağmen cinsiyet klişelerinde kademeli bir değişim olduğuna dair kanıtlar bulmaktadır.

Çalışma, toplumsal cinsiyet stereotiplerine eleştirel bir bakış açısı getirmek ve toplumsal cinsiyet eşitliğini desteklemek için televizyon reklamlarında kadınların daha çeşitli ve kapsayıcı temsillerinin gerektiğini öne sürmektedir. Bununla birlikte

ulařılan sonu, Arap televizyon reklamlarında toplumsal cinsiyet eřitliđinin sađlanması iin katedilmesi gereken uzun bir mesafenin olduđudur.

**Anahtar Kelimeler:** Stereotip, Cinsiyet Stereotipi, Kadın, Toplumsal Cinsiyet, Arapa Reklamlar.

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## **STATEMENT OF COMPLIANCE WITH ETHICAL PRINCIPLES AND RULES**

I hereby truthfully declare that this thesis is an original work prepared by me; that I have behaved in accordance with the scientific ethical principles and rules throughout the stages of preparation, data collection, analysis and presentation of my work; that I have cited the sources of all the data and information that could be obtained within the scope of this study, and included these sources in the references section; and that this study has been scanned for plagiarism with “scientific plagiarism detection program” used by Anadolu University, and that “it does not have any plagiarism” whatsoever. I also declare that, if a case contrary to my declaration is detected in my work at any time, I hereby express my consent to all the ethical and legal consequences that are involved.

NOURAN N. M. ABUIBAID

February 2023

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## ABBREVIATIONS

Ad : Advertisement

Ads : Advertisements

TV : Television

App : Application

GB : Global Brand

LB : Local Brand

GCC : The Gulf Cooperation Council

U.S : United States

U.K : United Kingdom

NZRU: New Zealand Rugby Union

## 1.INTRODUCTION

The emotional, sexual, and psychological stereotyping of females begins when the doctor says, "It's a girl".

- Shirley Chisholm

Men are dogs and women are cats. Women are from Venus and men are from Mars. Writers, filmmakers, psychologists, and advertisers all have used the idea that men and women are different to develop stories, create conflict, and provide persuasive imagery. Not only do advertisers view men and women differently, but men and women also bring different perspectives to advertising. Thus, we can assume that men and women create different meanings from the advertisements they see. Gender roles in our society have changed dramatically since the 1950s, and portrayals of men and women in advertising have been researched since nearly the same time. Researchers have consistently sought to evaluate these roles to examine whether advertising has kept up with societal change. (Sheehan, 2003)

Differences between gender categories were a common topic. Think about hearing someone exclaim "Men are all the same!" or "It's just like women!" Such statements about men and women "just" imply that all men or all women are the same (Brier & lia dwi jayanti, 2020) Gender role stereotypes stem from long-standing traditional roles associated with men and women in society. In the traditional view, men are considered or expected to be responsible for the family, emotionally strong, and assume leadership roles in society. Women, on the other hand, are often symbolized as housewives, limited to housework ,and given fewer opportunities for social leadership.(Valek & Picherit-duthler, 2020)

The media reflects what is happening in society but can also affect what is considered "normal" in society, especially television, a mass medium with far-reaching influence, which has considerably impacted today's social order. Through the influence of image and sound, it can replicate reality and convince the audience as its content is seen. Therefore, it is considered a viable advertising method or consigned to TV advertising, especially in developing countries with high illiteracy rates. (Darwish et al., 2017)

Advertising does not live in a vacuum but is a fundamental part of society and the social framework in which it exists. Advertisements that display gender role stereotypes may normalize these stereotypical societal practices (Valek & Picherit-duthler, 2020). Advertising design integrates images of people and objects, appropriating and transforming various images and ideas. Furthermore, as a "distorted mirror", advertising showcases and reflects certain social tendencies such as mindsets, practices and characteristics and reinforces certain group lifestyles and theories that help promote a product/service or idea. (Darwish et al., 2017) Under conditions of socialization, advertising is increasingly an active and influential factor in creating stereotypes and dominating people's living conditions. It reflects current realities while creating a new image of the world, which is only sometimes accurate and positive. (Kitsa & Mudra, 2019)

Despite women becoming more empowered in society and taking on roles similar to men, the portrayal of women in advertising remains biased. (Salem et al., 2019) Stereotype mismatches, such as women being enthusiastic and collaborative while leaders are confident and competent, can lead to negative attitudes toward female leaders. (Khalil & Dhanesh, 2020a) Also, research shows adverse effects, especially for women, such as decreased self-esteem and confidence, body dissatisfaction, and limited personal and professional development opportunities.(Khalil & Dhanesh, 2020a) Outdated stereotypes and social norms are harming women's careers and personal lives, and gender representation in advertising is preventing change (Middleton et al., 2019)

In the Middle East, the problem of gender role stereotypes is deeply ingrained in the culture. Cultural and traditional beliefs have always portrayed men as the ones in charge and control of the home, the guardians of wives and children. Women are traditionally encouraged to be housekeepers and have minimal powers compared to men. In the Middle East, there is often a traditional belief that leadership belongs to the man and the family belongs to the woman. These traditional stereotypes can limit women's ambitions and/or motivations to seek societal leadership positions. Unfortunately, the portrayal of Arab women and men in the media, especially in advertising, is primarily based on these stereotypes. (Valek & Picherit-duthler, 2020)

## **1.1. Background Information**

The topic of gender stereotypes in advertisements has been discussed for more than 50 years (Grau & Zotos, 2016). According to Eisend (2019), there is significant evidence to support the claims that gender in ads is greatly stereotyped. In the past, advertising was deemed as a primary tool for generating effective brands.

Nevertheless, in the modern world, the narrow view of the impacts of advertisement has been debated. Recent research reveals that gender stereotyping is still prevalent worldwide (Ellemers, 2018). Women are often represented as wives, mothers, and having sensuous roles. For instance, women are often depicted as younger in the use of products and also have more dependent roles at home. Mostly, these adverts promote slender beauty and youthfulness, as the ideal contributors of high self-esteem and unnecessary surgeries. Consequently, there is a general concern that gender stereotyping in advertisements has a negative influence on children, especially girls. The advert may for instance trigger a child to prefer material objects over social-oriented options and even increase child-parent conflict because children are easily exploited by adverts.

Rajagopal & Gales (2002) reveals how the presentation of women in the media has in the past stereotyped women by showing how the use of their bodies differently deems them sexually vulnerable. While this is not a reasonable representation of the manner in which women behave and act, the advertisement changes the way women should look, especially young girls. For instance, when an ad campaign for slender bodies, younger women may be tempted to assume that their body size is what matters, some even assume they have a problem if they do not match the description in the ad. Such ads manipulate younger women in purchasing the brand since they believe that it will help them look like the actor. One cannot blame such a person. In fact, all human beings are mindful of their images. Victims of these stereotypes do not recognize the fact that they are actually conforming to the requirements of the ads. In a real sense, such ads are meant to create barriers for them. Sexism is on the rise in adverts regardless of the fact that there is an equality mindset in the modern world.

In the Arab world, the situation is more complicated than Arab countries describe themselves in a more conservative way which gives them many causes to use

a woman in a specific way and put it in a frame according to that point of view. They give themselves the right to decide the shape that woman will be and determine the regulations that must be followed, for example, the GCC countries are mostly conservative Muslim nations and deeply patriarchal, some have committed resources to empower women. Saudi Arabia, in 2018 ended its globally unique ban on women drivers (Khalil & Dhanesh, 2020).

## **1.2.Problem Statement**

The student noticed, through watching advertisements randomly that are presented during the time of films, programs, or series, whether on television or YouTube, that women are displayed in stereotyped roles. According to her life in an Arab state and society (Palestine), she is familiar with Arab culture, whether in real life or exposed to Arab drama, cinema, and social media. These are full of portrayals of gender roles and forms. In addition to daily real life, too, full of stereotypical looks become a tradition which is considered a part of the culture, and that is what aroused her fear most.

All evidence proves that Arab society Depicted Them In A Stereotypical Manner. For example, The woman's place is in the home; women do not make important decisions, women are dependent on men, and men regard women primarily as sex objects.

Even daily, a man's looks at a woman as a concept only as a body or sexual type. Even when he decides to marry, he chooses it based on his physical characteristics and thinks about the accurate details that "I want a girl with a slim waist". It is a funny and sad thing at the same time that when there is a problem in traffic, he says: "I am sure that the driver is a woman or that problem will not exist, then when he became sure that she is A woman: "I already said she is a woman" in the meaning of that she cannot drive as good as man, she is the cause of the problem and the crowd. Besides that, in most families, the daughter was raised as being responsible by her husband and dependent on him, so in most cases, the girl does not think about how she will care about herself because one day she will marry! In addition to that, the parents worry about the son's unemployment and say, "she will marry one day, but he is a boy who must find work." No matter how the culture changes for the better, there are still ideas that mould women into a specific template.

The problem is that the woman began seeing herself through the man's eye. She placed herself in a specific frame; she was relatively helpless and required the male authority to solve her problems and advise her. She also puts her self-confidence and independence under beauty and bodily judgment and got see herself according to social comparison and lights of the idealized trends... thinks the way of "I am beautiful, I am young, what should I need else?" She spends many hours arranging the lighting, getting the best angle, taking multiple photos, and applying filters or Photoshop to produce the best representation of themselves! She continues by agreeing on the role of decorative form. All of that thoughts when created, and who does create them?

The power of advertising to persuade, manipulate, and shape behaviour has long been recognized. Moreover, based on the importance of advertising and its impact on society's perception as it contributes to the formation of the image in the perceptual aspect, it is necessary to study the image of the woman in Arab advertisements and how this image affects the social system directly.

How the ads portray women significantly affects the depiction of their role in society and how they ought to behave, look and act. The main focus of most studies has, however, been on the effects of gender stereotyping on individuals and consumers, so the student sees that there is a need to study the image of women in the Arab world, in particular, to be sure the image will help women in real life to play their roles as it should be and contribute in society building as the image of them in ads reflect the real life.

For all of the above, you see that studying the image of women in Arab advertisements is a large part of shaping society's culture. Researchers also want to discover which follow the other in influence, advertisement, or society. Finally, The researcher believes that we have reached a time in which advertising does not only reflect real life but instead they shape reality and does not only influences it.

### **1.3.Research Objective**

To deduct the stereotype of women in the Arab World and reach to recognize it and its influence on real social life because women or anybody else can make

reactions and contact according to the shots exposed to it, either wanted or not... They mostly can settle in memory and subconscious .

The study aims to investigate women stereotypes in TV advertisements in Arab World. The research tasks are to collect empirical data, determine the most frequent female roles in TV commercials, classify female role stereotypes, and examine the interface between female role stereotypes and product categories.

In addition to some of the small other objectives, the researcher wants to analyze the women stereotype details in advertising that will show the nature of the Arab World and how they think about women .

Gender roles in society are changing, so advertising should change the same. So our task is to examine commercials on Arabic television channels to determine the existence of such advertising, which has features of gender stereotypes or discriminations. Our research could push advertisers to avoid stereotypes in their commercials.

#### **1.4. Research Significance**

The importance of the study comes in its subject of studying the image and stereotype, as these play a significant role in forming opinions, making decisions, and shaping behaviour. These matters now affect daily life and all areas of life, including the institutional aspect.

The importance of the study also comes within the scarcity of studies on this topic, as there is no integrated study on the stereotype of women in Arab TV advertisements, *"In the Arab countries, many studies have tackled the image of women in different media platforms, like in drama, movies, literature, and in theatre; however, very few studies have focused on the image of women in advertisements whether in electronic or in print media. In Egypt, representation of women in TV commercials has received little attention"*(Darwish et al., 2017), *"but women's perspectives of advertising in a Muslim country have rarely been tested"*(Valek & Picherit-duthler, 2020). *Although in some countries in the GCC societal attitudes toward the roles of women are changing, hardly any empirical research exists on gender portrayal in advertising there.*(Nasser & Al Jenaibi, 2011). *Hardly any research exists on the stereotype topic in the Middle East, Also The scant research on advertising from*

*the region has mostly consisted of comparative analyses of Arab and U.S. cultural values as portrayed in advertisements, with the aim of helping to localize advertising to Arab consumers (Khalil & Dhanesh, 2020). In fact, only a handful of studies address gender role stereotypes in Middle East (Valek & Picherit-duthler, 2020).* Recommendations have to be developed that will positively affect the values of society. This means that the study will participate in the academic contribution and enrichment of references on this topic, allowing researchers to benefit from the study in many aspects, such as feminist studies, moreover, studying the image of women in the Middle East and similar societies in various fields such as the media. This helps enrich the research and knowledge aspect, especially since women are among the groups classified as vulnerable around the world, and everything related to them must be studied.

The research will present Arab cultural values that hide behind the advertising industry too, and increase awareness about women's image and perspectives as they are half of society, as said, and they contribute to nurturing the rest.

The research will also contribute to studying Arab TV advertisements in recent days.

## **1.5. Research Questions**

### **1.5.1. The main question is:**

What is the stereotype of women in Arab advertisements?

### **1.5.2. The sub- questions are:**

- What are the characteristics of women in Arab advertisements?
- What are the specifications of Arabic advertisements?
- Is there any relationship between the scale categories?

## **1.6. Research Limitations**

All research has been completed with restraints; likewise, this research is not an exception. Several factors have limited this research, such as the selection of TV channels, COVID circumstances, number of personnel, and commercials period.

Firstly, As with every research project, our project has several limitations. These include a relatively small sample size, as in several previous studies (Furnham & Paltzer, 2010)

Secondly, there exist many TV channels in the Arab World. However, the researcher selected only channels which broadcasted the top ten programs; their high reach can help us to arrive at generalized and more critical results. In addition to that, the sampled channels are the oldest TV channel in the Arab world. We can reach it via the internet, whether on web site or applications, and the inability to reach other channels easily, also the inability of some of the other channels to provide the researcher with data on commercials that have been broadcasted. Related to this point, we could not sample all the Arab countries we would have liked because we lacked access to the TV channels.

Thirdly, the commercials (2019-2021) used in this study were from renowned TV groups in the Arab world. These commercials were broadcasted during the deadly COVID, an immense social and economic shock to the world. The changes in message or appeals strategy might have been influenced by this circumstance hence limited appeals on collectivity, women's image and family in these Arabic TV commercials. This reminds us of the Coca-Cola Company, which used to appear in its advertisements directed at the Arab world, friendliness between the family. However, it has been absent since Corona, as its slogan was "Let us postpone the meeting", and until this day, it relies on showing the product only.

Fourthly, our sample was drawn for just one month (Ramadan- 2020). Thus, it is able to represent only this specific period, which is often a rating sweeps month when agencies like ETbelArabi assesses viewing audiences, and rating. Also, samples collected from this month may differ from those from other months. Hence results obtained may be limited when used for generalization though they may give an idea of recent advertising trends in the Arab World. Additionally, seasonal variations might be a concern in research on advertising.

The scale, which the researcher relied on based on previous studies, considered etic measures to compare classification such as prominent character gender and main character occupation across countries may have missed nuanced meanings within each country. In contrast to an emic approach, at the same time, an etic account

attempts to be 'culturally neutral', limiting any ethnocentric, political or cultural bias or alienation by the observer.

The ads that have been selected do not belong to the same product category. Hence, attitude towards the product may have mediated attitude towards the ad & the female model in the ad.

The content analysis was based on the first scene in which a woman appears clearly and completely and not in the scenes of the advertisement. The woman who appeared independently in the first scene may be different from this in the other advertisement scenes. We may not be able to generalize the first scene to the advertisement as a whole, so the results may not be accurate. In addition, the main character was measured by the number of scenes, not by the role, place, or participation in the dialogue.

Lastly, this research is limited by the number of personnel. This is because only the researcher, assisted by native speakers of Arabic, deployed the coding techniques according to some recognizable guidelines. Hence a limitation because the researcher might not have the next contact to confirm if an advertisement suits a specific category, which may breed error.

## 2.LITERATURE REVIEW

### 2.1.1.Concept of Culture

Culture is derived from the Latin word “Cultura”, meaning “cultivation”, and was first used by Romans; however, Germans practised sociological meanings of culture two hundred years ago under the name of “cultures-cliche” (Burke, 2008). Sir Edward Burnett Taylor, an English anthropologist in 1871, gave one of the earliest definitions of culture, which is used today as well. He defined cultures as;

*“Complex whole which includes knowledge, beliefs, art, morals, law, Customs and any other capabilities and habits acquired by man as member of society*

(Majid, 2013)

The definition by Taylor is accepted and applicable now a day as well, and it is quite broad as it includes “any other capabilities and habits.” (Majid, 2013)

It is the social environment through which culture is learned and derived rather than inheritance and genes. Each culture has different coding of mind depending upon the group of people which belong to that specific culture, and the coding levels differ according to different cultures. For example, each culture has different gender roles, social class, dressing/dressing by profession, and habits of eating. A culture can be identified as “corporate culture”, “national culture”, or “age culture”. However, this research is based on the national level of culture.(Majid, 2013)

Cultural values are beliefs “that a specific mode of conduct or end-state of existence is personally and socially preferable to alternative modes of conduct or end-states of existence”. (Czarnecka et al., 2018)

Culture may be defined as a set of practices, a mode of human activity, and a process whereby reality is created, maintained, and transformed.

Jens Allwood provides a straightforward and practical definition of culture: "culture refers to all the characteristics common particular group of people that are learned and not given by the people "According to Jens Allwood, a culture has four dimensions, i.e. Patterns of thoughts, behaviours, artefacts and nature. (Majid, 2013)

Hofstede has defined culture as "the interactive aggregate of common characteristics that influences a group's response to its environment," and has referred to culture as the "collective programming of the mind which distinguishes the members of one group or category of people from those of another". According to some researchers,

fundamental cultural differences can be identified by examining the culturally generalizable aspects of values. Advertisers heed such differences because values are central to understanding consumer behaviour. (Zhang & Gelb, 1996)

In social anthropology, culture is not only patterns of thinking, acting and feeling but also includes all the menial and ordinary things in life, i.e. eating, showing, greeting, certain physical distance, loving etc. (Majid, 2013)

As culture is a dynamic phenomenon and changes over time, frameworks developed relatively long ago may not be appropriate to explain cultural phenomena in the present day. (Czarnecka et al., 2018)

### **2.1.2. Relationship between Advertisements and Culture**

Over the past 40 decades, spurred by McLuhan's prediction and the growing importance of international marketing and communication in a shrinking world, studies on the role of advertising as it relates to culture have grown. Despite the increased interest in the subject and the importance of relating advertising to culture, few studies have dealt with the topic in depth. (Alozie, 2010). According to a study by Marquez, 1975, there appear to be three reasons for the lack of interest in this type of research. First, advertisers, by definition, neither sociologists nor anthropologists find culture an elusive concept. Second, many advertisers and advertising researchers think that since human nature is universal, culture must also be universal. Third, proponents of standardized global advertising tend to dismiss cultural differences, stating that an advertisement effective in one culture (especially that of the United States) will be equally effective in other cultures. (Marquez, 1975)

In all 36 studies Chang et al., 1977 examined, culture as a critical concept is seldom explicitly defined. It tends to correspond to a certain geographical boundary. These studies assume culture to be self-evident: it is what a country's name (e.g. the United States or Korea) might homogeneously signify and be commonly understood as such (e.g. American or Korean culture). As a unit, not strictly a one-on-one correspondence. For example, the name North Korea may not necessarily embody Korean culture; it is most likely to invoke a state of authoritarian dictatorship. (Chang et al., 2009)

As a form of social communication, advertising is particularly reflective and indicative of culture and its norms. According to Czarnecka et al., the proposition is that country-specific advertising messages would substantially reflect the local culture. (Zhang & Neelankavil, 1997) At least six appeals showed statistically

significant differences, even in countries deemed culturally similar in the GLOBE model, ‘close,’ countries such as Poland and Hungary, there were significant differences in the usage of value appeals. (Czarnecka et al., 2018)

On the same side, some countries, like France, used ads to reflect their culture. The article by Martin, 2012 examines different ways advertisements can be used in the French classroom to develop linguistic and cultural competence. Angelini and Federico (1998, 120) note: *The universe of reference for French consumers is all of France: its regions, its history, its art, its literature, the character of the people who live there and their mentality. French advertising continually refers to French culture rather than just simply to the product itself. The same is true, of course, in any other country for advertising created or adapted to appeal to local audiences.* French advertising continually refers to French culture rather than the product itself. France also exploits literary references seen in French ads, not to mention the many other socio-cultural aspects of advertising. The article by Martin, 2012 examines different ways advertisements can be used in the French classroom to develop linguistic and cultural competence.

Hofstede (1983) and Hall (1980, 1992) state that cultural socialization is a complex and multifaceted construct that deals with the value systems, beliefs, and processes of communication, learning, and perceptions within a particular society. (Alozie, 2010) Hofstede’s dimensions were conceptualized over 40 years ago as culture is a dynamic phenomenon and changes over time. Frameworks developed a relatively long time ago may not be appropriate to explain cultural phenomena in the present day. (Czarnecka et al., 2018)

However, it appears to vary along major national culture dimensions such as collectivism/individualism and power distance, documented by Hofstede (1983). (Alden et al., 1993)

Fang et al. Findings support the hypothesis that advertisements fit the culture in highly collectivist countries (South Korea and Thailand) and contain more group-oriented situations than in countries that emphasize individualism (Germany and the United States). This suggests that consumers in collectivist societies are more likely than consumers in individualistic cultures to respond to appeals to humour involving large groups (Alden et al., 1993), whereas in Western (e.g., Australia and the United States) cultures typically More individualistic, while Eastern (like Chinese and Indian) cultures are more collectivistic. Individualistic culture advocates

independence, freedom, and high competition, while collectivist culture advocates interdependence, harmony, and low competition. Differences in these core cultural values between collectivist and individualistic societies will likely influence consumer responses to the same advertisement. The individualism/collectivism dimension also correlates with the low/high context dimension. People in low-context cultures prefer to receive explicit and direct marketing communications, while people in high-context cultures prefer to receive implicit and indirect marketing communications. Individualistic cultures are usually dominated by low-context communication, while collectivist cultures are dominated by high-context communication. People from high-context cultures often find direct and explicit advertising aggressive and aggressive, while people from low-context cultures often find these ads informative and persuasive. It is believed that most Eastern cultures, such as Chinese, are high-context cultures, while most Western cultures, such as Australian and American cultures, are low-context. The study found that Chinese people were less optimistic about sexual content. However, when they looked at the situation and the impact, their attitudes were similar to those of others affected. For example, purchases are increasing, which brings us to a point where we ensure that advertising plays a more significant role than the consumer because it comes from the psychological side. And advance predictions of consumer responses based on psychological, biological, and neurological research...which they may not know themselves (Fang et al., 2009)

Douglas and Dubois (1977) maintain that cultural factors affect advertising in four ways: the choice of advertising theme, the connotation of words and symbols, the way pictorial conventions are interpreted, and media selection. (Whitelock & Chungb, 2015). Researchers suggest that advertising is particularly reflective of, and dependent on, the culture in which it exists. Advertising is, therefore, a tool for transferring cultural meaning from advertisers to consumers, as proposed by the cultural meaning transfer theory. Meanings are transferred into an advertised product through advertising because advertisements reference the general cultural symbols needed to provide meaning. These ideas are selected by advertisers and then presented as advertising appeals in advertising messages via copy and images. Communication and culture are so closely interconnected that virtually all communication is culturally linked. In communication as a deliberate form of cross-national advertising, the sender's cultural background affects message form, whereas the receivers' cultural background determines message perception. First, what consumers see in

advertisements is a function of target national cultures rather than other factors. (Czarnecka et al., 2018) In addition to the factors mentioned earlier, other external, internal and marketing factors influence the consumer decision process. External factors include culture, subculture, groups, situation, social class and family. Internal factors include perception, attitude, knowledge, personality, lifestyle, involvement and roles. As for marketing factors, they include product, package aesthetics, promotion, distribution, service and price(Salem et al., 2019)

A successful advertising campaign is linked directly to how different societies perceive it. This has led international companies to structure their advertising campaigns according to the culture of the society they are targeting. Hence, it is critical to have a strong understanding of the general attitude and characteristics of that particular society to create a message that resonates with the needs of its individuals. (Chang et al., 2009) The Adidas experience in New Zealand is a perfect example of the importance of culture and the need for advertising to be compatible with the local culture of the people. The producers quickly discovered that there were no guarantees concerning how the commercial's representations were decoded and articulated to actual social practices. They also knew they needed to gain local knowledge of the marketplace and a detailed understanding of New Zealand culture and rugby's significance. That makes them decide quickly about the partnership idea that is a distinct cultural component with the New Zealand Rugby Union "NZRU" which allows Adidas to gain "invaluable knowledge about rugby "New Zealand style" from the NZRU. (Scherer & Jackson, 2008)

On another side, the study by Czarnecka et al.,2018 demonstrated that advertising reflects only some aspects of national cultures and the culturally constituted world. The source of cultural meaning may include more than national cultures—the study's findings. Marquez, 1975 comes in the same boat showing that the cultural content of Philippine print-media advertising does not reflect the indigenous culture of the Philippines. Instead, it appears to reflect Western culture. Western culture's influence was perceptible in portraying the cultural parameters. For example, the advertisements portrayed male-female roles as being traditional. Such roles are more prevalent in Western societies where technology dictates the division of labour between the sexes. In the non-technological culture of the Philippines, however, men and women are likely to perform identical tasks, and hence, their roles tend to merge. The advertisements also portrayed femininity. Their familiar technique

was not to sell men's or women's products as such but rather to sell masculinity or femininity. This technique had dubious effectiveness since the masculine-feminine concept has never been defined rigidly in Philippine culture. Other discernible aspects of Western culture reflected in the advertisements were: individualism, typified by inner-directed appeals; the nuclear family; the middle class as the model of the good life; preoccupation with time; and the striking prominence. Marquez says that *the issue is the clear contradiction that we cannot deny the difference between the mentioned cultures (USA & Philippines)*. The study doubts a severe problem about the efficiency of Philippine ads because of general communication principles alone that Philippine advertising probably needs to communicate more effectively with the consumer. This can happen since it merchandises products in a culture unrelated to the consumer's experience. (Marquez, 1975)

In contrast to the preceding, The study by Fang et al., 2009 linked openness to a different and new culture and intellectual emancipation with the economy, where openness to other cultures affects the acceptance of spending on new commodities and different brands. (Fang et al., 2009) in addition, Aladin et al. talks about the disparity between advertising officials, advertisers, and producers in the interest that the advertisement be appropriate to the culture of the country in which it is displayed. On the contrary, it is expected that this new line will be interesting, and at the same time, it will help introduce new cultures and accept them gradually. Furthermore, now, with the internet, where the world has become a small village, even culturally different, have become called a trend "A general direction of change: a way of behaving, proceeding, etc., that is developing and becoming more common. the downward/upward trend of the stock market Digital technology is the latest/current trend in television." The trend may not be favourable to the community, but it is different, attractive and eye-catching<sup>1</sup> *The first review attracts attention, the second— is of interest, and the third pushes for the purchase. Since then, we have seen many examples in which there was only one show and many others where the optimum was much larger.*" (Kitsa & Mudra, 2019). The results also are similar to Killough's (1978) findings about the possibilities of standardizing an ad's "buying proposal" (*i.e., a structural characteristic akin to the incongruity principle of humour found in our study*) but culturally adapting the ad's "creative presentation". (Alden et al., 1993)

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<sup>1</sup>Britannica Dictionary definition of TREN, The Britannica Dictionary  
<https://www.britannica.com/dictionary/trend>

Several cultural typologies provide a framework for understanding cultural orientations in societies worldwide. They include Hofstede's (1983) four dimensions of culture; Hall and Hall's (1990) high and low context; Murdock's (1945) cultural universals, and African value systems. When developing an advertising message, advertisers must determine if they should employ localization, globalization, or glocalization— three dominant but contrasting models in global advertising. It is difficult to determine which model is most effective. It should be noted that advertisers tend to rely on their instincts to choose which model to use for a particular campaign, and sometimes they use more than one.(Alozie, 2010)

Proponents of globalization (standardization—the use of one promotion for a worldwide campaign) argue that people share the exact basic needs and motivations and that advertising campaigns can use a universal appeal. References in support of this argument are frequently made to multinational companies such as Coca-Cola, which have successfully employed a standardized advertising approach. A similar point of view to that of Levitt was put forward by Fatt (1967), who calls for more extensive use of international advertising campaigns, "*world have the same basic wants and needs 'people everywhere from Argentina to Zanzibar want a better way of life for themselves and their families ... the desire to be beautiful, to be free of pain, healthy, etc. is universal'*" (Whitelock & Chungb, 2015) In a study by Alozi, he presents an instance that proves some advertising can be standard. Also, it can improve awareness in countries like African countries- Nigeria, where Western investment, Nestle' introduced a campaign in which the corporation urged young mothers to move from the traditional habit of breastfeeding their infants to using its baby formula products. The campaign suggested that infants fed with baby formula remain healthier than those breastfed. These messages led to a significant cultural shift from traditional to Western values. This is also the cultural impact of advertising on Nigeria. ( Alozie, 2010)

Attitudes and perceptions differ because they are more influenced by tradition, lifestyle, and other factors. Specific needs such as hunger or the desire to be beautiful may be the same across cultures because they are inherent in the biological system to some extent. However, on the other hand, traditions and habits are also presented as an obstacle to advertising standardization. An exploratory study by Hornick (1980) of how Israeli consumers perceive advertisements for well-known American products was an example of how people's needs can be similar or met at the same point but in a

few fields. The study by Whitelock & Chungb, 2015 also restricted to comparing advertisements for a specific group of products in the perfume and beauty categories. There are only seven advertisements (13.5 per cent) out of fifty-two, which are the same in both magazines. These seven advertisements are all for perfumes. It could be argued that perfumes speak for themselves, unlike skin care and suntan products.(Whitelock & Chungb, 2015)

The opponents of the universal approach believe that universal standardization of advertising is impossible because several significant differences exist between nations, including culture, nationality, and consumer behaviour. They suggest that standardization should vary across product categories and will depend upon several product-related and environmental factors.(Whitelock & Chungb, 2015). However, detractors charge that advertising produced by Western multinationals uses these conventions to develop stereotypical promotional messages that corrupt the mind, promote consumerism, and destroy peripheral societies' moral and cultural values.

The findings of the Alden et al. study argue that standardization is likely to be unsuccessful for any one of the following reasons: (1) failure to gain attention if the message is irrelevant, (2) failure to be understood, or (3) failure to motivate action. Moreover, after that, the study found some successful ads used a common humorous, he recommends like Onkvisit and Shaw, a 'geocentric' strategy instead of globally standardized advertising that requires the advertisement to be designed for a worldwide audience. (Alden et al., 1993) The study identifies a potentially important 'inter country denominator' in humorous advertising. (Alden et al., 1993).

The reasoning is that consumers grow up in a particular culture and become accustomed to that culture's value systems, beliefs, and perception processes. According to some researchers, fundamental cultural differences can be identified by examining the culturally generalizable aspects of values. A consumer's need to conform to cultural values and norms when evaluating products may depend on how the products are used and also decide the choice of advertising themes used in one particular culture. (Zhang & Gelb, 1996) On the same side, Hall says that each society produces its distinctive culture-media blend. (Unwin, 2013b)

Accepting symbols and ideas is different from one person to another; even porn has advocates who defend it as personal freedom. (Gill, 2009) Fang et al.,2009 found that the view of the person exposed to the advertisement may be affected by the nature of his personality, his cultural background, and his socialization since

childhood. Understanding cultural differences is often considered a prerequisite for successful international advertising communications. Consumers who grow up in a particular culture become accustomed to that culture's value systems, beliefs, and perception processes. They respond to advertising messages in a manner that is congruent with their cultural values and norms. The target audience's social values and cultural characteristics may limit the choice of advertising themes used in one particular culture. That the person may accept the idea of an advertisement for a global brand based on sexuality, but he does not accept the existence of the same idea in a local, national advertisement. (Fang et al., 2009) The importance of having adequate 'culture sensitivity' on the decision-makers involved in international operations is well borne out. Most international advertising blunders occur because of a failure to understand the foreign culture and its social norms. (Whitelock & Chungb, 2015; Alden et al., 1993) Unwin mentioned in this study 2013 that " *This also shows that the "receiver of the message" can sometimes be as susceptible to the influence of the environment as the sender (or blender).*(Unwin, 2013)

However, as have other studies, Zhang (2003) points out that the globalization of advertising will keep growing. He predicts. On the other hand, those on the opposite continuum of the debate are proponents of localization (specialization). They argue that distinct cultural orientations exist among societies and advise that international campaigns should consider these cultural differences or risk continuing to protest against globalization.(Alozie, 2010)

International marketers often face the problem of whether and to what extent they should change their advertising messages from one country to another. Advertising message development can be an overly complex problem for multinational companies that market their products worldwide. These firms are faced with deciding whether to standardize their message across countries or to individualize their messages in every country. A literature review reveals a split concerning the effectiveness of the standardized approach to international advertising. (Whitelock& Chungb, 2015).

However, a third alternative called 'glocalization' suggests that a compromise may be struck between the two through a dialectical synthesis of globalization and localization, a process characterized by the simultaneous interpenetration and mutual adaptation between the global and the local(Alozie, 2010). What is emerging is that of personalization (including acknowledgements of local cultural sensitivities; "Think global, act local" is a phrase currently used by large corporations. (Adams, 2004).

Zhang (2003, pp. 2–3) explains that this contention is based on the proposition that 'modernist and homogenization and cultural fragmentation are inextricably bound together to become two constitutive trends of global reality'. Critics point out that standardized advertising may work for some products and in certain situations if advertisers produce advertisements that do not confront local sensibilities. Proponents of glocalization argue that the concept represents a cultural hybridization that enables advertisers to cut costs in advertising production. The model allows international advertisers to project their images positively and promote their products and services to international consumers without offending or undermining their values. (Alozie, 201)

The model directly or indirectly underscores a causal relationship behind two separate but related processes: culture affects advertising, or advertising reflects culture. In the ladder of abstraction, because culture stands at the highest and hence most abstract level, the occurrence of almost anything in a given society can be somehow attributed to its influence or considered a reflection of its values. Although intuitive, such an explanation is reductive because a complex social phenomenon is reduced to a simple, if not simplistic, equation. From the macro (culture) to the micro (personal ads), various factors located at different levels that may mediate the advertising content have mainly been brushed over, not to mention other systemic factors. The missing links can be identified using the abstraction ladder as a conceptual tool. (Chang et al., 2009)

The picture reflects social qualities that might be in the administration of the way of life of society, communities' shared values and shaping societies. For instance, one of the studies explored the utilization of broad communications to explicitly promote a social change that debilitated societies and replaced their culture with a pseudo-culture. Adorno's hypothesis of pseudo-culture was employed to analyze how political ideologies can create social change using mass-mediated Advertisement images. The male and female gender role stereotyping in advertising that American companies in China not only advertise their products or services but also promote the American culture, values and way of life through advertising and have an impact on Chinese teenagers and the middle class. (Chang et al., 2009).

The findings generally point to both advertising practitioners and educators alike the need for more focus and concerted attention to the cultural content of advertising. It is essential to scrutinize the cultural aspects when they practice or study cross-cultural advertising in non-Western countries, especially ex-colonial nations. All the evidence on the ground indicates that previously colonized countries were affected by the colonizer's culture. Many western countries are content with different cultures, especially after the issue of refugees. All of that is necessary to identify which culture is the more effective vehicle of advertising communication. As far as the educator is concerned, it is time that he placed the study of the relationship between advertising and culture on the same level of importance as the study of advertising management, media and creative strategy.(Marquez, 1975)

### **2.1.3.Advertising's effectiveness**

Advertisement effects are not proven, according to Gillian Dyer, because market research conducted for clients is not widely published, and there is some evidence that some factors complicate advertising's effects on people and that people themselves do not always reveal their responses to advertisements when questioned by a sociologist or under laboratory conditions. As a result, it is impossible to show any short-term or one-to-one impacts of advertising, and it is usually superfluous to fight over detailed data when assessing 'efficacy.'

Although the media are, to some extent, 'socializers' of young children and robust in terms of the definitions of reality they supply, mass-communication research generally shows that any direct impacts are limited or exceptional over a wide variety of media.

#### **2.1.3.1. 'Cultural Values' Model**

Advertising's impacts are most likely diffuse and long-term, and there is evidence that advertising has a role in defining reality in a broad or anthropological sense. For example, many social scientists argue that sex-role stereotyping found in many advertisements—the 'little woman' as domestic functionary enthralled by her newly polished table or whiter-than-white sheets, or the masterful, adventurous male—act as agents of socialization, leading many people, young and old, to believe in traditional and discriminatory sex roles.

It is still feasible, according to Gillian Dyer, to argue that the impacts of marketing are not damaging to individuals or society. He wants to argue that they are harmful to the extent that they influence rather than inform, distort rather than reflect the quality

of life in our society, and are the result of choices made by an unrepresentative, unelected group of wealthy businesses. The idyllic and enticing advertising succeeds with its clever catchphrases, rich visuals, and clichés. They are not read 'transparently' by the audience, word for word. However, they provide a 'preferred reading,' characters to connect with, and broad connotations about what should be appreciated and desired. They do not reflect or mirror societal meanings and situations but rather educate us on how to think and feel via imagination and dreams. The unfortunate reality, in his view, is that many people, although acknowledging the hardships of their everyday life, get engrossed in the illusions given by advertisements and cannot look beyond them and their false utopias.

Many opponents of current consumer/popular culture say that advertising's actual influence is on society's cultural atmosphere. There are signs, for example, that advertising's language and ideals pervade a wide range of communication forms in contemporary culture, that sales talk' and actual conversation have been entwined in media such as commercial films, TV shows, and popular literature.

According to Gillian Dyer, advertisements mimic the tactics and style of advertising content and visuals. Advertisements often misunderstand or shift values such as love, friendship, neighbourliness, pleasure, happiness, and sexual attraction to the ownership of things: 'Gold is for lovers,' 'A diamond is everlasting,' 'I adore my new Hygiene kitchen.' Of course, love for someone and love for something is not the same thing. It is comparable to how more sophisticated advertising promotes a product by creating a fictitious environment in which real sentiments are discounted or distorted about "a distortion in symbols and established meanings like love, warmth, companionship, or perhaps success and ownership," as Fred Inglis puts it.

Advertising's cultural implications are a topic of discussion that has been discussed previously. F.R. Leavis, a literary critic, criticized the popular media, especially advertising, for eliciting cheap, almost mechanical emotional reactions and instilling "the choice of the most immediate pleasures obtained with the least effort" as early as the 1930s. Advertisements, he warned, tainted sentiments, degraded language, exploited people's emotional wants and concerns, and fostered avarice, snobbery, and social uniformity.

Herbert Marcuse, a member of the Frankfurt School, said that manipulating artificial wants is restrictive and leads to "one-dimensional cognition." It prevents individuals from recognizing that they are being managed. 'Free choice among a vast

range of these commodities and services does not imply freedom if these things maintain societal restrictions over a life of toil and fear—that is, if these goods maintain alienation,' he wrote. *Alienation* is a term that refers to people's mental and physical detachment from one another, as well as their genuine engagement in their profession and society. The contemporary social environment dehumanizes and alienates individuals, while modern mass culture, including advertising, tries to hide or compensate for a person's fundamental social and personal shortcomings.

Marcuse contended that the norms of mass communication are based on defective or shortened language, drawing on Roland Barthes' critical semiotics. The mass media uses abbreviated or condensed language, which inhibits cognitive appraisal and short-circuits reasoning. Advertising employs hypnotic and intimidating language and images in particular. Its assertions adopt the shape of clear directives. At the same time, the language is tinted with false familiarity, which, according to Marcuse, is the product of expertly controlled famous directness and repeated repetition. Marcuse claims that the media establish the terms in which we think and that their effect should be measured in terms of what we think about and how they shape our whole intellectual view. This implies that the media suppresses or muddles conceptual thinking by pushing us to live in a world of hypnotic definitions that prevent us from doing an efficient cognitive assessment.

### **2.1.3.2. Model of Advertising Effects**

Gillian Dyer argues that advertising's impact, especially on us as people, is still being debated. It is a problem that many people are concerned about, not least marketers who want to know or be sure that customers purchase marketed items and, therefore, that their messages are successful. In some ways, the influence of advertising is evident. At a young age, youngsters recite jingles instead of nursery rhymes, and we can recall instances when we purchased something because of the advertiser's promises. In other ways, analysing the long-term consequences of advertising on society takes work. Many individuals would deny being persuaded by commercials, dismissing them as falsehoods at worst and dumb triviality at best. The majority of individuals are undoubtedly aware of their scepticism towards advertising. Although they may not believe advertising claims (such as 'Persil washes whiter,' for example), they may find it more challenging to resist the more general social image or message presented alongside the overt sales pitch—for example, that we can make friends by drinking the right kind of beer, get a boyfriend by using the right kind of

shampoo, become a supermum to an adoring family by buying the suitable tin of baked beans, or avoid being a soc by buying the proper tin Advertising interacts with and influences various types of communication, including literature, art, and even language itself, in addition to affecting some of society's fundamental values and ideas. Some of this influence is not particularly nefarious or harmful to the original form or us. However, it does mean that the central values of a consumer society—conspicuous consumption, wealth, sexual attractiveness and sexual power, competitive one-upmanship, and so on—can be found in many aspects of modern life. (2004, Charles Spielberger)

Gillian Dyer believes that we should investigate the impact of advertisements on individuals and search for proof of advertising's potential to affect and occasionally transform a person's behaviour, ideas, and attitudes. Another point to examine is the impact of advertising on society as a whole and the degree to which consumer advertising promotes broad concepts and beliefs. For example, advertising encourages individuals to think about escaping from the real world since it emphasizes the private accumulation of commodities and virtually hedonistic lives, even if they do not purchase the items promoted. It is also argued that advertising's utopian picture fosters passivity by making people oblivious of how much they are governed by consumerism and unable to set their conditions of life.

## **2.2. Concept of Stereotype**

Social psychology has a lengthy and confusing history with stereotypes. The writer Walter Lippmann (1922), who described them, if imprecisely, as generalizations about social groupings that are firmly held, illogically formed, and false in content, first brought them to the attention of social scientists. The well-known effort by Katz and Braly (1933), who asked participants to name sets of characteristics that are "most typical" of different ethnic and socioeconomic groupings, was the first attempt to assess stereotypes. A group stereotype was defined as the collection of characteristics that participants thought typified the group.

There are substantial numbers of definitions that consider that *stereotype is a certain belief that deals with a group*. According to these definitions, the term reflects our tendency to comprehend other individuals through our knowledge or understanding of the particular groups that the individuals belong to.

Katz and Braly defined a stereotype as "*a fixed impression which conforms very little to the facts it pretends to represent*".

Several sources provide detailed discussions of alternative definitions of the term stereotype and the strengths and weaknesses of each; Judd and Park, 1993 is a working definition of a Stereotype as *"an individual's set of beliefs about the characteristics or attributes of a group. Stereotypes need not be negative; the belief that accountants are good with numbers is certainly part of a stereotype. Stereotypes need not be inaccurate. Accountants may in fact be quite good with numbers. In general, stereotypic characteristics distinguish a particular group from other groups."* (Judd& Park. 1993)

*Stereotypes are the perceptions or beliefs we hold about groups or individuals based on previously formed opinions and attitudes... When this happens, people often take the easy path and invoke stereotypes. It is both effortless and comfortable to say quickly, "All Jews are. . ." or "He is Mexican; therefore he must..."*

After acquiring a stereotype, such as "Japanese do karate," we may think, "Ken must do karate, because he is Japanese." The latter belief is not a stereotype but "the application of stereotype," in which a particular belief about a particular group of individuals is applied to a particular individual from that group. In other words, when we make assumptions about an individual under the influence of a stereotype, it is called the application of the stereotype. (Kanahara, 2006)

In the context of present-day cognitive psychology, stereotypes are simply generalizations about groups of people, not necessarily "bad" generalization. In a more specific explanation of cognitive behaviour, generalization is "the process of forming an idea or a judgment applicable to an entire class of objects, people, or events". We make generalizations based on the specification in many situations. Therefore, it is necessary to have this category and specification as another independent factor. Kanahara, 2006 calls the previous experience "specification." (Kanahara, 2006)

Kanahara sees that the activation of stereotypes is more of a cognitive-behavioural process, and the application of stereotypes is more of a cognitive process. And cognitive processes as regard stereotype are assumed to be:

- (1) .1specification alone;
- (1) .2specification - (2) generalization - (2') stereotype;
- (1) .3specification - (2) generalization - (2') stereotype-
- (3)the application of stereotype;
- (2) .4generalization - (2') stereotype alone;
- (2) generalization - (2') stereotype — (3) the application of stereotype.

A self-stereotype is a preconceived notion about a group to which one belongs. Stereotypes might be basic or complex, correct or erroneous, positive or negative, etc. A stereotype may be present either constantly or sometimes. Not only is an ethnic group mentioned in this context, but also a socioeconomic group, an academic group, a family, a religious group, a sports team, a gender, patients with the same ailment, people with a similar physical appearance,, and so on. Since we might hold beliefs about any group, all groups must be included in the definition. (Kanahara, 2006)

### **2.2.1. Gender stereotype**

*"Gender stereotypes have been defined as beliefs about the behaviors and characteristics of each sex".* The most straightforward type occurs between gender labels and information in each component. Even when we only know someone's sex, we can predict the person's behaviour, occupation, traits, and appearance. For example, "man\_\_ has short hair, women\_\_ wears a dress". (Martin, Wood& Little, 1990).

Gender stereotypes begin with us in childhood and are based on experiences we link with genders, such as associating toys, clothes, and types of employment with genders. As we get older, these stereotypes grow more prevalent and take on the form of role behaviours.

A collection of commonly accepted stereotypes regarding the psychological traits of a particular group or class of people within a society. Knowing a stereotype does not always mean you will employ it. By reaching adulthood, we have all acquired cultural gender stereotypes, although we do not always utilize these stereotypes to form opinions. Gender stereotypes are not merely used because of links with gender; for instance, personal values or the prominence of gender also affect whether we use or disregard our gender knowledge base, the intricate web of linkages that our culture deems relevant to gender.

A stereotype is an accepted but unchanging, oversimplified perception of a certain kind of person, social group, or behaviour. Four distinct, independent aspects of gender are identified by Deaux and Lewis (1984): personality descriptors (e.g., competitiveness, empathy), physical traits (e.g., kind of attire, muscular physique), role behaviours (e.g., expert, taking care of children), and occupational position. There are versions of each dimension for men and women, with the associations between the two much more substantial for men and women, respectively.(Middleton et al., 2019)

Gender role stereotypes are derived from the traditional roles that have, over time, been associated with men and women in society. In the traditional perspective, a man is perceived or expected to be responsible for his family, emotionally intense, and take on societal leadership roles. On the other hand, a woman is often symbolized as a homemaker and is limited to household chores with less chance of holding leadership positions in society. The media reflect what happens in society but can also influence what is considered “normal” in society. Advertisements displaying gender role stereotypes are likely to normalize the practice of these stereotypes in society. (Valek & Picherit-duthler, 2020)

### **2.2.2.Stereotype in Advertising**

Since its inception, advertising has changed to represent people's lives and mirror real-world situations. Advertising from this perspective has grown out of date, appealing to the enduring ideas and ideals that might be called stereotypes. However, social interactions have altered; with the fast rise of the information domain, new possibilities, professions, and preferences have evolved. Because they do not follow the prevailing societal shift temporal patterns, these television advertisements are said to as stereotypical. Gender stereotypes in daily life result in preconceptions about consuming the products required to satisfy enduring human needs. Because they are firmly ingrained in our subconscious and help speed up and facilitate how people perceive information, gender stereotypes are frequently exploited in advertising. (Kitsa & Mudra, 2019)

Today the manipulation of the most significant number of receivers is one of the major problems with today's advertising, which has permeated every aspect of people's life. As a lingual-mental compilation, advertising language is so frequently constructed using stereotypes from the turf gene to evoke specific connections in the target audience. In other words, the mass receiver is now provided with the advertisement texts, including any possible value orientations... (Kitsa & Mudra, 2019)

In advertising, gender stereotypes are frequently employed. Although stereotypes can lead to inaccurate judgments and prevent people from expressing themselves naturally, they are also a normal cognitive process that allows for the systematization and simplification of information for better sense-making. 2019 (Middleton et al.)

Advertisers sometimes turn to easily identifiable "ritual presentations" of gender to stream messages in condensed amounts of time. (Jhally 2014; Windels 2016).

Advertising creative professionals frequently view stereotypes as a "safe option," as they are standard information that most customers would easily connect with. They keep customers from being sidetracked by focusing on the brand message rather than the setting or societal representations, preventing them from using their reason further. Instead, they cause consumers to have more intense emotional responses since they frequently view the stereotype as their ideal self. (Windels 2016).

### **2.2.3.Overview Women Portrayals in Advertising**

The previous studies showed that women's portrayals continued in the same traditional and stereotypical way from the seventies to the second 2000s. The study by Nagi 2014 that studied analysis of magazines in the 1950s to 1970s showed that Women, more than men, found advertising to suggest that they do not do important things portray women offensively, and suggest that their place is in the home. Besides that, the continuing of homemakers in decorative roles and idle situations or as low-income earners with limited purchasing power. In addition to a remarkable increase in sexualized images of women or images that show them as mentally removed from the situation at large. They also expressed their admiration explicitly for advertisements in which women appear naked. (Nagi, 2014). In the study of Kitsa & Mudra, 2019, The French researcher Margaret Gallagher described the presentation of women in ads as *a woman's dependence on her husband and toy that can be used at any time and in any way*. In the same study, there was a comparison between Ukrainian and American women who are rarely seen as car buyers. American researchers are already talking about the stereotype associated with family cars of a mother with children. Women's characteristics are also taken to include a household and appeal to the family; the stereotype in the studies continued relevant to the concept of "female" and "femininity," based on the traditional characteristics of women's tenderness, warmth, softness, sensitivity, external attractiveness, care, fidelity, home-work, family. Also, negative characteristics include weakness, intolerance, emotional instability, and vulgarity. Fatality, defencelessness, with lack of intelligence. While men surly presented as more robust and courageous and with high consciousness.(Kitsa & Mudra, 2019) Schaffter (2006)

analyzed 200 advertisements over 12 years, from 1994 to 2005. She unveils the ingenuity of advertisers & showed that sexism and gender stereotyping are still prevalent in the advertising industry in India. She pointed out that few role models are depicted; women are mostly pushed to domestic roles and portrayed by beautiful models in eye-catching ads. Lindner's (2004) study showed that stereotypical images of women are found quite frequently concerning objectifying women ("objectification"), showing women as subordinate to men ("ritualization of subordination"), or depicting women as mentally withdrawn from the larger scene ("licensed withdrawal"). "feminine touch," "ritualization of subordination," and "movement," (Nagi, 2014) This includes roles, behaviour or locations which are routinely, or exclusively, associated with a particular gender, for example, women as responsible for domestic tasks. Additionally, portrayals which feature inappropriate sexualization and unhealthy thin or unattainable body images are likewise criticized (Middleton et al., 2019).

- **Decorative Stereotype/ physically attractive**

The concept of decorative depictions is closely related to the idea of a beautiful face and body. In ads, individuals are typically seen either actively using the item or service being promoted or passively adding decoration. As an illustration, a model can be depicted as having just completed drinking milk (a diligent representation) or as only holding the commodity without using it. According to a global advertising survey, women are four times more likely than men to be presented visually (without a vocal part).(Furnham & Paltzer, 2010)

- **Sexual Stereotype**

Women are depicted in ornamental positions far more frequently than males, which shows that advertising does not accurately represent the feminine gender role. Notably, many ornamental representations of women frequently include them in sexual or seductive poses. A *sexual portrayal* is frequently an overtly aggressive picture of a woman that accentuates her breasts, crotch, or lips. A less explicit enticing representation would show a lady reclining submissively on the ground or furniture or gazing at the camera with her lips parted provocatively. (Middleton et al., 2019)

#### **2.2.4.Role of Advertising in Beauty Pressure**

*"We live seeking aesthetics, the beautiful, the famous, the perfect smile, the perfect hair colour Beauty is very important in Brazil, worshipping the beautiful is sort of a pattern in our society. If she is not beautiful the Brazilian will criticise, he won't like it and he will say so. Beauty draws attention, not ugliness, beauty sells" (P8: Male Art Director, aged 30).(Middleton et al., 2019)*

Social pressure on women and girls to assume a certain kind of beauty has increased over the last decade. The situation is worsening now that the media and society are critical players in propagating what beauty should entail and asking those, although not directly, to conform to this beauty. Although initiatives are being run to counter the beauty stereotype, a large portion of society still needs awareness and sensitization. In addition, women are often depicted as younger in the use of products and also have more dependent roles at home. These adverts mainly promote slender beauty and youthfulness as the ideal contributors to high self-esteem and unnecessary surgeries. Consequently, there is a general concern that gender stereotyping in advertisements negatively influences children, especially girls. The advert may, for instance, trigger a child to prefer material objects over socially oriented options and even increase child-parent conflict because adverts easily exploit children.

Advertising today has become the primary driving force behind the various definitions of beauty. It is not "size-zero" models responsible for one version of female beauty, but models with skimpy clothes, fair skin, and bare midriffs who assume influential paradigmatic societal roles. The advertisers explain that physical appearance is essential in communicating and convincing; advertisers generally try associating idealized parts of the endorser's body with various products. In the process, models set a standard of beauty for the audience. Today, advertisements are becoming the driving force behind various definitions of beauty. They usually portray the "ideal woman" as tall, white, and thin, with a "tubular" body and blonde hair. Advertisers often begin with models, endorsers, actresses or singers who are already famous, well-liked, and thought to be attractive, and spend much effort in matching the idealized part of the endorser's body to a series of products. The bodies of women were mainly considered helpful for reproduction, and the ideal woman was the one who could produce many sons for the family(Das & Sharma, 2016). Now the shapes

highlight some parts of women's bodies. This 'S-shaped curve was the standardized beauty during the Kushan period. Even the ancient goddesses were portrayed with slender bodies, maidens of comely hips and moon-like faces. According to Gelles (2011), these shapes are idealized rather than natural and are untenable by any woman. Cultivation theory is a social theory developed by George Gerbner and Larry Gross that examines the long-term effects of television viewing. Cultivation theorists argue that as women are constantly exposed to tall, thin, stunning media images, there is a cumulative effect over time. Many adopt this unrealistic standard of beauty as reality. Many women view ultra-thin women as normal, determining that any woman who does not live up to this ideal is abnormal. This leads to decreased satisfaction with their bodies, a strong desire to be thinner, and disordered eating behaviour. Look presentable and beautiful. The traditional notions of beauty are changing. Society now values an "international" standard of beauty, propagated by advertisers. That classic look also forced society to start unconsciously reacting according to these basics. The look of men for women became limited for the presented lines as they refer to the beauty and beautiful women as presented in ads. Besides that, society looks toward women shaped negatively even the bullying has become routine behaviour, *"Fair skin in India is often said to transcend all other aspect of beauty. Tumato (2007) describes it as "Colonial Hangover." Indian girls are taught from a young age that fair and lovely go hand in hand, which will lead to a successful marriage and career, while, on the other hand, darker Indian girls are berated for their darkness and compared to their lighter skinned kin". (Das & Sharma, 2016)* However, all trying from famevertizing and feminist movements, and also some advertising companies campaigns like Dove that motivate women to be discernible from its point of view by presenting women without filters or editing, and also the difference of skin shapes and colour of models make them play, also with the different ages that in general do not play the primary role; *basically commercials and telly don't really interest me anymore because I have nothing in common with them. There are no middle aged women with children or even job responsibilities – it's one or the other -either personal or high powered at work, but certainly not both and their body is always perfect which is not realistic.*(Borland & Akram, 2007) It is good management for Dove; the Real Beauty campaign, launched in the UK in 2004, can be viewed as a response to such critiques: its self-proclaimed aims are to feature "real women with real bodies and real curves," "to debunk the stereotype that only thin is beautiful"

and thus to enhance girls' and women's well-being and self-confidence, but they also previously present black skin model in the ad promoting face cleansing and after finished cleaning the model become another with white skin with the sign the black one was

dirty!. Advertisers and marketers excuse all previous deals that they were aiming to create the needs for women in the way they are feeling they need this product to achieve a specific target, so they say that makes sense with logic the ads being different from the real life and calls for higher level and showing it as a dream.. we all want to be more beautiful, with explaining the beauty as good energy that be the contrast of ugliness thing and who does not love the beauty and goodness?. *We have associated these pleasing feelings with an over- all positive attitude toward beauty and as a result we have determined as a culture that beauty is good and preferable to ugliness* (Wolszon, 1998). Although all of the excuses, we cannot deny the benefits ads bring to plastic surgery centres and doctors, for example. But what the guilty of women and girls that do not fit with the nowadays beauty standards, "*the thinner a woman is, the better she is*"(Grover & Hundal, 2014).

*The cult of beauty is as old as the cult of the male warrior. Think of fairy tales from your youth: Girls and women tend to be portrayed either as good (Snow White, Sleeping Beauty) or bad (the Wicked Witch of the West, Cinderella's stepmother and stepsisters). The good women tend to be young and beautiful, and the bad women are either old or ugly (of course, examples such as the Snow queen are exceptions to the rule). Similarly, good men are handsome princes, and bad men are ugly ogres. Both the ugly ogre (who kidnaps the princess) and the handsome prince (who rescues her) desire the beautiful princess. These myths from our childhood continue to resonate with us as adult consumers*(Sheehan, 2003)

Theories of beauty are culturally constituted primarily because of everyday socialization experiences. Thus, individuals in society possess shared cultural ideals. One of these ideals is that we, as human beings, find specific facial and body configurations pleasing to view(Sheehan, 2003)

Men are also subject to cultural ideals of beauty. While depicting male bodies in advertising and other media has historically been taboo, they have increasingly been used to promote products in recent decades.

Beauty standards are set for men; for example, men expect square jaws and thick hair for their facial appearance. Male beauty also equates to physical strength. As the globalization of media has increasingly provided Eastern countries with glimpses of Western culture, Western ideas of aesthetics have also grown in popularity (Jacinto, 2011). These ideals often translate into risky and costly measures: Chinese women who were traditionally shorter than Western women are now opting for surgery to make them taller. In Japan, Korea, and Taiwan, women "open" their eyes by reconstructing their eye sockets to create a more Caucasian appearance. (Sheehan, 2003)

When people are portrayed in advertisements, they are either actively involved with the product or service being advertised or passively decorating the advertisement. Many decorative depictions of women show women in sexual or alluring positions. A sexual depiction is often an explicitly aggressive image of a woman focusing on her lips, breasts, or groin area. (Sheehan, 2003)

The overarching concern with decorative and sexual portrayals is that the individuals involved in such portrayals may become objects similar to the objects that the people are trying to sell. With passive portrayals, there is a disconnection between the person and the object and possibly even between people. Such feelings may pass on from the advertisement to the world, creating general feelings of disconnectedness among those who see the ad (Kilbourne, 1999). Beauty-centric advertising can convey that appearance is the only aspect that matters to individuals and society. In particular, some critics argue that the ad reinforces a cultural history of determining value through appearance, especially that of women. Fashion magazines, in particular, presented a strict ideal of beauty, conveying that certain types of beauty were valued more than others. Both advertisements and editorial images in mass media are to blame for this problem. (Sheehan, 2003)

### **2.2.5.Problem of stereotype**

For over 40 years, the academic literature has given gender portrayal in advertising considerable attention. However, it has only been in recent years that the debate has spread to the advertising industry, where global complaints about the extent of

traditional female role stereotyping and its adverse effects on both a societal and personal level are being heard. (Middleton et al., 2019) Outmoded preconceptions and societal standards are negatively impacting women's employment and personal lives, and gender portrayal in advertising is stifling progress. Advertising that uses delineated gender representations contributes to the social construction of gender identity and has the potential to hurt consumers by limiting their options, ambitions, and chances. (Middleton et al., 2019)

The danger is that there is a relationship between how women are portrayed in advertising and people's ideas about how women are supposed to behave. While in modern society, there has already been a tendency to depict a woman as more independent and free. So women are still passive members of society, and dependent on their husbands is still quite strong in the minds of society. (Kitsa & Mudra, 2019). *The reality is that women are not just homemakers or mothers. Millions of women in India are professionals engaged in productive activities but are selectively kept out of ads.* (Nagi, 2014). The frightening matter is created "a pseudo-reality that is better than real" These results suggest that there is indeed a relationship between the way women are portrayed in advertising and people's ideas about how women are supposed to behave and the roles they are supposed to occupy within society. Furthermore, what is interesting about this topic is that it is proved in the study that men show that they like ads for women in the role of mother, housewife and the traditional glamour girl more than working women. (Nagi, 2014). There is also anxiety about the portrayals of women presented in ads can affect negatively push the company to decrease the professional roles of women in work. This makes us pay attention to *"only superficial cultural alterations were transferred to advertisements, while the underlying ideological foundation remains untouched"*. The results for all other categories revealed that the extent to which women were shown in stereotypical roles had remained relatively constant throughout the years. Women's progress in gaining social power is thus counteracted by disempowering women in visually subtle ways. (Nagi, 2014)

It should be noted that the showing of women in ads in *"she is unnaturally skinny and very beautiful"* It can affect most ordinary women who try to eat the same food to look so, as a model in advertising. Moreover, if they do not get the desired result, this will negatively affect the psychological and physical health of the woman, which can even lead to anorexia. An also advertising message, where a woman just next to her

husband feels happy, American researchers consider humiliating for those who have a second half and for women who do not have a partner.(Kitsa & Mudra, 2019)

If to compare the image of a woman in Ukrainian, Indian and world advertising, then it is not much different. Studies suggest that homemaker/housewife, sexual object, professional/career-oriented and decorative/object of beauty are the essential female role stereotypes used in advertising. As gender stereotyping in advertising has decreased over the years by a small degree, comparing men role that is depicted in advertising in “softer” roles instead of traditional roles alongside changing role developments in society (Middleton et al., 2019)

The following might be used to sum up a profile of the female stereotype that has been gleaned from various sources: She is young and lovely and frequently hangs around in the kitchen or bathroom of a house. She is comparatively powerless and needs guidance and problem-solving from men in positions of authority. Her primary purpose is to care for the man, and she frequently plays a purely ornamental role or that of a sex object.(DiFonzo & Bordia, 1998)

Furthermore it. Indeed, advertisements that include any stereotyped depictions of gender are seen as having the potential to cause harm and widespread offence (Middleton et al., 2019), But Kitsa& Mudra see that there it is necessary to consider the differences in the psychological and physiological levels, as well as the specialities of perception of both men and women. Thus, considering the preceding, it is possible to consider gender stereotypes concerning the material of the advertisement.(Kitsa & Mudra, 2019).

#### **2.2.6.Movements**

Gender stereotypes that are especially harmful to women have been proven in the past. It is common in advertising, prompting some governments and brands to regulate traditional gender representation. (Khalil and Danesh, 2020)

Regulators are also fully committed to making the necessary adjustments. In 2018, the World Federation of Advertisers (2018) published a guideline to raise awareness of harmful gender stereotypes, especially those related to women. In June 2019, the UK's Advertising Standards Authority (ASA) banned gender stereotypes. The ban was prompted by her research showing that gender role stereotypes "can limit the choices, aspirations and opportunities of children, adolescents and adults, and that these stereotypes can be reinforced by some advertising that plays a role in gender unequal outcomes." The advertising regulatory bodies have expressed similar

concerns in countries such as Belgium, Finland, France, Greece, Norway, South Africa, and India. (Valek & Picherit-duthler, 2020)

When brands recognize that women's negative attitudes towards advertising lead to negative behaviour towards brands, i.e. women are less likely to buy products, they drive industry change to reflect social change. Multinational corporations pledge to create ads that reflect more positive gender roles by joining the Un-Stereotype Alliance. The brand has pushed a "femvertising" advertising strategy to more positively present women, making them feel more optimistic about the ad and the brand. The brands made these decisions based on their industry research, which found that not only do people feel that ads do not accurately represent them, but people in the United Kingdom (UK) want brands to have more authentic ads. (Valek & Picherit-duthler, 2020)

As a response to concerns, along with a consumer drive for more ethical behaviour from businesses, there is rising enthusiasm for advertising which portrays women in more equitable and empowered ways (Baxter, Kulczynski, and Ilicic 2016; Chu, Lee, and Kim 2016; Åkestam, Rosengren, and Dahlen 2017; Champlin et al. 2019; Royle ' .(2019Gender-positive' advertising makes good business sense, with audiences having favourable responses to brands that promote gender equality and empowerment (Association of National Advertisers, 2016; Facebook Business, 2017; Unstereotype Alliance, 2018). In recent years, there have been notable examples of successful breakthrough campaigns which challenge female stereotypes (for example, Sport England's This Girl Can, 2016; Ariel India's #ShareTheLoad, 2016; and State Street Global Advisors' (Fearless Girl, 2017). One such movement was the #MeToo movement, in which women worldwide spoke out against sexual harassment and oppression at home, in their communities and the workplace. The oppression, marginalization and stereotyping of women are reflected in the folklore and fairy tales that children and adults take for granted, ultimately shaping their beliefs and behaviour. In the mid-19th century, gender representations in everyday stories and narratives permeated modern forms of commercial narrative through advertising and other mass media texts. Gender stereotypes have persisted in advertising since then. However, studies have shown adverse effects on women, such as B. lowered self-esteem and confidence, body dissatisfaction, and limited opportunities for personal and professional growth. (Khalil & Dhanesh, 2020)

However, using gender stereotypes in advertising remains entrenched and deep-rooted in practice. Indeed, while 76% of female and 88% of male marketers globally believe they avoid using gender stereotypes, almost half of the consumers (both male and female) feel unrepresented by advertising. In a United Nations Un-stereotype Alliance survey, 81% of Brazilian women said they would like to see people like them better represented in the media and advertising, with the figure rising to 92% for black women (Middleton et al., 2019)

Consumers are taking notice and expect brands and advertisers to take a stand (Pounders, 2018). Nonetheless, consumer perceptions of gender stereotypes depend on prevailing social, cultural, economic and religious factors. (Valek & Picherit-duthler, 2020)

### **2.3. Concept of Arab World**

There is general agreement among scholars that it is not easy to define the term Arab. A 1938 conference of Arab students in Europe declared that "all who are Arab in their language, culture and loyalty (or "national feeling") are Arabs" (Watt & Cachia, n.d.). The broadness of this definition encompasses black and white, Christian and Muslim, those living in the Middle East and diaspora who share linguistic, traditional, religious and cultural Arab influences. It also includes various ethnic groups, including Kurds, Armenians, Bedouins, and Berbers. Various sources estimate the worldwide population of Arabs between 300 million and 325 million, many residing in Arabic-speaking countries stretching from the northern tip of Africa to the Middle East. It is important to note that not all Arabs are Muslim. (Al-Kandari & Gaither, 2011)

In modern usage, "Arabs" refers to those whose native language is Arabic and identify as such. In a source that compares Arabs in Europe to other socio-ethnic groups, Arabs are referred to as a socio-ethnic group. This contrasts with the narrower traditional definition, which refers to the descendants of the Tribes of the Arabian Peninsula. Islam started in Arabia, Arabic is the language of Islamic scripture, and most Arabs are Muslims. However, only about 20% of Muslims are Arabs. (Wikipedia encyclopedia, n.d.)<sup>2</sup>

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<sup>2</sup> Wikipedia, <https://en.wikipedia.org/wiki/Arabs>

### **2.3.1. Arab Family**

The Arab family system is patriarchal and involves restrictions on roles within the family. Mainly, the father maintains the ultimate authority in this pyramidal power flow. The father expects total respect and obedience as long as he is the benefactor. According to Barakat (1993), the male-dominated familial system contributes significantly to the patriarchal underpinnings of almost all Arab social and political institutions.

The moment of regulation includes but is not limited to cultural constructs as defined by Hofstede and Hall; other regulatory factors include the technological infrastructure of Arab countries, political climates and economic profiles.

In summary, culture's influence on gender roles is well established. Cultures with solid gender role prescriptions expect gender role behaviour commensurate with the prescription, such that women will display communal, rather than agentic, behaviour. As this translates into luxury consumption, we propose that women demonstrate more interdependent (rather than independent) motivations and place less emphasis on status and power.

In Gulf Arab society, the family is considered a central pillar around which personality, beliefs, and ethics are built and consistent with broader societal patriarchal values, reflecting a patriarchal system where men in the family have authority and power.

Consumption shape is also a reflection of the family's respectability in society. This often means demonstrating a family lifestyle concerned with societal approval and being accepted by others. The Arab female from an Arab family opinion should be able to maintain her status in her collectivist peer group.

The culture and social structure of the Arab region influence Arab men and women differently from their Western counterparts, particularly in how they impact their different social roles in Arab society.

Alserhan (2012) contends that family traditions and values reign supreme for Arab women – consistent with their prescribed communal gender roles. Well-documented research on the social roles of Arab women in the context of careers and leadership confirms that Arab women are generally perceived as communal and living in strongly traditional and patriarchal societies; This experience, this type of socialization and communal social roles reflect strong family and community settings.

However, their research also showed that a high percentage of UAE women in their sample of advertisements were veiled. Women are being given highly different and conflicting messages of what constitutes ideals of femininity. These conflicts are troubling for the traditional ideal of Arab society that Arab women seek to establish an ideal image of themselves, created by themselves, inspired by Western ideals of the perfectibility of the self and of the self's image.

### **2.3.2. Islamic Culture and Woman**

What it means to be a Muslim woman is constantly negotiated, defined and redefined through or in reaction to the images, narratives, and knowledge about Muslim womanhood constructed in the marketplace. (Nasser & Al Jenaibi, 2011).

In the Islamic tradition, the female form is treated very differently than the male or the Western female form, the main difference being that women's roles and physical form are not accepted as public. (Nasser & Al Jenaibi, 2011).

Nevertheless, Islamic ideology contains ambivalent addresses towards the female form and identity. In terms of leadership, men are significantly preferred, as the Islamic scholar al-Baydhawi writes: "Allah preferred one over the other.... in matters of the good council", and men also have the privilege of electing their rulers. (Nasser & Al Jenaibi, 2011).

Men are the protectors and maintainers of women because Allah has given one more strength than the other and because they support them by their means. Therefore, righteous women are devoutly obedient. (Nasser & Al Jenaibi, 2011).

The Islamic perspective on female sexuality resembles a more widely held suspicion in the Judeo-Christian tradition about the power and potency of female sexuality. In this view, women can create disorder in society since women, by nature, lack reason and mastery of the self. Hence, men should take charge of women's affairs and protect them from their own self-destructive capacities. This protection will extend to creating an "elaborate code of modesty, which revolves around the cult of virginity and strict marital fidelity" (Rassam, 1984, p. 4). It is also instructive to note that a very beautiful woman will often be referred to in "Arabic as *fitna*, a word that also signifies 'social chaos'" (Rassam, 1984, p. 4). Powerful notions of shame and honour follow in the wake of these dispensations. Although women may try to break through these layers of shame and guilt-laden obligations of honour, the attitudes are deeply embedded in the Arab/Islamic psyche, just as attitudes of female inferiority

have been embedded in most cultures. Rationally, even men might dismiss such gender-based notions; however, cultural norms and orientation are difficult to reject on a conscious or unconscious level. From this framework, how female subjectivity is constrained is not an individual matter but a matter for the good governance of society. (Nasser & Al Jenaibi, 2011).

With the growth of consumer capitalism in Islamic societies (or societies in general), there is concern regarding the simultaneous “empowering and subjugating effects of consumer capitalism on women”. When examining consumer culture associated with and shaped by the Islamic religion, “gendered identities are critical both to expressions of Islamic piety and to the operation of consumer cultures...” (Gokarikel & McLarney, 2010, p. 3). Women, of course, are essential to consume and marketing commodities. (Nasser & Al Jenaibi, 2011).

Kraidy (2006) explains that space is significant in Islamic social order, and spatial divisions regulate male-female relationships. The main objective is to prevent gender mixing. (Nasser & Al Jenaibi, 2011).

According to Wahhabi interpretations of Islam, which are highly influential in Saudi Arabia, the boundaries between private and public space are so important that they are considered sacred. *Hudud*, Arabic for boundaries, is in this view divinely decreed in the *Qur'an*. (Nasser & Al Jenaibi, 2011)

For many conservative Muslims, viewing an Arab woman in the public domain of advertising is a sacred violation. According to Islamic precepts, it blurs public and private boundaries constructed to preserve and protect society in general. With such a belief system, it is easy to understand the reasoning behind some of the seemingly unreasonable actions religious conservatives took regarding the images of women. In recent years, for example, in the Sharjah Mall of the UAE, female mannequin faces were covered with black cloth or the heads were entirely removed because of growing concerns and complaints about the female image in public spheres. A notice was sent to shop owners demanding the mannequins' heads be removed. Khalid Al-Jaberi, the head of market control at the Sharjah Municipality, stated, "The only clothes on display now should be decent and the mannequins should be headless" to uphold religious values in the Emirate. (Nasser & Al Jenaibi, 2011)

### **2.3.3. Arab Advertisements**

Arab style remains more "aestheticized, entertainment-led and emotional" than U.S. and U.K. advertising. Kalliny, Dagher, Minor, and De Los Santos (2008) report

that Arab advertisements include less price information and direct comparative advertising (advertising is less adversarial) and provide fewer information cues than U.S. advertisements, relying on emotional cues instead. (Nasser & Al Jenaibi, 2011).

Advertising and marketing are responding to the desire for a "Gulf Dream" of the same order of social significance as the "American Dream", which preceded and enabled the industry's Arab-centered ideological ambitions (Perner, 2011). These ideological ambitions are to secure social cohesion based on a sense of liberating modernity and self-actualization gratified by the exchange of goods and services but of images and ways of producing and reproducing the body.

#### **2.3.4. Advertising and Arab Female Representation Today**

In the Middle East, the issue of gender role stereotypes is strongly engrained in the culture. The cultural and traditional beliefs have always presented men as the ones being in charge, leading and controlling the household, as the guardians of the wife and the children. Traditions encourage women to be housekeepers and caretakers, and the power they have is very limited compared to men. In the Middle East in general, there is a traditional notion that leadership is reserved for the men while the home is a woman's place. This traditional stereotype can limit the ambitions and/or motives of women who would want to be taken on leadership positions in society. Unfortunately, the portrayal of Arab women and men in the media, and advertising in particular, has been relying extensively on these stereotypes (Valek & Picherit-duthler, 2020)

The region's sparse advertising research has primarily consisted of comparative examinations of Arab and American cultural values as depicted in ads, intending to assist in the localization of advertising for Arab customers. Some of these studies looked at women's depictions. They discovered that in Arab magazine advertisements, women are more likely to be shown wearing long dresses than in American magazine advertisements and that there is less emphasis on women's beauty enhancement in Arab newspaper advertisements than in American counterparts. One study compared gender representation in TV advertisements from Saudi Arabia and the United Kingdom, finding that although men and women were equally represented visually as lead characters in both countries, male voice-overs dominated. (Nasser & Al Jenaibi, 2011).

In recent years, Arab media organizations have catered to trendy preferences to reap significant revenues. Because there has been a widespread change in attention to women's bodies, the influence on Arab women's portrayal in advertising has been

considerable. The media has consistently shown women as obedient spouses rather than employees hired by the government and non-governmental organizations. In addition to that religion plays an important role in advertisements in the Middle East. The presence of women on television, including dramas, shows, and advertising, is frowned upon in Islam, and certain forms of physical portrayal of women and girls are not acceptable (Al-Makaty et al. 1996). Researchers in Saudi Arabia analyzed the content of television advertising which showed that half of the ads featured Arab lead characters, and only one in seven featured women, almost invariably in household, domestic roles (Razzouk and Al-Khatib 1993). Similar results were found across many different Arab countries including Egypt, Lebanon, and the United Arab Emirates (Al-Olayan and Karande 2000). Countries with similar cultural backgrounds tend to have similar attitudes about gender roles stereotypes Negm (2017) confirmed that Arab women are still being portrayed as home-makers and dependent on men. (Nasser & Al Jenaibi, 2011).

Things are starting to shift. As more women enter the business, more precise and realistic pictures of women emerge. The historical conflicts between the West and the Middle East, the contemporary and the traditional, the secular and the religious, sexual freedoms and privacy, and appreciation and objectification, among others, have created ambiguity in how the Arab woman is shown today's media. Researchers such as Messaris (1997) have determined that these misrepresentations and debasing depictions of women in advertising must be corrected. (Nasser & Al Jenaibi, 2011). More recently, one research study found that the portrayal of women was not always as traditional as previous studies. Khalil and Dhanesh (2020) analyzed the content of television advertisements and found that women were the main characters of most advertisements. They also found that most gender roles for men and women were reinforced. However, their results also indicated that women were portrayed in nonfamilial roles. Overall, the research on gender roles portrayal in advertising in the Middle East continues to show a strong presence of traditional gender roles, Khalil and Dhanesh (2020) suggest that advertisers are poised to challenge these stereotypes.(Valek & Picherit-duthler, 2020)

The scant research on advertising from the region has consisted chiefly of comparative analyses of Arab and U.S. cultural values as portrayed in advertisements to help to localize advertising to Arab consumers. Some of these studies have examined depictions of women and found that women are more often shown wearing

long dresses in Arab than in U.S. magazine advertisements. There is less focus on women's beauty enhancement in Arab newspaper advertising compared to U.S. counterparts. One study that examined the approaches of advertising agencies in designing advertisements found that agencies in the Middle East tended to portray women in a more modest fashion than their counterparts in the U.S. compared gender representation in TV advertisements from Saudi Arabia with those from the United Kingdom and found that although men and women were equally represented visually as lead characters in advertisements in both countries, male voice-overs dominated Saudi advertisements. (Khalil & Dhanesh, 2020).

### **2.3.5. Women in Arab World<sup>3</sup>**

The status of Arab women is not a coherent and homogeneous phenomenon. Things differ from one country to another, from the city to the countryside, from the affluent to the middle class to the poor, and from women who work or stay at home and do not leave the house. There are multiple models of Arab women.

For work or economic integration. Women who have engaged in open community life and those who limit their lives and interests to the immediate local surroundings have engaged in political life, and some have excelled in cultural and media positions. In the academic scientific community, there are many women in all countries, From the Gulf to the ocean, but we return to the disparity between the Arab countries; when we say the Arab woman, we are talking about a woman who may be in a rich or developing country.

Because of the tribal and clan social fabric, there may be a patriarchal structure that negatively affects women; this is unfortunate, although the Levant is advanced in many scientific, cultural and even economic fields from the point of view of initial indicators of social development, there is, especially outside the cities, the domination of the clan mentality in some Countries, In Iraq, for example. If we exclude Tunisia and Egypt, the rest of the Arab countries have significant problems in their social fabric. There are countries controlled by clans, countries controlled by sectarianism, and countries controlled by ethnicity. The situation of Lebanese women is ambiguous

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<sup>3</sup> Al-Shami, Ghassan, Women in the Arab World, 14/11/2020, Al-Mayadeen  
<https://www.almayadeen.net/episodes/1436812/%D8%A3%D8%AC%D8%B1%D8%A7%D8%B3-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%82-%D8%A7%D9%84%D9%85%D8%B1%D8%A3%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D8%B9%D8%A7%D9%84%D9%85-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A>

because, at the same time, she is very advanced in terms of personal liberation and the growth of their personality, and they do not feel that there are restrictions that prevent them from learning, enrolling in university, going to work, hiking, and so on.

In general, it is known that our society is liberal, and this gives women self-confidence. There is a view from Arab countries the Lebanese woman that is truly distinguished from other. The external view of her is that she has distinguished conditions. However, in political reality, women are very marginalized due to the structure of the sectarian system, which restores masculinity and patriarchal thought to the table and makes the presence of women a decorative presence only.

Sometimes there is progress, and if there is opposition, someone comes to defend progress. Recently, the Palestinian President issued a decision setting the age of marriage at 18. This is an outstanding achievement because it conforms to international conventions and contemporary educational standards, but there is strong opposition in some quarters of his country. In Lebanon, for example, we failed to reach such a law that sets the minimum age for marriage; in Egypt, the age of marriage for a young man and a girl was set at 18, which is an advanced matter. When President Morsi came, he tried to abolish this law, and women's groups and the enlightened in society confronted it and were able to prevent the reversal of this law.// In Tunisia, the same thing happened after the Arab Spring, when the constitution was discussed. It came from Ennahda circles, who suggested replacing the word equality between the sexes with the word equity. There were sit-ins in the Tunisian street, and this penetration of reactionary thought was confronted, and the principle of equality was preserved. Indeed, Tunisia went far in Applying parity, half for women and half for men in the elections. This is a clever and clever thing because it does not give women grants but gives them an opportunity.

### **2.3.6. Violence against women in Arab world**

Violence against women is a global phenomenon no society can escape, whether in developing, developed or least developed countries. But in the Arab region, the problem goes beyond violence to problems related to marginalization, persecution,

unjust laws that increase or even justify violence, the ossified cultural heritage, ruthless societal pressure, and extremist religious discourse.<sup>4</sup>

Social and cultural discrimination against women is a form of violence. It is one of the most critical issues that negatively impact the image of women in Arab society, where the negative stereotype stands in the way of women's ability and skills to be used in the participation of men to modernize society in all fields.<sup>5</sup>

The repression, marginalization, and stereotyping of women as dependent, nurturing, and decorative are reflected in folklores and fairytales that children and adults are acculturated to, eventually influencing their beliefs and behaviour. (Khalil & Dhanesh, 2020).

Social role theory posits that there are fundamental, stereotypical gender-role expectations where men take the role of the provider and women to take the role of the caregiver. These lead to differences in social behaviour: agentic behaviors for men and communal for women (Eagly, 1987). Underpinned by particular socialization patterns (Moschis, 1985), male and female gender roles are thought to be universal (Saad & Gill, 2000), but with some variation in the strength of gender role prescription across cultures (Putrevu, 2001). Arab culture has firmly prescribed gender roles; women living in the Gulf Arab have a solid cultural identity. They view family traditions, religious values, and the family's position in society as crucial factors in their daily lives (Alserhan & Alserhan, 2012). This affects their decision-making process.(Semaan et al., 2019).

Well-documented research on the social roles of Arab women in the context of careers and leadership (Jayashree & Lindsay, 2016) confirms that Arab women are generally perceived as communal and living in strongly traditional and patriarchal

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<sup>4</sup> Siam, Abdel Hamid, The Status of Women in the Arab World - There is no good for a society half of which is marginalized and oppressed, 11/14/2013, Al-Quds Al-Arabi  
<https://www.alquds.co.uk/%D9%88%D8%B6%D8%B9-%D8%A7%D9%84%D9%85%D8%B1%D8%A3%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D8%B9%D8%A7%D9%84%D9%85-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A-%D9%80-%D9%84%D8%A7-%D8%B5%D9%84%D8%A7%D8%AD-%D9%84%D9%85/>

<sup>5</sup> Al-Masry, Rola, Why are women subjected to violence, 11/26/2018, Al-araby Al-Jadid  
<https://www.alaraby.co.uk/%D9%84%D9%85%D8%A7%D8%B0%D8%A7-%D8%AA%D8%AA%D8%B9%D8%B1%D9%91%D8%B6-%D8%A7%D9%84%D9%85%D8%B1%D8%A3%D8%A9-%D9%84%D9%84%D8%B9%D9%86%D9%81%D8%9F>

societies, they experience early socialization into communal social roles within the strong family and community setting.(Semaan et al., 2019).

The Thomson Reuters Foundation report on the catastrophic results about women in terms of several indicators: (the role of women in the family, the assimilation of women in society, political participation, economic integration, reproductive rights and all forms of violence against women) in the Arab countries. She is exposed to a lot of violence and deprivation of rights, especially in Egypt, Iraq and Saudi Arabia, which topped the list in violence against women, as women in Iraq cannot issue a passport without their guardian's consent. While countries have made clear and pioneering progress in the issue of women's emancipation, such as Egypt, Tunisia, Palestine and Kuwait, emancipation here means, for example, granting them the right to run and vote in Kuwait in 2005.<sup>6</sup>

The strange thing is the catastrophic results of women's rights in the Arab Spring countries with women's rights, Where the Arab revolutions opened hopes for broader rights for women. However, the chaos that followed the revolutions and the spread of Salafi discourse returned and confirmed that stereotyped image of women.<sup>7</sup>

### 2.3.7.Discrimination in using proverbs<sup>8</sup>

Traditional proverbs must undergo deep thinking and auditing, at least in this era, before sharing them daily; people use them as if it was sanctities or even facts, following the saying that proverbs never go wrong on something.

Proverbs express an exceptional condition, occasion, or circumstance; one felt it is even wrong to pull it over anything that happened now or another time or place; it is most likely that those related to discrimination stem from ignorance or lack of awareness and social concepts that we call obsolete today.

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<sup>6</sup> Siam, Abdel Hamid, Previous reference

<sup>7</sup> Ghanem, Hanida, Between Trauma and Resistance: Feminist Participation and the Arab Spring's Consequences, 9/5/2017, Beirut Asharq Al-Awsat <https://lb.boell.org/ar/2017/05/09/byn-lsdlm-wlmqwm-lmshrk-lnswy-wmalt-lrby-lrby>

<sup>8</sup> Hindawi, Tamer , Violence has a culture: popular proverbs that degrade the status of women and increase discrimination rates, 4/122021, Al Quds Al Arabi [https://www.alquds.co.uk/%D9%84%D9%84%D8%B9%D9%86%D9%81-%D8%AB%D9%82%D8%A7%D9%81%D8%A9-%D8%A3%D9%85%D8%AB%D8%A7%D9%84-%D8%B4%D8%B9%D8%A8%D9%8A%D8%A9-%D8%AA%D8%AD%D9%82%D8%B1-%D9%85%D9%86-%D9%85%D9%83%D8%A7%D9%86%D8%A9-%D8%A7/?fbclid=IwAR2iMvAQf536DI0lwO1ZS6zcL2J0UNhCMYWRcRohG6Qa\\_STu4vdRXodWjQ#](https://www.alquds.co.uk/%D9%84%D9%84%D8%B9%D9%86%D9%81-%D8%AB%D9%82%D8%A7%D9%81%D8%A9-%D8%A3%D9%85%D8%AB%D8%A7%D9%84-%D8%B4%D8%B9%D8%A8%D9%8A%D8%A9-%D8%AA%D8%AD%D9%82%D8%B1-%D9%85%D9%86-%D9%85%D9%83%D8%A7%D9%86%D8%A9-%D8%A7/?fbclid=IwAR2iMvAQf536DI0lwO1ZS6zcL2J0UNhCMYWRcRohG6Qa_STu4vdRXodWjQ#)

Women nowadays suffer from a great deal of prejudice and discrimination; she is the one who expelled Adam from Paradise and brought about the destruction of all humankind, based on religious concepts, and from it came the saying, "One woman destroyed Paradise."

Even if any action is described, a woman's verb in the sense of belittling or insignificant is used between men and women. Unskilled driving is called "women driving," and is unreliable. Inaccurate words are called "Women talking." when one wants to ensure a promise, he uses the term "men promise?" referring to it as a more reliable and trusted talking, or when resembling a boy who is a coward as a girl, as well as In order to insult a man who does not take decisions, he is said to be his mother's son, or he is a female, in order to belittle him and insult him. If a woman is strong, she is said to be the sister of men, or she is a strong man.

### 2.3.8.Unfair proverbs<sup>9</sup>

Infamous proverbs, a tall woman has a share, as well as a short, skinny, brunette, brown skin, white coloured, rich and poor, and the saying "a woman with a half-brained" or a chicken's brain has continually been repeated, meaning she is entirely unaware. The girl's position in the family varies but tends to be more abusive. Even though the proverb "fathers of a daughter got many livelihoods", several proverbs meet with him and offend women differently from birth to death. Such as the saying which called "Two scorpions on the wall are better than two daughters in the house" or "one disobedient son is better than ten obedient daughters."

Alternatively, a saying that identifies that your son is yours but a daughter is not yours indicates that she one day will get married and leave the house, also "the son of my son is mine, the beloved one, but a son of a daughter is a stranger" indicating that the son of a son will carry the family name, not as the daughter who gets married for another family change her family name, "snake sound and no daughter sound" or some proverbs that indicate the necessity of girls marriage such as an old saying "girls

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<sup>9</sup>Ekrayim 'Hala , popular proverbs that have belittled women throughout history, 28/07/2020, Independent Arabia TV

<https://www.independentarabia.com/node/138516/%D8%AA%D8%AD%D9%82%D9%8A%D9%82%D8%A7%D8%AA-%D9%88%D9%85%D8%B7%D9%88%D9%84%D8%A7%D8%AA/%D8%A3%D9%85%D8%AB%D8%A7%D9%84-%D8%B4%D8%B9%D8%A8%D9%8A%D8%A9-%D9%82%D9%84%D9%84%D8%AA-%D9%85%D9%86-%D8%B4%D8%A3%D9%86-%D8%A7%D9%84%D9%85%D8%B1%D8%A3%D8%A9-%D8%B9%D9%84%D9%89-%D9%85%D8%B1%D8%A7%D9%84%D8%AA%D8%A7%D8%B1%D9%8A%D8%AE>

are better to get marry", "My husband's inferno is better than my father's paradises" and the most unbelievable one is "if your sister dies, your honour is kept but if your brother dies, your back will break", those unfair proverbs attack women indirectly as being only inherited and people repeated them unawarely.

- **Widow and divorced women**<sup>10</sup>

The abuse does extend even more here, especially in the proverbs which call for exploitation, "A widow must accept to marry any man because she is only a widow and if she does not she is not worthy," as if she had to accept any man as long as her husband died, considering the proverb " what a humiliation of widows and her need" as well as the saying ." It is also better for a woman to die before her husband, for example, by saying, "Whoever is pleased with her happiness, her husband goes out at her funeral." Likewise, "Whoever dies of his daughter, this was from the purity of his intention."

### **2.3.9.The Look of Arab Society toward educated Arab woman**

The Arab world and the countries of the Third World live in a state of attraction to the concepts of women, including the relationship between a woman and her husband and her family, and the extent of the impact that is reflected on this same woman, if she is of a higher cultural level.<sup>11</sup>

It is noticeable for any researcher in this regard if the research sample is in a country in the Middle East, he will find that when talking about the marital relationship on the part of men, you will find that they prefer complete obedience to the husband from his wife. Many men in the Middle East believe that the educated woman is not With an obedient and comfortable partner because she will often have

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<sup>10</sup>Ekrayim 'Hala , popular proverbs that have belittled women throughout history, 28/07,/ 2020, Independent Arabia TV

<https://www.independentarabia.com/node/138516/%D8%AA%D8%AD%D9%82%D9%8A%D9%82%D8%A7%D8%AA-%D9%88%D9%85%D8%B7%D9%88%D9%84%D8%A7%D8%AA/%D8%A3%D9%85%D8%AB%D8%A7%D9%84-%D8%B4%D8%B9%D8%A8%D9%8A%D8%A9-%D9%82%D9%84%D9%84%D8%AA-%D9%85%D9%86-%D8%B4%D8%A3%D9%86-%D8%A7%D9%84%D9%85%D8%B1%D8%A3%D8%A9-%D8%B9%D9%84%D9%89-%D9%85%D8%B1%D8%A7%D9%84%D8%AA%D8%A7%D8%B1%D9%8A%D8%AE>

<sup>11</sup> Khater, Lama, When Women's Culture Becomes An Accusation And A Shortcoming!, 11/10/2017,

Al Jazeera <https://www.aljazeera.net/blogs/2017/10/11/%D8%AD%D9%8A%D9%86-%D8%AA%D8%B5%D8%A8%D8%AD-%D8%AB%D9%82%D8%A7%D9%81%D8%A9-%D8%A7%D9%84%D9%85%D8%B1%D8%A3%D8%A9-%D8%AA%D9%87%D9%85%D8%A9-%D9%88%D9%86%D9%82%D9%8A%D8%B5%D8%A9>

her direction, making him not the only responsible and controlling person in this relationship and its decisions.<sup>12</sup>

This culture that the eastern man drank came from several factors, some of which are related to social culture and custom in these countries, and some have to do with their understanding of the religion that the inhabitants of these regions owe and what is required of obedience to the husband by his wife. She complied with this husband and the extent to which she did not object to any decision he might take, even about their relationship and communal life.<sup>13</sup>

Some husbands consider that an educated and educated woman often refuses to be financially subordinate to her husband so that she will be a working woman. This will be directly reflected in the role that the husband entrusted exclusively to his wife in raising children and following up on household affairs.<sup>14</sup>

Another opinion is that these standards that eastern societies set on educated women are not accurate, as they are relative and differ from case to case and from relationship to relationship, and that an educated woman may be a source of greater strength for this relationship, as long as there is a formula for dialogue and agreement between the parties.<sup>15</sup>

### **2.3.10. Women in the Arab cultural scene throughout history<sup>16</sup>**

Literature and writing played a significant role during the modern era, in the process of transformation of Arab women from the ranks of the permanent recipient of information and instructions from the man, to the levels of the activist and cultural producer, contributing the man to the crystallization of a cultural situation within the Arab community, so that a term such as "women's literature" appeared on the scene.

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<sup>12</sup> Al-Askar, Abdul Jabbar , if you want a woman to kiss your hands, do not marry an educated woman..., 9/10/2017, Al-Jazeera <https://www.aljazeera.net/blogs/2017/10/9/%D8%A5%D8%B0%D8%A7-%D8%A3%D8%B1%D8%AF%D8%AA-%D8%A7%D9%85%D8%B1%D8%A3%D8%A9-%D8%AA%D9%82%D8%A8%D9%84-%D9%8A%D8%AF%D9%8A%D9%83-%D9%81%D9%84%D8%A7-%D8%AA%D8%AA%D8%B2%D9%88%D8%AC>

<sup>13</sup> Al-Askar, Abdul Jabbar, Previous reference

<sup>14</sup> Al-Askar, Abdul Jabbar, Previous reference

<sup>15</sup> Khater, Lama, When Women's Culture Becomes An Accusation And A Shortcoming!, 11/10/2017, Al Jazeera <https://www.aljazeera.net/blogs/2017/10/11/%D8%AD%D9%8A%D9%86-%D8%AA%D8%B5%D8%A8%D8%AD-%D8%AB%D9%82%D8%A7%D9%81%D8%A9-%D8%A7%D9%84%D9%85%D8%B1%D8%A3%D8%A9-%D8%AA%D9%87%D9%85%D8%A9-%D9%88%D9%86%D9%82%D9%8A%D8%B5%D8%A9>

<sup>16</sup> Arab Women and Creativity, 09/01/2016, Al-Jadid <https://aljadeedmagazine.com/%D8%A7%D9%84%D9%85%D8%B1%D8%A3%D8%A9-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%A9-%D9%88%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9>

Helen Sixus was the first to launch the term "women's writing" in the seventies of the last century, which puts the recipient of this term and name, in front of an apparent paradox, between the nature of the attribution of this literature to women. On the other hand, there is no such thing as male literature, which makes us believe that literature in its prevailing sense is masculine and that the exception is that it is feminine literature!

The insider and researcher find in this corner of the Arab cultural history that women did not have a strong presence in this regard and that this history was characterized by its masculinity mainly, with evidence indicating the presence of women in angles such as poetry, including Al-Khansa and Rabaa Al-Adawiya in the East. Moreover, the birth of Laila Al-Akhiliya in Andalusia, but this presence was utterly absent in other corners of Arab cultural history, such as sciences, philosophy, history, and others, where the Arab woman did not historically contribute to these sciences. The man was entirely in control of them, and this thing is not surprising or not. It is expected that man was entirely in control of all the axes of life, and culture is a part of it throughout this history. Therefore, the title of the woman and her first reference value was in Arab societies, represented in her external beauty, and therefore the mind was not considered, in culture Traditional Arabic, a virtue for a woman, as far as attention is paid to her body, as noted in Ibn Qutayba's Kitab An-Nisa for example.

In such a perception formulated by the discourse of male domination, which portrays the other according to his interests, desires and authority, like every discourse of hegemony, it is not surprising that women's contribution to Arab cultural and intellectual life is limited, for women in any case, from the point of view of this patriarchal discourse The dominant, possesses neither the natural qualifications to allow it to participate effectively in cultural and intellectual life, because of its supposed lack of reason nor the master, by hegemonic masculine values, initially desires such participation, that participation which would threaten and undermine male supremacy Its existing social system Noting that this presence of women in the cultural scene was not limited to Arabs only. Still, women were likewise in all world civilisations before the modern era; even Europe did not begin to change before the eighteenth century.

- **The image of women in Arab cinema**

The Egyptian writer and researcher, Manal Farouk, concluded in a study on the image of women in Egyptian cinema that "Egyptian cinema is still subject to the idea of the sole hero and the sole director, so we find that the film's heroes are the ones who impose their conditions on the filmmakers," noting that "Egyptian cinema is influenced by culture." Religious and societal, and with a policy that corrupted its roots, to produce a corrupt economy, which affected cinema as an industry and trade." Arab cinema does not address the real problems of women or their future, and the negative image of women does not represent reality, but relies on excitement, sex and temptation to attract the audience." She points out that between 300 and 350 films were produced in the years 2000 to 2010, "we only find less than 100 films that actually raise an issue," explaining that the stereotype shows women in films as wives, mothers, daughters, girls, and working women.<sup>17</sup>

Regarding cinema productions between 1990 and 2000, the image of women was negative and did not convey reality. It relied on elements of excitement, sex and temptation to attract the audience. The result was that the woman was presented either in the form of a drug dealer, a night girl, an addict, or a traitor, and if she was modern, then she was a formality, concerned with appearance. If it is political, it is superficial, and if it is cultured, it is nervous and complex. If she is a hard worker, then she is a farmer and a children's educator. The study revealed that Arab cinema does not address the real problems of women, or their future.<sup>18</sup>

At the same time, the cinema has succeeded in the recent period in shedding light on some issues, including violence against women. There are many campaigns against the physical violence represented in the crime of circumcision, as circumcision is considered a crime that violates the woman's body, and many awareness campaigns have been launched to deter this matter, It also launched several campaigns against harassment, and it is worth noting what the Egyptian cinema did in some films that discussed violence against women and had a great reaction in amending the

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<sup>17</sup> Shakra, Suha Abu, The image of the real woman is obscured by cinema films in the world, May 27, 2015, The New Arab. <https://www.alaraby.co.uk/%D8%B5%D9%88%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B1%D8%A3%D8%A9-%D8%A7%D9%84%D8%AD%D9%82%D9%8A%D9%82%D9%8A%D8%A9-%D8%AA%D8%AD%D8%AC%D8%A8%D9%87%D8%A7-%D8%A3%D9%81%D9%84%D8%A7%D9%85-%D8%A7%D9%84%D8%B3%D9%8A%D9%86%D9%85%D8%A7-%D9%81%D9%8A-%D8%A7%D9%84%D8%B9%D8%A7%D9%84%D9%85>

<sup>18</sup> The previous reference.

harassment laws in Egypt. Among the films that discussed violence against women Movie 678, which is one of the most important films that discussed harassment issues, and won many local and international awards. The Al-Bab Almaftoh "Open Door" film, which discusses society's view of the girl, and her right to live as a human being who has the freedom to express herself and participate like men in All areas, and sheds light on the society's culture that looks down on girls. The movie, Orido Hallan "I want a solution" discusses a type of indirect violence, which is the woman's right to refuse to live with someone she does not want, and this was the reason for the issuance of the Cihan Law. One of the most important Egyptian films that dealt with the sexual and emotional exploitation of domestic girls, as it exposed ideas that affect women and their honor, and discussed how some men in society reduce their love for women through sex, and the film ended with the killing of the harasser, the actor Ahmed Mazhar.<sup>19</sup>

### **2.3.11. The stage of transformation in the cultural role of women<sup>20</sup>**

Arab countries had known the development in terms of the cultural role of women, after Europe, specifically in the post-independence phase of colonialism, during the twentieth century, when it was not so long ago. Still, until this moment, in some Arab countries, girls' education is not welcome.

To a large extent, and if she manages to study, her family will most likely not let her plunge into the labour market, for many reasons, including the dominance of values related to the concept of honour and the prevailing custom in these societies of a complete ban on girls from dealing with outer space, which represents a potential threat to their honour at any moment.

Despite these social restrictions on women, the wheel of change was more influential, and by examining any Arab university, you will find the number of female students equal to and perhaps more than the number of male students; in a qualitative shift in Arab societies' view of women's education, and they have a more substantial

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<sup>19</sup> Makram, Noura, The role of cinema in cases of violence against women and against it, December 3, 2020, Noon <https://nooun.net/%D9%83%D9%8A%D8%B3-%D9%81%D9%8A%D8%B4%D8%A7%D8%B1/cinemas-in-cases-of-violence-against-women>

<sup>20</sup> Arab Women and Creativity, 09/01/2016, Al-Jadid <https://aljadeedmagazine.com/%D8%A7%D9%84%D9%85%D8%B1%D8%A3%D8%A9-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%A9-%D9%88%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9>

presence than before, in The cultural and literary scene. It has assumed sovereign positions in some Arab countries.

The entry of Arab women into the world of writing and literature was vital for her to gain the right to speak more about herself and to reveal her inner world, on which significant social restrictions and auras have long been placed.

Moreover, because poetry is the only literary discourse in which women have spoken themselves, and contributed relatively to it, given the marginality of the poetic female voice in the Arab cultural heritage, today it does not represent the reality of its most prominent cultural gain, If we compare it with other creative fields, such as the novel, for example, where she was able to A woman should strike the usual form of her position in history, as happened in the historical novel "One Thousand and One Nights," which was one of the historical and literary legacies that attached to women the role entrusted to her at the time, of caring and caring for men, as he is the focus of life in general. Furthermore, women cannot participate culturally, socially and intellectually in a monopoly of men over every role of the mind. Contentment with the physical role of women only, which no longer exists now, and women have become like men contribute to this intellectual and cultural space and have become part of The process of cognitive, mental and moral production.

Despite this shift in favour of women throughout Arab cultural history, it is not the same prevailing in all Arab countries. It varies from one Arab country to another. Also, it varies within the same state, from one governorate to another, or from city to countryside, knowing that this transformation process has never been erased from the Arab patriarchal culture. It is still dominant to some extent, and even women's participation in the literary field, for example, all resorted to axioms and fixed rules that cannot be compromised, all serving the masculinity of society, which are values and customs Inherited in these societies, which has not been able to escape from it until now.

This tendency is exacerbated, especially by the immigrant Arab novelist, who is more likely to fall under the influence of the Western audience who wants to see Arab or Muslim women in general, either out of erotica or out of ideology, presenting herself with the image of violating "taboos", especially sexual and religious ones. . That is why we often find female novelists residing in the West accept such a

violation, as is the case, for example, with Nina Borawi or Asia Jabbar or Malika presented by Arab women writers in French. However, sometimes we find the same thing when writing in Arabic, as in the novel "It's London, my dear," by London-based Hanan Al-Sheikh.

Thus, it is not possible to talk about a new Arab culture in reality, if we mean by that a culture that goes beyond the duality of masculinity and femininity, nor about a new Arab novel that has occurred as a result of the transformation of Arab women into producers of literary discourse or other cultural products, without meaning. This, of course, is the absence of great women's names in the various fields of Arab culture, whether in the novel, in poetry, in thought, or other areas of creativity.

This explains that Arab society retains its masculinity and tribalism and experiences cultural and intellectual backwardness, despite the change process regarding women's participation in Female genitalia.

From this, we can say that the Arab woman, the writer and the educated, is still subject to the values and concepts of the prevailing culture in her Arab society and has not produced a feminist literary era. It created a state of renewal in literature or any other cultural field.

### **2.3.12.Challenges**

Social and cultural discrimination against women is one of the most critical issues that harm the image of women in Arab society. The negative stereotype stands in the way of employing women's abilities and skills in the participation of men in the modernization of society in all fields. The sources of discrimination against women are numerous, foremost among which are the popular traditions that support discrimination, represented in some of what is included in popular literature, "challenges", songs, music, dance, folk proverbs and other forms of folk art, but not all of it, but rather some of its types that reinforce the ideas of discrimination. He said: "The media, with its various channels, represents a significant source of discrimination, with its content entirely biased against women, especially in dramas in which women appear through a stereotype dominated by a negative character. They are emotional all the time; she does not reasonably use her mind and is always associated with the home, without reference to her success in various fields of work,

and is subject to the man who does not participate with him in making decisions, in addition to her unequal rights and duties, and the imbalance in her relationship with men.<sup>21</sup>

Women fought side by side with men, as happened in Algeria at the time of the French mandate, for example, and when the Ottoman Empire ruled, she returned as a housewife. In the 20th and 21st centuries, it began to take its rights little by little, but many of them remained neglected due to the mentality of society, customs and traditions. Many women are killed, for example, under the name of “honor crime.” From men against women only, but in violence directed by women against women, such as the mother. In Egypt, too, the crime of female circumcision is widespread. In Kuwait and Bahrain, women could obtain the right to vote late. In Lebanon, the most open Arab country, a mother does not give her nationality to her children! In Tunisia, a country that was able to escape from the era of tyranny and dictatorship successfully, and in light of the new laws and legislation that improved the reality of women to unprecedented levels in our world, such as gender equality and combating violence against women, We find that women there were able to abolish many forms of discrimination against them. Even in the field of inheritance, some say that it contradicts the “values of Islam” and that the government is not concerned with poverty and unemployment as much as it is interested in copying the values of the West, and that Tunisia has more critical “priorities “.<sup>22</sup>

Moreover, when women's rights are discussed, they need to be discussed to find and implement solutions. Instead, you find those conferences with luxurious logistics, recommendations are taken, and women's rights end there. There is no oversight or implementation plan, even besides procrastination by all means, as Fadia Kiwan, Director-General of the Arab Women's Organization, mentioned in An interview with her on the first axis channel: "We must be satisfied with the freedom of

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<sup>21</sup> The Arab girl was liberated by laws and shackled by the conservative societal culture, 08/09/2015, The Arabs <https://alarab.co.uk/%D8%A7%D9%84%D9%81%D8%AA%D8%A7%D8%A9-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%A9-%D8%AD%D8%B1%D8%B1%D8%AA%D9%87%D8%A7-%D8%A7%D9%84%D9%82%D9%88%D8%A7%D9%86%D9%8A%D9%86-%D9%88%D9%83%D8%A8%D9%84%D8%AA%D9%87%D8%A7-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D8%A9-%D8%A7%D9%84%D9%85%D8%AC%D8%AA%D9%85%D8%B9%D9%8A%D8%A9-%D8%A7%D9%84%D9%85%D8%AD%D8%A7%D9%81%D8%B8%D8%A9>

<sup>22</sup> Chedly, Youssef, Equality in inheritance between Sharia and positive law, 22/3/2018 nawaat <https://nawaat.org/2018/03/22/%D9%85%D8%B3%D8%A7%D9%88%D8%A7%D8%A9-%D8%A7%D9%84%D9%85%D9%8A%D8%B1%D8%A7%D8%AB-%D8%AA%D9%88%D9%86%D8%B3-%D8%B4%D8%B1%D9%8A%D8%B9%D8%A9-%D9%82%D8%A7%D9%86%D9%88%D9%86/>

expression and political seats available to us, even if they are not as they should be." The last four are more than they almost dreamed of in many conservative Arab societies, and they also seem to have obtained a measure of fairness in Arab laws and constitutions. The point is that women's rights have always been seen as complements and that women have reached a level that they never dreamed of before! The most significant danger is that many women in Arab societies are not aware of their rights and see their rights from the point of view of society, and see that their freedom and fundamental rights that have been deprived of them are a crime. It is inappropriate to obey their guardian and the idea of chastity and self-preservation. The Arab girl's awareness of the priority issues of the societal culture prevailing in the region of Arab women has become necessary and urgent because this culture often denies Arab women their legitimate right to participate with men in the process of developing their societies, not only as a beneficiary of the outcomes of the development process but also as an active element and a primary input from the inputs of this process.<sup>23</sup>

Some see that the problem in the Arab world is purely humane and not just "gender", as those who follow this logic see that women appear to be primarily protected compared to men. Female detainees, for example, but not limited to, like governments and parliaments, include fewer women. Many men, as well as the graves, contain the remains of fighters compared to those that contain the remains of women fighters.<sup>24</sup>

In addition, some women enjoy the traditional and comfortable life and feel that feminists want to change it by force and view women's human rights negatively.

The main problem today is controlling women and making them the main culprit for everything that happens to them, especially in sexual harassment. Despite the laws that deter this action, we repeatedly hear allegations from conservative parties that women are responsible for being victims of harassment. In addition, the feminist movement in many Arab countries has become limited to a particular class, as in Bahrain and Kuwait.

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<sup>23</sup> Al-Shami, Ghassan, Women in the Arab World, 14/11/2020, Al-Mayadeen  
[https://www.almayadeen.net/episodes/1436812/%D8%A3%D8%AC%D8%B1%D8%A7%D8%B3-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%82\\_%D8%A7%D9%84%D9%85%D8%B1%D8%A3%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D8%B9%D8%A7%D9%84%D9%85-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A](https://www.almayadeen.net/episodes/1436812/%D8%A3%D8%AC%D8%B1%D8%A7%D8%B3-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%82_%D8%A7%D9%84%D9%85%D8%B1%D8%A3%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D8%B9%D8%A7%D9%84%D9%85-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A)

<sup>24</sup> Al-Shami, Ghassan, the previous reference

"Even today, if there is a common feature among the Arab countries at the societal level, it is this tendency that pushes forward and a tendency that pushes back, and these two tendencies are present in the bowels of civil society, and unfortunately we are taking a step forward and sometimes two steps back, and in Ideal cases that call for optimism: we take two steps forward, but one step back and pull society back." Fadia Kiwan.<sup>25</sup>

- **Religion-related challenges**

In the Arab world and what is in its rank, religion plays a decisive role in the perception of women, as the religious tradition followed since ancient times lowers the status of women socially, as it limits her to the role of subordinate to the man, she is the mother, daughter or wife, and in the best cases.

The believer who hears obeys and rejoices. Even in the Church and the progress made in the Catholic Church was affected by the storm of popular, political, scientific, cultural, intellectual and technological revolutions, women are still deprived of the right to the priesthood, which men monopolize, and consequently, there is little role for women in the church hierarchy.<sup>26</sup>

Youssef Al-Badri, a researcher in Islamic affairs, believes that feminist movements are colonial movements that began with the presence of the British in Egypt and the Arab countries and instructed more than one woman to carry out these movements and that Islam liberated women from the ground up and gave women their political, religious, economic and social rights And Okramha Ikramha not Ikramha religion before her.

Since the man now, when we have moved away from Islam and rely on artificial laws, demeans women and uses them as a commodity and trades them while Islam has honoured her, the woman's stay in the home is the most incredible honour for her, and this is her right. He does justice to the woman from within. Whereas if the woman

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<sup>25</sup> Al-Shami, Ghassan, Women in the Arab World, 14/11/2020, Al-Mayadeen [https://www.almayadeen.net/episodes/1436812/%D8%A3%D8%AC%D8%B1%D8%A7%D8%B3-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%82\\_%D8%A7%D9%84%D9%85%D8%B1%D8%A3%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D8%B9%D8%A7%D9%84%D9%85-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A](https://www.almayadeen.net/episodes/1436812/%D8%A3%D8%AC%D8%B1%D8%A7%D8%B3-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%82_%D8%A7%D9%84%D9%85%D8%B1%D8%A3%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D8%B9%D8%A7%D9%84%D9%85-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A)

<sup>26</sup> Chedly, Youssef, Equality in inheritance between Sharia and positive law, 22/3/2018 nawaat <https://nawaat.org/2018/03/22/%D9%85%D8%B3%D8%A7%D9%88%D8%A7%D8%A9-%D8%A7%D9%84%D9%85%D9%8A%D8%B1%D8%A7%D8%AB-%D8%AA%D9%88%D9%86%D8%B3-%D8%B4%D8%B1%D9%8A%D8%B9%D8%A9-%D9%82%D8%A7%D9%86%D9%88%D9%86/>

goes out, playing Satan and temptation spreads. Islam organized and preserved societies by regulating freedoms, as it did not prevent her from working when necessary, and it benefited Muslims... Moreover, with all those laws and instructions, countries reached Muslim women are of great importance among countries in the world in science, civilization and development and were at the forefront.<sup>27</sup>

Arab societies live in a state of misunderstanding and duplicity in understanding religion. This misunderstanding has become one of the foundations of Arab society and its social concepts, hiding behind the injustice of women behind the justifications of distorted religious discourse and religious guardianship that have no basis in truth.<sup>28</sup>

Religious authorities are not in the same position in different Arab countries; in some countries, religious authorities are under the authority of the same regime. In some countries, they are partners; in some countries, the religious authorities administer from the political authority and Egypt. Sometimes the religious authorities take the initiative; the Grand Mufti of Al-Azhar, "Sheikh" Ahmed Al-Tayeb, said that he would open the door to "ijtihad" and ask for their help in a television program: "It is not possible to look at the texts literally and remain behind the times".<sup>29</sup>

### **2.3.13. Attempts to change and face challenges**

The conferences and forums come within the steps of reforming the image of women in society by presenting recommendations. One of the recommendations of the Arab Girl Conference in Cairo in 2015 was to amend the educational curricula to highlight women's role in society and educate women in line with the principle "Do not give me a fish, but teach me." How do I fish?" Finally, enhancing women's self-confidence, as a confident woman will not feel inferior and will be ready to fill her role perfectly and benefit society. "We want them to gradually feel that they are not restricted and that there is no discrimination in their rights and that they have

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<sup>27</sup> Khashan, Fares, What stands in the way of the desired progress for women in the Arab world?, 8/3/2019, Al-Hurra <https://www.alhurra.com/different-angle/2019/03/08/%D9%8A%D8%AD%D9%88%D9%84-%D8%AF%D9%88%D9%86-%D8%A7%D9%84%D8%AA%D9%82%D8%AF%D9%91%D9%85-%D8%A7%D9%84%D9%85%D8%B1%D8%AC%D9%88-%D9%84%D9%84%D9%85%D8%B1%D8%A3%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D8%B9%D8%A7%D9%84%D9%85-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%9F>

<sup>28</sup> Al-Attar, Hassan , Double Standards in Our Arab Societies, January 04, 2020, Elaph <https://elaph.com/Web/opinion/2020/01/1277292.html>

<sup>29</sup> Sheikh Al-Azhar Ahmed Al-Tayeb sparks a debate with his statements about the jurisprudential heritage, May 2, 2021, BBC news Arabi <https://www.bbc.com/arabic/trending-56965872>

opportunities, there are no restrictions on them, but this means that they are responsible, responsible for himself and his dignity, he has a responsibility to be a productive member of society, not to be restricted. This does not mean you leave when You want; that is not the issue. The unconstrained person has the freedom and personal dignity and has a responsibility towards himself and his society to be productive. It is okay if some women prefer to stay at home, we do not force them to work, but unfortunately, there is something that women ignore Unless she feels an inevitable pain, she remains considering that life is easy, filled with joy and love until the incident occurs. She looks at herself, does not have a craft, and cannot bear the responsibility for herself. Sometimes she has children that she cannot bear the responsibility for and does not have the revenues; she lives in humiliation. Furthermore, humiliation because of the fragility with which she leaves herself ".<sup>30</sup>

Dr Fadia Kiwan, professor of political science, says in an attempt to face challenges that every society tends to reproduce itself if no forces push it towards change. The forces that will push society towards change are the educated young groups, but we know that science is outside everyone's reach. In terms of the quality of education, So, some people enter and graduate from school and hold certificates and are never educated, there is the problem of the quality of education. Also, in some circles, there is resistance from the family and local environment outside the cities in particular, and if females enter schools, they do not accept to work or to work in some fields. As this matter is widespread, for example, in some Gulf countries, where the attendance of females. The scientific and technological specializations are very attractive, ahead of the percentage of young people. Then after graduation, the issue of entry to work falls to lower levels because the environment does not accept it easily.<sup>31</sup>

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<sup>30</sup> Al-Didamony, Shereen, The Arab Girl Liberated by Laws and Shackled by Conservative Societal Culture, 08/09/2015, Al-Arabs <https://alarab.co.uk/%D8%A7%D9%84%D9%81%D8%AA%D8%A7%D8%A9-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%A9-%D8%AD%D8%B1%D8%B1%D8%AA%D9%87%D8%A7-%D8%A7%D9%84%D9%82%D9%88%D8%A7%D9%86%D9%8A%D9%86-%D9%88%D9%83%D8%A8%D9%84%D8%AA%D9%87%D8%A7-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D8%A9-%D8%A7%D9%84%D9%85%D8%AC%D8%AA%D9%85%D8%B9%D9%8A%D8%A9-%D8%A7%D9%84%D9%85%D8%AD%D8%A7%D9%81%D8%B8%D8%A9>

<sup>31</sup> Al-Shami, Ghassan, Women in the Arab World, 14/11/2020, Al-Mayadeen <https://www.almayadeen.net/episodes/1436812/%D8%A3%D8%AC%D8%B1%D8%A7%D8%B3-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%82-%D8%A7%D9%84%D9%85%D8%B1%D8%A3%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D8%B9%D8%A7%D9%84%D9%85-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A>

Correcting the image of women will only be by confronting the customs, traditions, customs and cultural legacies that hinder their work, and the solution, in the opinion of the media professor, is to modernize the system of values that govern Arab women's thinking in a way that ensures their rapid adaptation and response to the current changes of the era, responding to future possibilities and scenarios, and intensifying efforts To develop the awareness of media professionals and drama writers to present an honest image that reflects the success achieved by Arab women in various fields of work, by presenting truly successful women models at the local and international levels, to create an incentive to achieve more success at the level of self-realization.<sup>32</sup>

### **2.3.14. The role of political authorities in Facing challenges**

On the political side, Abdel Ghaffar stressed the need to develop women's political awareness by informing them of their political rights and duties and supporting them in various fields, in addition to highlighting the successful political contributions of women in other countries of the world, which will be a strong incentive to push Arab girls to participate politically and highlight their capabilities in Service to the state and society.<sup>33</sup>

"The political authorities help as much as possible. Some countries cooperate more than others because some countries have public policies that are more biased towards the development of women than other countries. It wants to polish its image in front of the international community, but it needs to be fully committed to the issue in-depth. Many preach and glorify the emancipation of women, and when they return to their homes, they treat their wives and daughters in a toned-down model from the Middle Ages. Suffice it to say that women are half of society and other ringing slogans, and this matter must and cannot change with the goodwill of some leaders. Some are well-intentioned, but this is never enough; we do not want a favour from

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<sup>32</sup> [صحيفة العرب \(alarab.co.uk\)](http://alarab.co.uk)

<sup>33</sup> Al-Didamony, Shereen, The Arab Girl Liberated by Laws and Shackled by Conservative Societal Culture, 08/09/2015, Al-Arabs <https://alarab.co.uk/%D8%A7%D9%84%D9%81%D8%AA%D8%A7%D8%A9-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%A9-%D8%AD%D8%B1%D8%B1%D8%AA%D9%87%D8%A7-%D8%A7%D9%84%D9%82%D9%88%D8%A7%D9%86%D9%8A%D9%86-%D9%88%D9%83%D8%A8%D9%84%D8%AA%D9%87%D8%A7-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D8%A9-%D8%A7%D9%84%D9%85%D8%AC%D8%AA%D9%85%D8%B9%D9%8A%D8%A9-%D8%A7%D9%84%D9%85%D8%AD%D8%A7%D9%81%D8%B8%D8%A9>

anyone, even if it is in good faith; there must be political institutions working in politics." Fadia Kiwan<sup>34</sup>

### 2.3.15.Feminist movements

Feminists define feminist movements as social movements that adopt the issue of women in society out of the conviction that there is an imbalance in the balance of social and political forces between men and women and is based on awareness and action.<sup>35</sup>

It is worth noting that the Arab feminist movement is an extension of the Western movements that arose in the nineteenth century demanding women's rights. The feminist movement began to engage in work on the ground since the Arab countries were colonized, and several names rose in the revolutionary movements, such as Jamila Bouhraid in Algeria, Laila Khaled and Dalal Al-Maghrabi in Palestine. However, women remained an active element without taking an independent leadership role.<sup>36</sup>

After that, the feminist movement began to be represented in institutions and associations that passed through several stages, but all of them were confused and did not have essential goals, such as talking about removing the veil, for example. They did not have a role in a profound change in the status of women in society and the subsequent laws and their position in the family. At the same time, this experience differed from one country to another, according to each country's circumstances and the region's challenges over time—Jamila Bouhraid in Algeria, Laila Khaled and

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<sup>34</sup> Al-Shami, Ghassan, Women in the Arab World, 14/11/2020, Al-Mayadeen <https://www.almayadeen.net/episodes/1436812/%D8%A3%D8%AC%D8%B1%D8%A7%D8%B3-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%82-%D8%A7%D9%84%D9%85%D8%B1%D8%A3%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D8%B9%D8%A7%D9%84%D9%85-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A>

<sup>35</sup> Al-Muslimani, Bassam Hassan, Feminist Movements in the Arab World, 05/082017, Laha Online.comfile:///D:/uni/Tez/%D8%A8%D8%B4%D8%AA%D8%BA%D9%84%20%D8%B9%D9%84%D9%8A%D9%87/%D9%85%D8%B1%D8%A7%D8%AC%D8%B9%20%D8%B9%D8%B1%D8%A8%D9%8A/%D8%A7%D9%84%D9%86%D8%B3%D9%88%D9%8A%D8%A9/%D8%A7%D9%84%D8%AD%D8%B1%D9%83%D8%A7%D8%AA%20%D8%A7%D9%84%D9%86%D8%B3%D9%88%D9%8A%D8%A9%20%D9%81%D9%8A%20%D8%A7%D9%84%D8%B9%D8%A7%D9%84%D9%85%20%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%20(1)%20%D9%84%D9%87%D8%A7%20%D8%A3%D9%88%D9%86%20%D9%84%D8%A7%D9%8A%D9%86%20-%D8%A7%D9%84%D9%85%D9%88%D9%82%D8%B9%20%D8%A7%D9%84%D9%85%D8%B1%D8%A3%D8%A9%20%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%A9.mhtml

<sup>36</sup> Al-Youssef, Ziad, Feminism in the Arab World: A Struggle in the Face of Legacies and Contradictions between Laws and Reality, Dakhlaq ebt3ref <https://dakhlaq.com/feminism-in-the-arab-world/>

Dalal Al-Maghrabi in Palestine. However, women remained an active element without taking an independent leadership role.<sup>37</sup>

The woman played a significant role in the Arab revolutions, especially the Tunisian and Egyptian ones, and she occupied the field at the time, according to the testimony of the media. However, as soon as the flames of the revolutions were extinguished, the fires of women's work returned to extinguish with the revolution. In closed rooms, women began to be excluded from decision-making positions. Of course, the feminist movements have achieved some successes and victories, and this is tangible in the experience of Tunisia, in which men and women are equal in inheritance, in addition to the fact that Tunisian women are the only Arab women who can request a divorce and obtain it quickly and easily by simply requesting it and not wanting to continue the relationship.<sup>38</sup>

The researcher in feminist affairs, Nawal El-Saadawi, believes that women's femininity is a class, social, political, and economic concept, not that women walk in high heels, and that femininity varies according to the era and period. So let femininity be considered as an emotion and tenderness only, but rather as a responsibility, and that it is not possible to talk about the issue of women in isolation from the political and economic situation, peace and war, And her strength and ability differ according to the circumstances she lived and the class from which she fell. Moreover, the nature of her life, and in this case, she may be even more substantial than the man. Moreover, the biological differences between a man and a woman have a function whereby a woman becomes pregnant because she has the uterus, for example. These differences do not mean that they make her in an inferior position economically, politically and socially.<sup>39</sup>

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<sup>37</sup> Al-Rifai, Laila, Is there a need for a new Arab feminism?, 4/19/2017, Maidan-Al-Jazeera <https://www.aljazeera.net/midan/miscellaneous/2017/4/19/%D9%87%D9%84-%D8%AB%D9%85%D8%A9-%D8%AD%D8%A7%D8%AC%D8%A9-%D8%A5%D9%84%D9%89-%D9%86%D8%B3%D9%88%D9%8A%D8%A9-%D8%B9%D8%B1%D8%A8%D9%8A%D8%A9-%D8%AC%D8%AF%D9%8A%D8%AF%D8%A9>

<sup>38</sup> al-Abdali, Abd al-Hafiz, Feminist movements in the Arab world between the gains and challenges of the revolutions, 27/05/ 2011. swissinfo.ch <https://www.swissinfo.ch/ara/%D8%A7%D9%84%D8%AD%D8%B1%D9%83%D8%A7%D8%AA-%D8%A7%D9%84%D9%86%D8%B3%D9%88%D9%8A%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D8%B9%D8%A7%D9%84%D9%85-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A-%D8%A8%D9%8A%D9%86-%D9%85%D9%83%D8%A7%D8%B3%D8%A8-%D8%A7%D9%84%D8%AB%D9%88%D8%B1%D8%A7%D8%AA-%D9%88%D8%AA%D8%AD%D8%AF%D9%8A%D8%A7%D8%AA%D9%87%D8%A7/30361198>

<sup>39</sup> The issue of women in the Arab world, 6/6/2005, Al Jazeera <https://www.aljazeera.net/programs/opposite-direction/2005/6/6/%D9%82%D8%B6%D9%8A%D8%A9-%D8%A7%D9%84%D9%85%D8%B1%D8%A3%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D9%88%D8%B7%D9%86-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A>

Al-Saadawi acknowledges the rejection of the concept of feminism propagated by the West because it is superficial. The West has always been a colonizer of Arab countries, as it does not separate the issue of women and colonialism, and confirms that to this day, it is trying to spread a false culture about women and against women, and that women represent a direct targeting in our society, and that sabotaging the culture around women is enough. It was ruining the whole community. In addition to its denunciation that women are sedition, as described by religious scholars.<sup>40</sup>

Among the problems facing Arab feminist movements is the absence of clear primary goals, in addition to accusing a large segment of society that feminist movements seek to shake up the constants of religion and conspire against the stability of society, in addition to limiting these movements to certain classes of society, thus becoming a prestige and a high position for its owner<sup>41</sup> In addition to depriving her of effective participation in decision-making, even if she reaches a political leadership position in the Jordanian parliament, there is a feminist quota. However, it does not exist, as the Jordanian parliament recorded many scandals on the air against Jordanian female representatives. He ordered her to be silent: "Sit down, Hind." The most famous incident so far was not the only one that was mentioned in the name of Al -Saud, the deputy in the Jordanian parliament, and if it was characterized by the gender dye this time, and he is the deputy who won the membership of the sixteenth and seventeenth councils. Moreover, they justified that insult, "I am a populist deputy and I am honored to represent the simple segment, My position on the quota is clear. I am against all the quotes, including women, and it does not mean that I meant to offend a woman. First, the woman is my mother, my sister, my daughter and my wife, and not my problem in the social incubator that makes it difficult to do so."<sup>42</sup> In a new parliament session on 28/12/2021, the word "feminine" was added to the Jordanian constitution. While the opponents of this amendment see that adding the word "Jordanian" to the constitution has political and religious motives, adding the word "Jordanians" is nothing but a beautification of the

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<sup>40</sup> The issue of women in the Arab world, 6/6/2005, Al Jazeera <https://www.aljazeera.net/programs/opposite-direction/2005/6/6/%D9%82%D8%B6%D9%8A%D8%A9-%D8%A7%D9%84%D9%85%D8%B1%D8%A3%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D9%88%D8%B7%D9%86-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A>

<sup>41</sup> The issue of women in the Arab world, The previous reference

<sup>42</sup> Ghaboun, Hadeel , the Jordanian MP who wrote the phrase "Sit down, Hind": I reject the quota, I respect women, and I will not pass the gas agreement with Israel if I go back to riding a donkey, 16/12/2014, arabic.cnn <https://arabic.cnn.com/middleeast/2014/12/16/jordan-hind-sauod-interview>

constitution and does not necessarily work to support women's rights. The government defends it, as it considers it to respect and honour women.<sup>43</sup>

The experiences of women's movements in the Arab world are different and varied. What can be said about the Tunisian experience does not apply to the Palestinian or Gulf countries, for example, because of the different political and social reality of each country, and the interruptions that the movements have experienced due to wars and crises and the dominance of extremist currents in some countries more than Other.<sup>44</sup>

### **2.3.15.1.Social Media Campaigns**

The "We Believe Survivor" campaign is an important movement that aims to promote the belief and support of survivors of sexual assault and harassment, including in the Arab area. This campaign seeks to address the challenges and obstacles that survivors face in the Arab region, and to provide a platform for survivors to share their stories and receive the support they deserve.

One of the key aims of the "We Believe Survivor" campaign in the Arab area is to challenge the cultural stigma surrounding survivors of sexual violence. In many Arab countries, survivors of sexual assault are often blamed and shamed, which can make it difficult for them to come forward and seek support. The "We Believe Survivor" campaign aims to change this by promoting a culture of belief and support, where survivors are heard, believed, and valued. Another important aim of the campaign is to address the lack of education and resources available to survivors in the Arab area. Many survivors in the region do not have access to the support and services they need, which can make it difficult for them to heal and recover. The "We Believe Survivor" campaign seeks to raise awareness about these issues and to provide survivors with the resources and support they need to heal and move forward.

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<sup>43</sup> Al-Taweel, Aladdin after controversy and fistfight... Parliament approves adding the word "Jordanian women" to Chapter Two of the constitution, 2/1/ 2022 Erem  
<https://www.erehnews.com/news/2360847>

<sup>44</sup> "Arab Feminism"... Its Process and Problems, September 22, 2018, Al-Araby Al-Jadeed  
<https://www.alaraby.co.uk/%22%D8%A7%D9%84%D9%86%D8%B3%D9%88%D9%8A%D8%A9-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%A9%22-%D8%B3%D9%8A%D8%B1%D9%88%D8%B1%D8%AA%D9%87%D8%A7-%D9%88%D8%A5%D8%B4%D9%83%D8%A7%D9%84%D9%8A%D8%A7%D8%AA%D9%87%D8%A7>

In conclusion, the "We Believe Survivor" campaign is an important movement in the Arab area, where survivors of sexual violence often face unique challenges and obstacles. By promoting a culture of belief and support, and by providing survivors with the resources and services they need, the campaign aims to create a world where survivors feel heard, believed, and valued.

- **Instagram**

Influencers on Instagram and other social media platforms play a significant role in creating awareness about beauty pressure on Arab women. With millions of followers and a large reach, influencers have the power to shape public opinion and bring attention to important issues. Influencers have used their platforms to challenge beauty standards and promote body positivity, encouraging Arab women to embrace their natural beauty and feel confident in their own skin. For example, many influencers have spoken out against the pressure to conform to strict beauty standards, and have used their platforms to showcase their own unique beauty and celebrate diversity. By sharing their experiences and perspectives, influencers can help to break down the stigma surrounding body image and promote positive self-esteem. Like what doing the Lebanon mode @nouraridaofficial, When she showed the difference between her skin with makeup and filters, her natural skin, belly flabby, and cellulite without editing photoshop images, and that was in a campaign to combat the pressure of beauty on women. They can also provide a supportive community for Arab women who may feel isolated or marginalized, and offer them a space to connect with others who share similar experiences. Additionally, influencers can work with organizations and brands to promote body positivity and raise awareness about the negative impact of beauty pressure on Arab women. For example, some influencers have partnered with organizations to raise funds for body-positive initiatives and promote the message of self-love and acceptance.

In conclusion, influencers play an important role in creating awareness about beauty pressure on Arab women. By using their platforms to challenge beauty standards, promote body positivity, and provide a supportive community, they can help to empower Arab women to embrace their natural beauty and feel confident in their own skin.

### **2.3.15.2.Hashtags and Black Comedy**

A few days ago, an interesting hashtag appeared on social media, due to its intelligence, depth and wit, affecting a sensitive issue of our many societal issues. Started by a young Syrian woman under the title "The Most Beautiful Thing Said About Gender", it spread very quickly among Syrian women, then Syrians, and then spread to the rest of the Arabs. His posts came loaded with a great legacy of verbal societal discrimination against women, which led to a legacy of prolonged physical abuse because of that culture. Societal masculine utterances that are practiced day and night, and used by women also out of ignorance, perhaps, of what it will lead to against the girls of their sex. And sometimes, on implicit intention, as adopting the mentality of the executioner reduces the feeling of self-pity for the victim, so she adopts the abuse that was practiced on her, and confronts a weaker party with it, in order to ensure that she is not the only victim. The hashtag "The Most Beautiful Thing Said About Gender" varied between sarcasm and seriousness, and they seem to be among the methods that we have begun to use to talk about controversial societal issues in the era of social media, where there is no room for serious and sober societal discussion (nor for others), because the sharp disagreement Opinions and ignorance of the rules of stimulating democratic dialogue, and the ease of writing any idea that comes to mind without thinking about it, and the ease of betrayal, atonement, insult, deletion, and provoking herd instincts, lose the essence of any sober discussion from its purpose, so what if the issue affects societal constants rooted in the collective consciousness of our societies?. Syrian women carried the hashtag with all their contemporary, lived, and experienced daily utterances in Syria, which relate to women and girls in the home, family, school, university, street, press, culture, religions, and sects (with their institutions, teachings, and myths). When the situation concerns the woman, when she is the "king of his right hand", and between the woman when he tries to make her the "king of his right hand". This is an issue that some may see as secondary and of no value, but in fact it is the relationship that most reveals the societal ills that we suffer from, which prevails in patriarchal culture and neutralizes the presence of women and the independence of their decisions, although what seems to be the current situation of Arab women is that they are decision-makers and able to impose what they want socially. However, the truth is that this is the apparent phenomenon, which women pay a heavy price to obtain it before many of

them repeat the same cycle with their daughters later, because they could not resist submitting to the role of the victim in societies that grant their blessing to upright women.<sup>45</sup>

One of the paradoxes of the hashtag is that it coincides with the Morocco-France match, as the Arab reaction to the image of the Moroccan national team players in its previous match with Portugal gave a clear view of the masculine mentality that governs our societies, and makes gender discrimination an urgent issue that needs attention, discussion and finding effective solutions. To her, so that these societies can save themselves from the great failure that they suffer from. As pictures of players in the Moroccan national team with their mothers, wives and sweethearts spread on social media (most of the national team players were born, lived and played in societies that managed to mitigate gender discrimination to some extent), which opened the appetite of commentators to perpetuate the stereotyped image of the sacrificial Arab mother and the chaste Muslim wife. And about the morals of the Muslim woman, which the Muslim man is obligated to preserve with his household.

Hashtags play a significant role in bringing attention to issues and creating awareness about important topics. They are a powerful tool for organizing and categorizing information on social media platforms and making it easier for people to find and engage with relevant content. Hashtags are often used to bring attention to social and political issues, natural disasters, human rights abuses, and other important topics. For example, during times of crisis, hashtags are used to mobilize support and coordinate relief efforts. In the case of social and political issues, hashtags can help bring attention to underrepresented communities and provide a platform for voices that might otherwise go unheard. By using hashtags, individuals and organizations can quickly and easily reach a large audience and bring attention to important issues.

“Masdar News Network” monitored a wide interaction from social media activists regarding the “The Most Beautiful Thing Said About Gender” hashtag, in which website pioneers share phrases and attitudes that perpetuate offensive stereotypes related to gender or the differences society has made between women and men. The idea of the hashtag belongs to the Syrian writer and human rights activist Baraa al-

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<sup>45</sup> Omra, Rasha, “The Most Beautiful Thing Said About Gender,” December 17, 2022, The New Arab, <https://www.alaraby.co.uk/opinion/%D8%A3%D8%AC%D9%85%D9%84-%D9%85%D8%A7-%D9%82%D9%8A%D9%84-%D9%81%D9%8A-%D8%A7%D9%84%D8%AC%D9%86%D8%AF%D8%B1>

Taran, as an expression of women's dissatisfaction with dealing with the concept of gender. The hashtag is a space for expressing what oppresses women, especially in the ways society deals with social roles, in which women are allowed to enter or work in them, sometimes going beyond the personal boundaries of women, so that society dictates to them what they must do or live and determine their way of life. .The hashtag “The Most Beautiful Thing Said About Gender” has become a campaign adopted by feminists, humanists, human rights activists, and media professionals who believe in the word, as well as ridicule, to express their pain and the pain of other women.<sup>46</sup> They can also help create a sense of community and solidarity around a cause, encouraging people to engage and participate in discussions and actions related to the issue. Hashtags can also help to drive political change, by highlighting the experiences and perspectives of marginalized communities and amplifying their voices. By using hashtags to raise awareness about important issues, individuals and organizations can drive change and create a more equitable and just society. Hashtags play a crucial role in creating awareness and bringing attention to important issues. They provide a platform for individuals and organizations to mobilize support and coordinate efforts, and help to create a sense of community and solidarity around a cause.

Also known as dark humor, is a type of humor that uses humor to address and challenge serious or taboo topics such as death, tragedy, and social issues. This type of humor often uses irony, sarcasm, and satire to tackle these heavy topics in a lighthearted way, making them more palatable and accessible to a wider audience. The role of black comedy in creating awareness is significant, as it provides a unique way to shed light on important and often neglected issues in society. By using humor, black comedy can spark conversations and bring attention to issues that may otherwise be ignored or swept under the rug. It can also challenge people's perspectives and help to break down social and cultural barriers, making it easier for individuals to understand and engage with complex issues. For example, black comedy has been used to address sensitive topics such as racism, poverty, and political corruption. By using humor to shed light on these issues, black comedy can

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<sup>46</sup> The most beautiful thing said about gender... A hashtag that invades social media in a sarcastic way, December 16, 2022, Source News <https://msdrnews.com/196255/%D8%A3%D8%AC%D9%85%D9%84-%D9%85%D8%A7-%D9%82%D9%8A%D9%84-%D9%81%D9%8A-%D8%A7%D9%84%D8%AC%D9%86%D8%AF%D8%B1-%D9%88%D8%B3%D9%85%D9%8C-%D9%8A%D8%AC%D8%AA%D8%A7%D8%AD-%D9%85%D9%88%D8%A7%D9%82%D8%B9/>

raise awareness about the impact of these problems on society and encourage people to take action. Moreover, it can also provide a release for those who have been affected by these issues, giving them an outlet to laugh and find relief in a dark or difficult situation. In conclusion, black comedy plays an important role in creating awareness by using humor to address sensitive and complex issues. By making these issues more accessible and approachable, black comedy can encourage conversation, challenge perspectives, and create a more informed and engaged society.

## 3.0 METHODOLOGY AND ANALYSIS

### 3.1. Content Analysis

Media content analysis is a specialized sub-set of content analysis, a well-established research method used since the mid-eighteenth century. With the advent of television in the 1950s, media content analysis spread as a research method in mass communication and social science research. Media content analysis is an effective research method used to examine depictions of violence, racism, and femininity in television programs and films. Such symbolic content may influence attitudes and behaviours. Kimberley Neuendorf cites studies showing that "in mass communication research, content analysis has been the fastest-growing technique over the past 20 years" (Macnamara, 2019)

Content analysis is considered an unobtrusive way of obtaining news-specific information, so this method suits our analysis. Cooper and Schindler (2003) found that content analysis measures the semantic content or appearance of the "content" of a message. It can be applied to any text, such as text in the form of articles, news, letters and images, videos or movies (Cooper&Schindler, 2003). Bernard Berelson defined content analysis in terms that even more explicitly position it as a quantitative method, calling it a "research technique for the objective, systematic and quantitative description of the manifest content of communication", and Wright said the content analysis "may involve quantitative or qualitative analysis, or both" (Macnamara, 2019)

Humanist media scholars use psychoanalysis and cultural anthropology to analyze how media content such as movies and television shows reveal the "truth" of society, what Shoemaker and Rees call "the symbolic environment of the media". These two perspectives, the behaviourist tradition and the humanist tradition, shape the long-standing debate about whether the media create public opinion, attitudes and perceptions (influence) or reflect existing attitudes, perceptions and culture. Most researchers agree that media content can do both, but with limitations. (Macnamara, 2019)

Content analysis helps researchers and practitioners see which risk issues are prioritized on the media agenda and how those issues are framed. This approach works well for topics covered consistently in the news .

The benefits of content analysis are that it is an unobtrusive and relatively inexpensive research method. Increasingly sophisticated computer software has enabled researchers to efficiently harvest and examine more prominent and more significant samples of electronic text, increasing their overall validity. (Allen, 2017). According to Neuman2006, one of the significant benefits of media content analysis is that it is a non-intrusive research method that analyses the content of media reporting without direct human contact. This can be important when sources are difficult to reach or unwilling to participate in research. Another benefit of content analysis is that it can be conducted frequently to track issues, topics, and spokespersons longitudinally. In contrast, audience research, such as large-scale surveys, is usually restricted to annually or every few years because of cost. Finally and most important that content analysis can be objective and able to be generalized, that one of the earliest formal descriptions of content analysis was provided by Harold Lasswell, Daniel Lerner, and Ithiel de Sola Pool, who said *content analysis is a technique which aims at describing, with optimum objectivity, precision, and generality, what is displayed on a given subject in a given place at a given time.* Bernard Berelson calls it a “*research technique for the objective, systematic and quantitative description of the manifest content of communication*”. While also emphatically describing content analysis as a quantitative research method that can produce generalizable findings. (Macnamara, 2019)

This study used quantitative content analysis. Quantitative content analysis analyses and converts observations under a specific category into quantitative statistics (Binsbergen, 2013). The results of quantitative content analysis can be presented in statistical form (percentages and tables). When this occurs, the researcher deals with categories other than the cases indicated (Schreier, 2012). The researcher decides to use quantitative content analysis to analyze communication and social interaction without the direct involvement of participants, so her presence as a researcher does not influence the results.

Several researchers have utilized quantitative content analysis to analyze the stereotype in ads; such research includes Gender stereotypes in television advertising in the Middle East: Time for marketers and advertisers to step up (Khalil & Dhanesh, 2020) and The portrayal of men and women in television advertisements: An updated review of 30 studies published since 2000. (FURNHAM & PALTZER, 2010).

The researcher conducts a quantitative content analysis of television commercials in the Arab world. The researcher focuses on analyzing gender stereotypes in TV advertisements in the Arab world because television remains the most popular medium in the region (Khalil & Dhanesh, 2020a), particularly in some seasons like Ramadan and Eid when drama and play production is increasing. While some progress has generally occurred regarding traditional gender portrayals in TV ads, gender stereotypes persist in many other countries television advertising, despite social and legal changes.

The researcher analyzes television commercials aired over the whole Ramadan month on the Middle East Broadcasting Center (MBC); generally, it is a central TV channel based in Dubai. The researcher chose to analyze MBC for its regional focus, on account of which it needs to cater to a diverse audience across several countries. It was also the first private free-to-air satellite channel in the Arab world (MBC Group. (n.d.)). It had a viewership of 10 million in 2018 (Campaign Middle East, 2018). Besides other major channels according to (an Arabic) report, as it shows that these channels broadcast the top ten series according to the highest view rates, During Ramadan.

The study is considered a social and culturally complicated issue that needs detailed understanding and revealing patterns and evidence which are challenging to be noticed through routine observations, all of that can only be established by content analysis.





### **3.1.1. Universe and Sampling**

Study universe refers to the group of units the study seeks to consider. The population for this study is comprised of the nine popular TV channels in the Arab world (Mbc, Mbc msr, Mbc 5, Mbc Iraq, Mbc drama, ON, Dmc, Dmc drama, MTV)


which broadcast TV shows with high viewership rates in Ramadan 2021. "Although it is still early to judge the Ramadan 2021 series, we will show you the Top 10 in some Arab countries: Ramez Aqlo Tar (RA), Molouk Al Gad'ana (MAG), Moussa (M), Nasl Al Aghrab (NAA), Le'bet Newton (LN), Al Ikhtiyar 2 (AI2) , Mammou' Al Tajawwol (MAT), Khalli Balak Min Zizi (KBMZ), 2020, till death2 (TD2)" (ETbilarabi, 2021). Eight of the previous popular channels belong to 3 groups that broadcast and produce drama, too; we will mention some details of them, but only the MTV channel does not belong to any group or network.

- Through its distinguished track record that extends over thirty years, the "**MBC Group**" has assumed a prominent position to become a global media group that enriches the lives of millions of viewers through communication, interaction with them, and providing them with information. The mbc group is exceptionally the model of study because, according to the mbc (group) website: it is the first unique group of channels in the Arab world. It also has the highest subscription rates on Facebook and YouTube, as mbc mother has 23 million subscribers on Facebook and five million on YouTube. In addition to having the highest viewing rates, "These record results reflect just how strong MBC GROUP's content was for the Ramadan 2021 season," stated Mofeed Alnowaisir, Chief Digital Officer at MBC GROUP.<sup>47</sup>

Table3.1: About mbc group

Chanel	Date/of launch	Content	Target audience	Channel logo
MBC 1	in 1991	Entertainment	Arab Family	
MBC MASR	9thNov2012.	Entertainment	Egyptian family	
MBC 5	21Sep. 2019	Entertainment	North African countries, countries of the Maghreb	
MBC Iraq	17Feb. 2019	Entertainment	Iraqi family	

<sup>47</sup>Mbc, <https://www.mbc.net/en/corporate.html>

Chanel	Date/of launch	Content	Target audience	Channel logo
MBC DRAMA	27Nov,2010	Entertainment	Arab Family	

- **DMC channel network** consists of 6 channels, of which three were launched. The beginning was with dmc sports, launched in September 2016 with the launch of the Egyptian Football League, which covered the Egyptian League (B) for the first time with coverage of local and international sporting events. Moreover, at the beginning of 2017, my channel (DMC HD, DMC Drama) was launched, which took broadcasting standards to completely different levels.<sup>48</sup>

Table3.2: About Dmc group


Chanel	Date of launch	Content	Target audience	Channel logo
Dmc	2017	Entertainment	Arab Family	
Dmc drama	2017	Entertainment	Arab Family	

- **On TV** is an Egyptian news channel with 24 hours live stream. ON has gained an outstanding reputation among Egyptian and Arab viewers because of its liberal political stance. TV is one of the most essential politically independent Egyptian television stations. It became one of the most critical and respectful channels for the news and talk shows in Egypt and the Middle East. It broadcasts 24 hours a day, seven days a week. Go to the official site Watch On TV Live; this channel is one of the On-TV networks. ONTV Live Streaming Online and by satellite. The live YouTube streaming service of the channel is available.<sup>49</sup>

<sup>48</sup> Dmc, <https://dmc.com.eg/about/>

<sup>49</sup> ON TV Egypt <https://egyptv.com/ontv-egypt-%D8%A3%D9%88%D9%86-%D8%AA%D9%8A-%D9%81%D9%8A>


Table3.3.: About ON TV channel

Chanel	Date of launch	Content	Target audience	Channel logo
ON	6 Oct. 2008	Entertainment	Arab Family	

The researcher chooses Ramadan month to be the study timeline because of two reasons; the first one is that Ramadan opens a new season of variety series and programs, and at this time, viewing rates record the highest, and the Arab family is famous for sharing the "Iftar" and gathering each other during "Iftar", before and after too. They spend that time watching TV together. This makes it easier for us to generalize the results and increase their credibility, as many audiences have been exposed to them. Thus, we can link the results to the societal culture. The second reason is that as a typical result of the heights viewing rated, the race starts between companies to sponsor the programs and series during Ramadan. Besides that, they pay more for channels, and ads also increase.

- **MTV** was established in 1991 as a TV channel that sought to cater to the complexity and richness of its Lebanese viewers' identity by creating a balanced mix of local, Arab, and western media content with several political and socio-economic shows—moreover, special emphasis on producing local programming tailored to its audience and reflecting their aspirations and values.<sup>50</sup>

Table3.4: About MTV Channels

Chanel	Date of launch	Content	Target audience	Channel logo
MTV	1991	Mixed between Entertainment, political& economic	Lebanese Family	

<sup>50</sup> MTV, <https://www.mtv.com.lb/about>

### **3.1.2. Sample and Sampling**

In research, a sample is a group of people, objects, or items taken from a larger population for measurement. The sample should be representative of the population to ensure that we can generalize the findings from the research sample to the population as a whole. There exist different sampling techniques, probability, and nonprobability sampling techniques (Mujere, 2016)

This study used advertisements as samples and employed a nonprobability sampling technique (Convenience sampling technique). The researcher chose this technique that the subject of stereotype relates to a social and cultural subject that relates strongly to society and to create the ability to generalize the results or at least reach the correct information about prominent societies like Arab society, the researcher collects ads in the way that can make we able to make sure that broadcast via high reach channel and high rates viewership to be sure the audience is vast so we can get more critical results.

### **3.1.3. Data collection technique**

The sample of the research consists of commercial advertisements broadcast collected in Ramadan- 2020 in the prime time that started from "Iftar" to midnight.<sup>51</sup> Via the mbc group channels, Dmc group channels, Om network, and MTV channel.

The space of study was via mobile. The researcher followed the ads via the live broadcast of channels during the internet applications, that this way is easier, besides the non-existence of television too. The applications are (the Shaid.net platform) and (the Rokkr application). Shahid is a part of MBC GROUP and its premium subscription-based service Shahid VIP, the world's leading Arabic streaming platform, home to highly rated original productions from the Arab world, a wide range of exclusive movies and premieres, as well as the top, watched live Arab TV channels (mbc group, About mbc group). The purposed watched live channels are MBC1, MBC drama, MBC Masr1, MBC Iraq, and MBC5. The researcher kept track of the Rokkr application broadcast for the rest of the channels.

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<sup>51</sup>Show times for programs and series, Bet Satellite Channels, February 27, 2023, Albayan <https://www.albayan.ae/five-senses/east-and-west/2013-07-14-1.1922105>

The researcher depends on (Screen recorder) application to record the advertisements as a long record and then uses (the Gihosoft video editor) program to crop the long video to a short one, making every advertisement a separate video.



- **Shahid.net**

Shahid.net was re-launched in July 2011 as the first free video-on-demand and leading TV catch-up service in the MENA region. The website aggregates TV programs by engaging users with MBC's most exclusive content and broadcasts. Shahid.net boasts the region's most prominent TV content library because it is not limited to a specific content mix or channel. Instead, the website hosts content from the majority of MBC on-air programs in addition to other networks. Shahid.net's users also have access to the archives of previous episodes, and they can enjoy independence from broadcasting hours, allowing them to watch TV content wherever and whenever.<sup>52</sup>

- **Rokkr App**



Rokkr app rokks, when optimal usability meets technical excellence. Rokkr can not only play your media but also offers the functionality of a browser. This combination rokks and ensures entertainment. This is precisely what many users of our app have recognized, and that is why the name Rokkr can be found regularly in the top charts of entertainment apps.

We follow the advertisement regularly by setting a timing schedule to make our work more comfortable; we schedule it according to the time that shows are broadcasted. As a result, we follow every channel one time a week.<sup>53</sup>

### **3.1.4.Selection of ads**

The researcher collected 1860 advertisements over a month in Ramadan 2020. After discounting repetitions, national and awareness advertisements, the number of distinct advertisements was (238). All the advertisements were in Arabic. Following the methodology used by previous researchers, our analysis focused on the first scene in which a woman appears as a central visual character.

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<sup>52</sup> Shahid, <https://shahid.mbc.net/ar/>

<sup>53</sup> Rokkr, <https://www.rokkr.net/>

It is necessary to say that we chose the first and exclusive show of every show that is in the peak time as the director of Sama Dubai channel pointed out that *The prime time for the channel is immediately after breakfast, which is the time that advertisements flock to*". Moreover, Sherine Darwish, the program director of the Abu Dhabi Al Oula channel, indicated that *There are two peak periods for the show in Ramadan, the first is the period of breakfast and beyond, and the second is the evening period after Tarawih prayers until after midnight, stressing that the first period is dedicated to comedy programs and series in addition to cartoons. While the second period focuses on social series with diverse and interesting stories at the same time.*<sup>54</sup>

The researcher watched TV advertising once every five days for every channel. It is enough because advertisers usually have contracts with TV channels for a month or longer, so the same advertising broadcasts on TV channels often. We recorded the whole ether and then looked for advertising on these recordings. So we used our archive to collect data. We did not use specific software. During the content analysis, we analyzed both text and visuals.

Table3.5: The timing of the shows whose ads we follow

Day	Channel	Program and time						
1 <sup>st</sup> day	MBC			MA 18:53	RAT 20:13		MAT 21:08	NAA 23:59
	MBC MSR	KBMZ 00:30	KBMZ 18:30			MAG 20:30		
2 <sup>nd</sup> day	Mbc 5	MAG 19:16		RAT 21:16		MAG 23:30		
	ON		NAA 21:00		AI 2 22:00			
3 <sup>rd</sup> day	MBC Iraq	MAT 02:02	2020 17:00	RAT 20:30	M 21:09			

<sup>54</sup> Show times for programs and series, Bet Satellite Channels, February 27, 2023, Albayan <https://www.albayan.ae/five-senses/east-and-west/2013-07-14-1.1922105>

	MTV					TD 2 22:20		
<b>4<sup>th</sup> day</b>	Dmc	LN 21:00						
	Mbc drama		2020 23:00					
<b>5<sup>th</sup> day</b>	Dmc drama	M 21:00	LN22:30					

### 3.2.Coding Categories

Coding generally refers to a way of structuring your data. It is about categorizing your study variable under some relevant parts of central and subcategories (Schreier, 2012)

For coding purposes, we examined the credibility of the central figures, their roles, their locations, the arguments they make, the product types they endorse, the background settings they appear in, and their ages. The central visual figure was coded per the following classifications (Primary character, Credibility, Role, Location/ Setting, Argument, Product type, Local and Global Brand, Background, Age, Mode of Presentation, Reward type and End Comment)

Due to there being no agreed specific scale to analyze in articles and research that are considered as studies of the image of women in television advertisements, researchers investigate the scale primarily depended on three previous studies (Khalil& Dhanesh, 2020, Furnham & Paltzer, 2010 and Matthes et al., 2016 )

We followed Khalil & Dhanesh, 2020 in renamed Furnham and Farragher’s (2000) depictions of roles as either familial or autonomous as categories familial and nonfamilial. Familial roles include spouses, parents, and homemakers, while nonfamilial roles include workers, professionals, celebrities, and individuals engaged in self-care. Self-care roles include men or women using body products on themselves or engaging in recreational activities by themselves or with peers.

The researcher added another category, Local and Global Brands, to learn more about products and their relationship with stereotypical portrayals in advertisements, which will support the research purpose.

### 3.2.1. Definition of Items Scale

*Table 3.6 .Definition of Items Scale*

The item	Definition
<b>Character type</b>	The primary character is the professional role played by the major actors in a story, appearing in numerous scenes throughout the script, the focal point of the Plotline and/or key subplots. The dependent role is the secondary Characters: Important but supporting roles, generally appearing in fewer scenes and with a narrower narrative function.
<b>Credibility</b>	This seems a most important dimension to the advertisements, namely the credibility, and equally the credulity, of male and female users and experts in advertisements.
<b>Role</b>	This focuses on whether the central figure is more in a professional and advisory or a dependent consumer role.
<b>Location/ Setting</b>	Location refers much more specifically to the physical environment in which the advertisement is shot. This can be a home and work setting, outside pursuing leisure activities, etc.
<b>Argument</b>	This category refers to the central issue of the rationale for the advertisements: the argument, implicit or explicit as to why the consumer should select and purchase the brand of product or service.
<b>Product type</b>	This presents a particular problem for

	researchers as the number of products and services advertised is very great indeed
<b>Brand type</b>	It's based on its geographical position, local brands target limited number of consumers in specific area, global brand target more extended area and audience in expanded geographic.
<b>Background</b>	This refers to the social and physical setting of the advertisement. It nearly always refers to the other (often non-speaking) people in the background being predominantly males, females or children.
<b>Age</b>	Usually researchers group the central character into three groups: under 35 years, 35–65, and over 65 but this does change from study to study and what label is given to each group.
<b>Mode of Presentation</b>	This refers to whether the actors are seen or heard or both.
<b>Voice over</b>	The voice of an unseen narrator speaking (as in a motion picture or television commercial) : the voice of a visible character (as in a motion picture) expressing unspoken thoughts.
<b>Reward type</b>	This category speaks to the way in which the advertisement provides a specific portrayal of what sort of rewards are to be obtained from purchasing that brand.
<b>End Comment</b>	This refers to the presence or absence of final summary comments at the end of the advertisements.
<b>Existence in the first scene</b>	This refers to if women are exist in the first

	scene or not.
<b>The mode of participation</b>	This refers to the mode of participation of women in dialogue if there is , in the ad.

### 3.2.2. Operational Definition of Items

#### 3.2.2.1. Operating Definition of Primary character

*Table 3.7.. Operation Definition of Primary character*

<b>Category</b>	<b>Operational Definition</b>
<b>Primary character</b>	The professional role played by the major actors in a story, appearing in numerous scenes throughout the script, the focal point of the Plotline and/or key subplots.
<b>Secondary character</b>	The dependent role: Important but supporting roles, generally appearing in fewer scenes and with a narrower narrative function.

#### 3.2.2.2. Operating Definition of Credibility

*Table 3.8. Operation Definition of Credibility*

<b>Category</b>	<b>Operational Definition</b>
<b>Authority/expert product</b>	The character shown primarily as the expert of the product advertised.
<b>User of the product</b>	The character shown primarily as the user of the product advertised.
<b>User and authority</b>	The character shown primarily as the user and authority too.
<b>Neither</b>	The primary character not expert and not user, maybe just commenter
<b>Other</b>	Model

### 3.2.2.3. Operating Definition of Role

**Table 3.9.** *Operation Definition of Role*

<b>Category</b>	<b>Operational Definition</b>
<b>Autonomous</b>	having the right or power of self-government.. A self-driving car, a self-caring, freestanding, independent, self-governed, self-governing, self-ruling, decision maker, unsupervised, .. etc.
<b>Dependent</b>	A person who relies on another for support.
<b>Celebrity</b>	Singer, actor, stand-up comedian, musician, guitar player, drummer, dancer, footballer, artist, etc.
<b>Content creator</b>	Interviewer/narrator/ author, poet, writer, etc.
<b>Worker</b>	Working in bank, doctor, TV presenter, etc.
<b>Professional/ expert career-oriented</b>	The manner in the workplace, professional in a specific skill or permanent career, professional doctor, golfer, footballer, musician , chef, etc.
<b>Spouse</b>	girlfriend/boyfriend
<b>Mother</b>	To be parent of child or children, to be mom
<b>Wife</b>	To be married and playing a role of wife
<b>Wife mother</b>	To be wife and mother at the same time
<b>Fiancé(e)</b>	To be engaged and playing the role of fiancée
<b>With family</b>	Woman presents with a family, and the relationship is not clear.
<b>Bride</b>	To present as a bride in wedding ceremonies.
<b>Daughter</b>	To be presented as a daughter, and her mother exist in ad.
<b>Homemaker</b>	Housewife, housekeeper, the women that stay at home.
<b>Decorative/</b>	To be in the ad like a decoration, just to be as a shape, and doesn't do anything neither voice over or dialogue.
<b>Sex object</b>	women are used in the advertisements as a strategy of marketing. By highlighting the attractive, sexy, beautiful sides of the women by woman body, posture, look and clothes etc.

<b>Object of Beauty</b>	Female beauty is used in advertising for salience and visual appeal.
<b>Other</b>	Other than previous mentioned roles.

### 3.2.2.4. Operating Definition of Location/ Setting

**Table 3.10.** *Operation Definition of Location/ Setting (Developed by the researcher in line with other classifications)*

<b>Category</b>	<b>Operational Definition</b>
<b>Home</b>	House, apartment, villa, residence, etc.
<b>Occupational setting</b>	High Status Workers: business people, lawyer, doctor, musician, teacher, professor, actor, etc.
	Lower Status Workers: farmers, firefighters, house keeper, electrician, secretary, super market worker, seller in a store, cinema, GYM etc.
<b>Leisure</b>	Spa, chlet, swimming pool, yacht, garden, restaurant, beach, etc.
<b>Private Residence</b>	Private Residence projects
<b>Social</b>	Charity, club, party, family meeting, friends meeting, street, etc.
<b>Organization</b>	school, hospital, etc.
<b>Company</b>	Bank, real estate company, etc.
<b>Fictional</b>	invented by the imagination, a fictional story/character, fictional dialogue, etc.
<b>Vehicles</b>	Car, van, bicycle, motor, etc.
<b>Nature</b>	Sea, beach,
<b>Studio</b>	Closed place content a decoration or not, used particularly for photo session.
<b>Other</b>	Hostel, hotel, studio, etc.

### 3.3.2.5. Operating Definition of Argument

**Table 3.11.** *Operation Definition of Argument (Developed by the researcher in line with other classifications)*

<b>Category</b>	<b>Operational Definition</b>
<b>Factual/scientific</b>	The central issue of the rationale for the advertisements is information about product.
<b>Opinion/nonscientific</b>	No information or rational reason to purchase the product, but is opinion.
<b>Entertainment</b>	The ad present other reasons to purchase, like entertainment for example.
<b>None</b>	The ad doesn't present any reason or issue.

### 3.2.2.6. Operating Definition of Product type

**Table 3.12.** *Operation Definition of Product type(Developed by the researcher in line with other classifications)*

<b>Category</b>	<b>Operational Definition</b>
<b>White goods</b>	Fridge, icebox, washing machine, dishwasher, vacuum cleaner, mixer, etc.
<b>Furniture / Home decoration</b>	Home textile products, Construction, PVC etc.
<b>Food</b>	Meat, chicken, yogurt, fasulye, shrimp, fish, etc.
<b>Diet</b>	Diet tea, diet milk shake, etc.
<b>Slimming</b>	Slimming tea, slim sweat wear, shape wear, slimming body serum, slimming patches, etc.
<b>Drinks</b>	water, soft drinks, yogurt drink, energy drinks, cappuccino, coffee, tea, etc.
<b>Alcohol/tobacco</b>	Drinks containing Alcohol, coffee containing Alcohol, tobacco, hokka, etc.
<b>Personal care</b>	Body washing gel , body oil, body lotion, deodorant& antiperspirant, feminine hygiene, lotion& moisturizer, shaving& hair removal, sunscreen, etc.
<b>Personal cleaning</b>	Bar soap, body wash, facial cleaning, hand sensitize, liquid soap,

	etc.
<b>Oral care</b>	Mouthwash, toothpaste, etc.
<b>Hair care</b>	Conditioner, Hair color, Hair styling, Shampoo, etc.
<b>Cosmetics</b>	Bronzers & tanners, makeup, Foundation, Fragrance & perfume Lip makeup, Manicure & pedicure, lending, etc.
<b>Clothing&amp; accessories</b>	Clothing, shoes, accessories, etc.
<b>Finance</b>	Insurance, Bank, Private Pension, real estate, etc.
<b>Baby care</b>	Baby oil, baby lotion, baby shampoo, wet wipes, baby cotton buds, baby foaming, diaper pants, changing sets, diaper bags, cloth diaper, taped diaper.
<b>Cleaning products</b>	Air fresher, cleaner, pesticide.
<b>Health products</b>	Vitamins, sexual health, face mask, etc.
<b>Medication</b>	Oral medication, topical medication, other
<b>Toiletries</b>	Toilet plunger, bath towels,
<b>Vehicles</b>	Car, van, bus, motor, etc.
<b>Automotive</b>	Petroleum product, automobiles, etc.
<b>Leisure/culture</b>	Tourism, cinema, restaurant , other.
<b>Entertainment&amp; Media</b>	TV/newspaper/magazine, holiday, music, book etc.
<b>Electronics&amp; Technology</b>	Computer, mobile phone, VR, Mobile, tablet, laptop, PlayStation, x box, camera, gaming devices, etc.
<b>Services</b>	Education, internet, delivery, Hospital services, airline, etc.
<b>Applications</b>	Shopping aps, food aps, etc.
<b>Real estate</b>	Houses, departments, own property, etc.
<b>Other</b>	Pet supplies, sports, organization, retail, toys, other.

### 3.2.2.7. Operating Definition of Brand Type

**Table 3.13.** *Operational Definition of local and Global Brands used in Coding*

<b>Brand</b>	<b>Operational definition</b>
<b>Local Brands (LB)</b>	A brand that promotes and targets its products and services to a limited number of consumers based on its geographical position.
<b>Global brands (GB)</b>	The management of a brand in different regions of the world, intending to increase its strength and recognition in the markets in which it operates, like Apple, Samsung, Coca-Cola , Pepsi, KFC, Mercedes-Benz, etc.

### 3.2.2.8. Operating Definition of Background

**Table 3.14.** *Operation Definition of Background(Developed by the researcher in line with other classifications)*

<b>Category</b>	<b>Operational Definition</b>
<b>Mostly male</b>	The most of other people in the background being predominantly males.
<b>Mostly female</b>	The most of other people in the background being predominantly females.
<b>Mostly children</b>	The most of other people in the background being predominantly children.
<b>Male and female</b>	The most of other people in the background mixed male and female
<b>Male &amp; children</b>	The most of other people in the background mixed of male and children.
<b>Female&amp; children</b>	The most of other people in the background mixed of female and children.
<b>Mixed(female, male&amp; friend)</b>	The most of other people in the background being predominantly mixed between male and female or male and children or children and female and so on.
<b>None</b>	There is nobody in background.

### 3.2.2.9.Operating Definition of Age

**Table3.15.***Operation Definition of Age*

<b>Category</b>	<b>Operational Definition</b>
<b>Young</b>	under 35
<b>Middle-aged</b>	35- 65
<b>Senior</b>	above 65
<b>Young and middle aged</b>	under 35& 35- 65
<b>Young and senior</b>	under 35& above 65
<b>Middle aged and senior</b>	35- 65& above 65
<b>Mixed (young, middle aged&amp; senior)</b>	Young and middle aged together Middle aged and senior together And so on

### 3.2.2.10.Operating Definition of Mode of Presentation

**Table3.16** *Operation Definition of Mode of Presentation*

<b>Category</b>	<b>Operational Definition</b>
<b>Voice-over</b>	The actor in ad is heard.
<b>Visual silence</b>	the actor is just seen without any sound
<b>Visual voice</b>	The actor is seen and heard both.
<b>Visual and music</b>	The actor is seen with a sound of music
<b>Visual and voice with music</b>	The actor is seen and heard with a sound of music
<b>Song</b>	The presentation of ad is in the shape of song
<b>Song with voice</b>	The presentation of ad is in the shape of song and voice-over

### 3.2.2.11. Operating Definition of Voice over

**Table 3.17.** *Operation Definition of Voice-over(Developed by the researcher in line with other classifications)*

<b>Category</b>	<b>Operational definition</b>
<b>Male</b>	The actor make voice over is a male
<b>Female</b>	The actor make voice over is a female
<b>Male&amp; female</b>	The actor make voice over is mixed that can be male with female and can be with a child
<b>Child</b>	The actor make voice over is a child
<b>Female&amp; child</b>	The actor make voice over are female and child
<b>Male&amp; child</b>	The actor make voice over are male and child
<b>None</b>	No voice or dialogue

### 3.2.2.12. Operating Definition of Reward type

**Table 3.18.** *Operation Definition of Reward type(Developed by the researcher in line with other classifications)*

<b>Category</b>	<b>Operational Definition</b>
<b>Social approval</b>	When use the product, they feel positive appraisal and acceptance of someone or something
<b>Self-enhancement</b>	The idea is that the product brings benefits to the way people feel more confident when having the product or using the service.
<b>Practical</b>	manifested in practice or action : not theoretical or ideal, capable of being put to use or account : USEFUL
<b>Pleasure</b>	that the product brings benefits to the way people feel more happy
<b>Product benefits</b>	Objective: achieve an objective Cost: save the money Convenience: save the time Comfort: Usability: like a camera that is intuitive to use Productivity: professional and approve developing Efficiency: with high skills

	<p>Sustainability: to continue the targets on.</p> <p>Peak experience: feeling the adventure</p> <p>Transformation: like a book helps to change to positive direction</p> <p>Style: inspire the customer with favorite style</p> <p>Mobility: like a system allows to enter anywhere</p> <p>Safety: feel safe on flight, for example.</p> <p>Culture: a product/ service represent a cultural experience</p> <p>Health and wellness: product that costumer perceive as healthy</p> <p>Status: like a running shoes associated with favorite sports hero</p> <p>Values: make costumer feels good about product purchase, like environment friendly product</p> <p>Performance: to work with good performance and results</p> <p>Durability: to continue work after got a problem like phone after drop it</p> <p>Quality: the product fits the expectations</p> <p>Availability: the product work all the time with no outage</p> <p>Pease of mind; secure and private</p> <p>Flexibility: use a product easy without restrictions</p> <p>Character: get a feeling that it belong to you</p> <p>Sensory: like a candle scants lovely</p>
<b>Financial</b>	Positively adding to the overall financial status when use the product or service.
<b>Other/none</b>	

### 3.2.2.13. Operating Definition of End comment

**Table 3.19.** *Operation Definition of End comment (Developed by the researcher in line with other classifications)*

<b>Category</b>	<b>Operational Definition</b>
<b>Present</b>	The actor is present at the end of the advertisement
<b>Absent</b>	The actor is absent at the end of the advertisement

### 3.2.2.14. Operating Definition of Existence in the first scene

Table 3.20. Operation Definition of Existence in the first scene

Category	Operational Definition
Present	The actor is present at the first scene of ad
Absent	The actor is absent at the first scene of ad

### 3.2.2.15. Operating Definition of the Mode of Participation

Table 3.21. Operation Definition of Mode of Participation

Category	Operational Definition
Speaker	The actor is present as a speaker and be an active participant in the scenario/ dialogue
Silent	The actor is not an active participant in the scenario/ dialogue
None	There is no dialogue in the ad

## 3.3. Coding Process, Reliability, and Inter Coder Reliability (ICR)

The language of the commercial is Arabic and in Egyptian, Lebanese, Iraqi, and Maghreb accents. The researcher was in an area where it took much work to get people who understand these languages; hence, the researcher decided to set two different Phases for coding.

Before the first phase, the researcher carried out a pilot study to better understand and analyze the commercials and describe and explain them in words. The researcher then proceeded to start the first coding phase; the researcher checked out all the available commercials and coded them according to standard and clearly defined operational items.

After a week, the researcher carried out the second phase of coding. The same sample commercials were coded again. All misunderstandings and inconsistencies were addressed at this point, and the result of the first and second coding phases was similar, which is good enough to establish reliability. Reliability is the extent of

replicability, which is pursuing the same results through repeated measuring techniques (Neuendorf, 2002). Reliability is established when a study or research is carried out under the same condition and yields similar or the same results.

Two Arabic-fluent coders, female, coded the advertisements. First, one randomly chose ten ads; each coder coded the same ten advertisements. Differences were sorted by discussion. After discussion, the researcher and coders checked and redefined the operational definition of the (scientific/ factual) items in the argument category. As a result, we decided to define it as factual= fact: *Facts are pieces of information that can be discovered.*<sup>55</sup> We decided to consider that every ad content information which the audience can discover and investigate will be factual. In addition, we decided also to separate factual from scientific and made them independent items. Scientific will be information relies on science basics and roots.

The researcher expanded the items for role, age, and background categories to make the results more specific.

In addition, we added two categories the existence in the first scene and the mode of participation. That is the reason for the existence of the end comment category, that means if women exist at the end of an ad or not, we saw that would be more delicate for the research and results because it will describe women in advertisements with details that can be a benefit in a discussion that will support the literature in future.

The researcher also decided to analyze all the scenes of 10 ads for three categories of the role,

location, age, and background for females; that is because there are many scenes in one of the advertisements, and this way will make the results more accurate. It will be discussed in the discussion theoretically.

$PA0 = A/n,$

Where PA0 is the observed proportion of agreement, A is the number of coders' consensus decisions, and n is the total number of items coded by the coders. The percentage of agreement was (89.24%) which indicates a high level of agreement hence the high level of reliability.

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<sup>55</sup> Definition of 'fact', Collins dictionary <https://www.collinsdictionary.com/dictionary/english/fact>

### **3.4. Data Analysis**

The analysis of the present study consists of three major parts. The data was collected from the first scene, where a woman appears as a central visual character. They were first discounting repetitions, national awareness advertisements, and ads that do not contain a female. The number of remaining advertisements was (238).

Quantitative content analysis typically includes producing the distribution of percentage tables and histograms. These are produced in statistics programs such as Statistical Package for the Social Sciences (SPSS) and by exporting data into software applications such as Microsoft Excel for further manipulation. Excel spreadsheet allows data to be quickly ranked and re-ranked by various criteria arranged in multiple columns. In this way, data can be interrogated and reduced to critical findings.

In addition to testing the reliability of coding, data analysis in quantitative content analysis employs statistical methods involving counts and calculating percentages. One of the quantitative data analysis techniques, chi-square, is applied to test the relationships between categories.

## 4. FINDINGS AND COMMENT

### 4.1. Distribution of commercials according to channel category

The total ads number of ads credited belong to the mbc group (no= 106), distributed over its channels; every one targeted a specific audience. However, the highest percentage belongs to On TV (no= 79, 33.2%) as an independent channel, not a group. We survived the channel category just for exploration aims and knowledge, with no study tests that, and it this important to make sure that the mbc group is still the first one according to exposure rates.

**Table 4.1.** *Distribution of commercials according to channel category*

<b>Channel category</b>	<b>Frequency</b>	<b>Percentage%</b>
MBC1	47	19.7%
MBC MSR	34	14.3%
MBC 5	1	0.4%
MBC DRAMA	14	5.9%
MBC Iraq	10	4.2%
ON TV	79	33.2
DMC	40	16.8%
MTV	13	5.5%
<b>Total</b>	<b>238</b>	<b>%100</b>

From the table above, the majority (n= 79, 33.2%) of the advertised commercial is broadcasted via On TV. MBC1 (n=47, 19.7%) was the next channel. (n=40, 16.8%) of the commercial broadcasted via the DMC channel. The number of ads presented via MBC MSR (n=34, 14.3%). After that, MBC drama (n= 14, 5.9%). MTV (n= 13, 5.5%). MBC Iraq ads (n=10, 4.2%). Finally the minority ads were via MBC5 (n=1, 0.4%)

#### 4.1.1 Distribution of commercials according to argument category

We survived the argument category to explore the basis that Arabic ads rely on to persuade their audience to purchase the advertised brand, product or service.. whether rational or emotional.

Ads record opinion as the high percentage of argument used in ads, after losing the same 50% comparing opinions, goes to present information. It is necessary to say that the Entertainment class comes with no big gap compared to the informational "fact" one.

**Table 4.2.** *Distribution of commercials according to argument category*

<b>Argument category</b>	<b>Frequency</b>	<b>Percentage%</b>
Opinion	95	39.9%
Fact	52	21.8%
Entertainment	45	18.9%
Scientific	10	4.2%
None	36	15.5%
<b>Total</b>	<b>238</b>	<b>100%</b>

From the table above, the majority (n= 95, 39.9%) of the advertised commercial is an opinion argument. Fact argument (n=52, 21.8%) was the next argument category. (n=45, 18.9%) The commercial was identified as the food Entertainment category—the number of ads in scientific argument (n= 10, 4.2%) as the minority. The None argument ads were (no= 36, 15.5%).

#### 4.1.2. Distribution of commercials according to product category

Product category was necessary for this study since it can help identify which category of products advertised more on Television channels and women in which women played more if the correlation exists. The study showed that the most advertised product category on Arab television channels was "Real estate" (n=51, %21.4)—moreover, the "services" ads come with a high percentage, just 1 point less. The table below shows the number of commercials and their respective percentages for the various product categories.

**Table 4.3.** *Distribution of commercials according to product type category*

<b>Product type category</b>	<b>Frequency</b>	<b>Percentage%</b>
Services	50	21.0%
Hair care	10	4.8%
Real estate	51	21.4%
Drinks	12	5.00%
Furniture / Home decoration	11	4.6%
White goods	21	8.8%
Finance	7	2.9%
Applications	15	6.3%
Food	26	10.9%
Vehicles	3	1.3%
Cleaning products	7	%2.9%
Clothing and accessories	3	1.3%
Baby care	2	00.8%
Electronics& Technology	3	1.3%
Automotive	1	0.4%
Health products	1	0.4%
Entertainment& Media	2	0.8%
Oral care	3	1.3%
Personal cleaning	4	2.3%
Cosmetics	5	1.5%
<b>Total</b>	<b>238</b>	<b>100%</b>

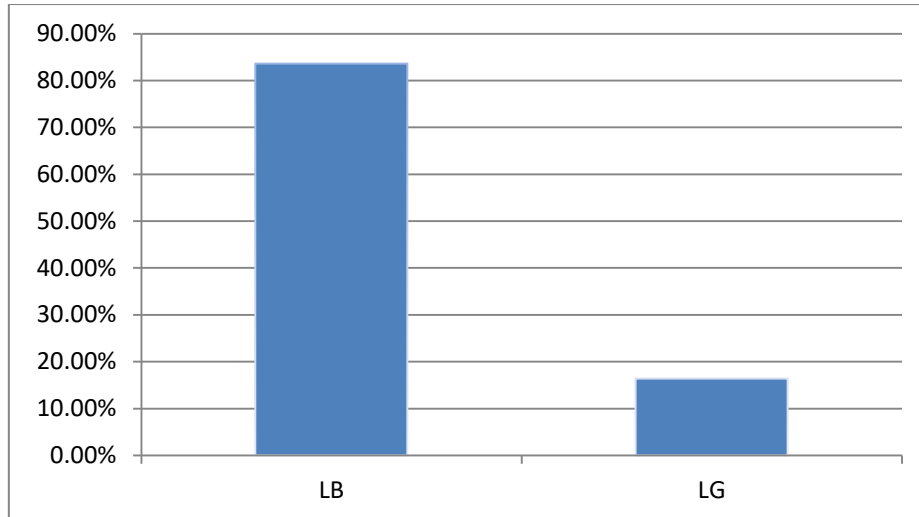
From the table above, the majority (n= 51, 21.4%) of the advertised commercial is real estate. The services category (n=50, 21%) was the next advertised commercial. (n=26, 10.9%) The commercial was identified as a food category—the number of hair care commercials (n= 10, 4.8%). The number of drinks commercial was (n=12, 5%). The number of furniture (n= 11, 4.6%). The number of white goods (n=21, 8.8%). Application commercial was (n=15, 6.3%). (n=3,1.3%) was the number of vehicle commercials. The clothing and accessories number was(n=3, 1.3%), similar to electronic& technology and oral care. The number of cleaning product ads was similar to finance ads (n=7, 2.9%). Also, the number of baby care and entertainment ads was the same (no=2, 0.8%). Personal caring ads no was (no=4, 2.3%). The cosmetics category was (no=5, 1.5%) of the ads. Likewise, automotive and healthcare ads were the minority (n=1, 0.4%).

#### **4.1.3.Distribution of commercial according to brand type**

Brand type is the following variable considered by the researcher. The data showed that 199 equivalent to 83.6% were local brand commercials, and just 39 equivalent to %16.4 were global or international brand advertisements. The table and figure below are illustrations showing the percentage of commercials that are local brands and global brands. It is necessary to mention that the local brand concept is coming instead of the national one, describing the ads designed in Arabic.

**Table 4.4.** *Distribution of commercials according to brand type category*

<b>Brand type category</b>	<b>Frequency</b>	<b>Percentage%</b>
Local Brands (LB)	199	83.6%
Global brands (GB)	39	16.4%
<b>Total</b>	<b>238</b>	<b>100%</b>



**Figure 4. 1.** *Distribution of Commercial according to Brand Type*

From the table above, the majority (n= 199, 83.6%) of the advertised commercial was in the local brand. And the global brand ads (n=93, 16.4%)

#### **4.1.4. Distribution of commercial according to Mode of presentation**

The mode of presentation is supposed to describe whether *the actor is seen or heard, or both* (Furnham & Paltzer, 2010). However, the researcher decided to examine the ad presenting mode, not the actor because no study is interested in details with Arabic ads. At the same time, the researcher noticed that there are songs made particularly for ads that make us think if it is a relationship with the entertainment argument after that, that will be useful for understanding the strategies Arabic ads rely on.

**Table 4.5.** *Distribution of commercials according to mode of presentation category*

<b>Mode of presentation</b>	<b>Frequency</b>	<b>Percentage%</b>
Song	71	29.8%
Just a Music	113	47.5%
Music& dialogue	42	17.6%
Song and dialogue	3	1.3%
Just a dialogue	9	3.8%
<b>Total</b>	<b>238</b>	<b>100%</b>

From the table above, the mode of presentation majority was just music (n= 113, 47.5%) of the advertised commercial. Songs come after that (n=71, 29.8). The ads total with dialogue were (n= 54, 22.7%)

#### 4.1.5. Distribution of commercial according to voice- over

Voice-over was necessary for this study since it can help identify the women's participation in voice-over and compare it with the male percentage. After that, for example, examine the correlation with the primary character to get more accurate results and details. The total number of ads that women voice-covered is (n=80, %33.6).

**Table 4.6.** *Distribution of commercials according to mode of voice-over category*

<b>Voice-over category</b>	<b>Frequency</b>	<b>Percentage%</b>
Male	152	63.9%
Female	59	25.4%
Children	1	0.4%
Male and female	17	7.7%
Male and children	0	0%
Female and children	4	1.7%
None	5	2.1%
<b>Total</b>	<b>238</b>	<b>100%</b>

From the table above, Male was the majority (n=152, 63.9%). Female (n= 59, 25.4%) of the voiceover. After that, males & females came (n= 17, 7.7%), and the ads with no voiceover were (n=5, 2.1%)—female & children (n=4, 1.7%). Moreover, the child makes voice-over as (n=1, 0.4%) with no Male& children voiceover ever.

#### 4.1.6. Distribution of commercial according to reward type

This study comes through reward type to make basics of Arabic ads very well, and take a look across the nature of ads sharing in lifestyle, or psychological side (social approval, self-enhancement) that maybe getting us to the influence ads make it in real life or just aimed to create an association with the brand and persuade the audience to purchase.

**Table 4.7.** *Distribution of commercials according to reward type category*

<b>Reward type category</b>	<b>Frequency</b>	<b>Percentage%</b>
Social approval	1	0.4%
Self-enhancement	2	0.8%
Practical	0	0%
Pleasure	3	1.3%
Product benefits	170	71.4%
Financial	2	0.8%
Other/none	60	25.2%
<b>Total</b>	<b>238</b>	<b>100%</b>

From the table above, product benefits were the majority (n=170, 71.4%). After that, there were no reward-type ads as (n=60,25.2%). Pleasure (n= 3, 1.3%) of the reward type. After that self-, enhancement is similar to financial came (n= 2, 0.8%). The ads with social approval reward type were (n=1, 0.4%). No ads with suitable reward types (n=0, 0%) existed. Moreover, the child makes voice-over as (n=1, 0.4%) with no Male& children voice-over ever.

#### **4.1.7.Distribution of commercial according to First scene**

The researcher adds this category to arrive at more accurate results by associating the women's appearance in the first scene with the end comment and exploring whether there is a correlation between it and the product type.

**Table 4.8.** *Distribution of commercials according to first scene category*

<b>First scene category</b>	<b>Frequency</b>	<b>Percentage%</b>
Present	136	57.1%
Absent	102	42.9%
<b>Total</b>	<b>238</b>	<b>100%</b>

From the table above, woman was present in the majority (n= 136, 57.1%) of the advertised commercial. Moreover, the woman was absent (n=102, 42.9%)

#### **4.1.8.Distribution of commercial according to character type**

All previous studies tried to understand the role of women in advertisements from the primary character percentage of women, which will be evidence to know if

the women presenting in Arabic ads are essential or just secondary and like a thing or décor just.

**Table 4.9.** *Distribution of commercials according to character type category*

<b>Character type category</b>	<b>Frequency</b>	<b>Percentage%</b>
Primary	176	73.9%
Secondary	62	26.1%
<b>Total</b>	<b>238</b>	<b>100%</b>

From the table above, the women were the primary character in the majority (n= 176, 73.9%) of the advertised commercial. Moreover, in (n=62, 26.1%), women were secondary.

#### **4.1.9. Distribution of commercial according to Credibility**

This is the most crucial dimension to the advertisements, namely the credibility, and equally the credulity, to know how Arabic ads portray the women, as a user or expert, both.. or just a model to attract the audience.

**Table 4.10.** *Distribution of commercials according to credibility*

<b>Credibility category</b>	<b>Frequency</b>	<b>Percentage%</b>
User	96	40.3%
Authority/ expert	7	2.9%
Authority& user	10	4.2%
Other (just model)	2	0.8%
None	123	51.7%
<b>Total</b>	<b>238</b>	<b>100%</b>

From the table above, the majority (n=123, 51.7%) had no credibility. (n= 96, 40.3%) of the commercials, the woman was the user. In 10 ads, 4.2% of the woman was expert& user. The women were experts in 7 ads, 2.9%. Moreover, finally, the minority went to (other) that defined as women presented just as a model.

#### 4.1.10. Distribution of commercial according to Role

This is also a critical category related to character; this will help us to know whether the central figure is more in a professional and advisory or a dependent consumer role and if women are represented as usual considered (Khalil & Dhanesh, 2020a), classified that familial and non-familial, professional and self-care roles).

**Table 4.11.** *Distribution of commercials according to Role category*

	<b>Role category</b>	<b>Frequency</b>	<b>Percentage%</b>
Non- familial role	Autonomous	42	17.6%
	Celebrity	19	8%
	Content creator	0	0%
	Worker	10	4.2%
	Professional	16	6.7%
Familial role	Dependent	6	2.5%
	Spouse	5	2.1%
	Mother	18	7.6%
	Wife	19	8.00%
	Wife& mother	8	3.4%
	Fiancé(e)	2	0.8%
	With family	14	5.9%
	Bride	1	0.4%
	Daughter	1	0.4%
	Friend	1	0.4%
	Homemaker	22	9.2%
	Decorative	27	11.3%
	Sex object	25	10.5%
	Object of Beauty	2	0.8%
	<b>Total</b>	<b>238</b>	<b>100%</b>

From the table above, the majority (n= 42, 17.6%) of the role category in the advertised commercial is Autonomous. The minority is (n=0, 0%) for the content creator.

Moreover, the familial roles have swept the ratio of ads as (no= 151, 63.44%), and the non-familial roles were (no=87, 36.55%).

#### 4.1.11. Distribution of commercial according to location

This is also a critical category related to character; this will help us to know whether the central, as usual in a traditional location (home) or non-traditional (everywhere except home), as considered in (Khalil & Dhanesh 2020a), is classified.

**Table 4.12.** *Distribution of commercials according to location category*

<b>Location category</b>	<b>Frequency</b>	<b>Percentage%</b>
Home	100	42%
Occupational setting	10	4.2%
Leisure	13	5.5%
Private Residence	14	5.9%
Social	34	14.4%
Organization	5	2.1%
Company	9	3.7%
Fictional	2	0.8%
Vehicles	17	7.1%
Nature	9	3.8%
Studio	7	2.9%
Shopping	6	2.5%
Other	12	5.00%
<b>Total</b>	<b>238</b>	<b>100%</b>

From the table above, the majority (n= 100, 42%) of the location category in the advertised commercial is home. The minority is (n=2, 0.8%) for fictional.

#### 4.1.12. Distribution of commercial according to background

This category is important because it refers to the environment shape that women exist in and with primarily males and children as usual, according to previous studies, or they become more independent.

**Table 4.13.** *Distribution of commercials according to background category*

<b>Background category</b>	<b>Frequency</b>	<b>Percentage%</b>
Mostly male	58	24.4%
Mostly female	22	9.2%
Mostly children	20	8.4%
Male& female	28	11.8%
Male& children	5	2.1%
Female& children	3	1.3%
Mixed	27	11.3%
None	75	31.5%
<b>Total</b>	<b>238</b>	<b>100%</b>

From the table above, the majority (n= 75, 31.5%) of the background category in the advertised commercial is none. The minority is (n=3, 1.3%) for females & children. After that (mostly male, n= 58, 24.4%). And then primarily children (n=20, 8.4%).

#### 4.1.13. Distribution of commercial according to age

All the researchers in previous studies focus on which age the women are present in ads, and all literature confirms that the primary figure presents all the time at a young age. We will see if that traditional portrayal changed or not.

**Table 4.14.** *Distribution of commercials according to Age category*

<b>Age category</b>	<b>Frequency</b>	<b>Percentage%</b>
Young	177	74.4%
Middle-aged	23	9.7%
Senior	3	1.3%
Young& middle aged	5	2.1%
Young& senior	0	00%
Middle aged& senior	0	00.0%
Mixed	30	12.6%
<b>Total</b>	<b>238</b>	<b>100%</b>

From the table above, the majority (n= 177, 74.4%) of the age category in the advertised commercial is young. After that (mixed, n= 30, 12.6%). And then middle aged(n=23, 9.7%) The minority is (n=3, 1.3%) for senior.

#### 4.1.14. Distribution of commercial according to Mode of participation

The researcher saw that the mode of participation of women would be helpful to ensure that its play was essential in ads and explore the extent of space given to women in ads.

**Table 4.15.** *Distribution of commercials according to mode of participation*

<b>Mode of participation</b>	<b>Frequency</b>	<b>Percentage%</b>
Speaker	51	21.4%
Silent	15	6.3%
None	172	72.3%
<b>Total</b>	<b>238</b>	<b>100%</b>

From the table above, the majority is none (n= 51, 72.3%) in the advertised commercial is none. After that (speaker, n= 51, 21.4%). The minority is (n=15, 6.3%) for silent.

#### 4.1.15. Distribution of commercial according to end comment

This category is quoted from previous studies, and researchers find it will be beneficial to explore which ads the women are present in end comment more according to product type category, for example.

**Table 4.16.** *Distribution of commercials according to end comment*

<b>End comment category</b>	<b>Frequency</b>	<b>Percentage%</b>
Present	67	28.2%
Absent	171	71.8%
<b>Total</b>	<b>238</b>	<b>100%</b>

From the table above, the majority (n= 171, 71.8%) of end comment in the advertised commercial is absent. And present is (n=67, 28.2%)

## 4.2. The Relationships between Categories

### 4.2.1. The Relationships between Product type and Argument

(n=51, %20.9) of real estate used opinion as (n= 27) , (n= 15) of real estate used fact, (n=3) used entertainment, and (n=6) used none, as argument.

These variables (real estate, furniture, white goods, finance, food, cleaning product, automotive and cosmetics) use the opinion argument in the majority. The (hair care, electronics and entertainment products) used mainly facts as the argument. The (clothing and services) used the argument of entertainment as almost. Health care, and oral care, used scientific arguments. The drinks, vehicles, and personal caring used None as an argument. The application used opinion and none equality as an argument. Furthermore, the baby care products equality used opinion and scientific argument. In order to determine whether or not there is a relationship between product type and argument category (opinion, fact, entertainment, scientific, none), a chi-square test was carried out. The result of Pearson chi-square analysis indicated that chi-square value (X<sup>2</sup>) 313,618 degree of freedom (df) 84, and significant

level<(0.05) (p) 0. 000. This result indicates a significant association between product type and argument.

#### **4.2.2. The Relationship between Product Type and Reward Type**

This product type ad: (services, hair care, real estate, white goods, applications, food, cleaning products, clothes, baby care, electronics, health care, entertainment, oral care, personal cleaning, cosmetics) used product benefits reward type, in the majority. This product type ad: (furniture, finance, automotive) uses the None as a reward type in the majority.

In order to determine whether or not there is a relationship between product type and reward type category, a chi-square test was carried out. The result of Pearson chi-square analysis indicated that chi-square value (X<sup>2</sup>) 172.311 degree of freedom (df) 105, and significant level<(0.05) (p) 0.000. This result indicates a significant association between product type and reward type.

#### **4.2.3. The Relationship between Product Type and Credibility**

This product type ad: (hair care, real estate, furniture, food, cleaning products, baby care, entertainment, cosmetics) used the user's credibility as the majority. These ads (services, hair care, drinks, white goods, finance, applications, vehicle, clothes, electronics, automotive, health care, personal caring) credibility was none. The oral care product ads used mainly expert& user credibility.

In order to determine whether or not there is a relationship between product type and credibility category, a chi-square test was carried out; the result of Pearson chi-square analysis indicated that chi-square value (X<sup>2</sup>) 207.167 degree of freedom (df) 84, and significant level<(0.05) (p) 0.000 This result indicates a significant association between product type and credibility.

#### **4.2.4. The Relationship between Product Type and Role**

The product type ads: (hair care, finance, applications, vehicles, personal caring) mainly used the role of autonomous. The cosmetics product ads used mostly the role of the wife. The real estate product ads mainly used the role of celebrity. These ads (electronics, health care) mainly used the role of the decorative subject. (entertainment and oral care) used the role of professional in the majority. The (real estate and furniture) products ads used the role of sexual objects, mostly. The drinks variable primarily used the role of (decorative, wife, and homemaker, with family), and the automotive product ads used the role of worker. The food ads used the role of

(decorative objects and celebrities). Cleaning products ads used the role of professional and autonomous. Finally, clothes ads mostly used wife, worker, and sexual object roles.

In order to determine whether or not there is a relationship between product type and role category, a chi-square test was carried out. The result of Pearson chi-square analysis indicated that chi-square value ( $X^2$ ) 595.776 degree of freedom (df) 378, and significant level  $<(0.05)$  (p) 0.000. This result indicates a significant association between product type and role.

#### **4.2.5. The Relationship between Brand type and Role**

These variables mostly used the role of (Autonomous, wife, celebrity, decorative object, fiancée, mother, worker, homemaker, sexual object, spouse, friends, daughter, wife& mother) in the local brand commercial—moreover, the role of (beauty object, professional) used in the global brand commercial more.

In order to determine whether or not there is a relationship between brand type and role category, a chi square test was carried out. The result of Pearson chi-square analysis indicated that chi-square value ( $X^2$ ) 51.429 degree of freedom (df) 18, and significant level  $<(0.05)$  (p) 0.000. This result indicates there is a significant association between brand type and role.

#### **4.2.6. The Relationship between Role and Age**

These variables mostly used the role of (Autonomous, wife, celebrity, decorative object, fiancée, mother, professional, worker, homemaker, sexual object, spouse, bride, friends, beauty object, wife& mother) in the ads that present female in young age as a majority. Moreover, the role of (family, friends, and daughters) used in ads presented females of mixed ages.

In order to determine whether or not there is a relationship between role and age category, a chi-square test was carried out; the result of Pearson chi-square analysis indicated that chi-square value ( $X^2$ ) 159.070 degree of freedom (df) 72, and significant level  $<(0.05)$  (p) 0.000 This result indicates there is a significant association between role and age.

#### **4.2.7. The Relationship between Role and Location**

This ad, as a majority, used the role of dependent vehicles as a location. These roles (Autonomous, wife, mother, homemaker, sexual object, with family, friend, daughter, wife& mothers) mainly appeared at home. The role of the spouse is presented primarily in nature. The role of (celebrity, professional, and bride) is

presented mainly in social locations—worker roles presented in the workplace. The fiancée mainly appeared in the car (vehicles), and the beauty object was presented chiefly in social places.

In order to determine whether or not there is a relationship between role and location, a chi square test was carried out. The result of Pearson chi-square analysis indicated that chi-square value (X<sup>2</sup>) 497.200 degree of freedom (df) 288, and significant level (p) 0.000. This result indicates there is a significant association between role and location.

#### **4.2.8. The Relationship between Role and Argument**

These roles (Autonomous, mother, homemaker, sexual object, beautiful object, friend, wife& mothers) appeared mostly as the user. The role of(wife, celebrity, fiancée, professional, depend, worker, spouse, bride, with family, daughter) presented mostly with no argument. The user and expert presented just seven ads. So the majority ads were as none (n= 123), the minority as a model (n=2)

In order to determine whether or not there is a relationship between role and argument, a chi-square test was carried out. The result of Pearson chi-square analysis indicated that the chi-square value (X<sup>2</sup>) 109.588 degree of freedom (df) 72, and the significant level (p) 0.003. This result indicates there is a significant association between role and argument.

#### **4.2.9. The Relationship between Background and Age**

The following background (male, male& female, male& child, mixed, none) was primarily used in the ads in which female was presented at a young age. And the (female, female& child) background is used mainly in the ads in which female was in mixed age.

In order to determine whether or not there is a relationship between background and age, a chi-square test was carried out. The result of Pearson chi-square analysis indicated that chi-square value (X<sup>2</sup>) 173.354 degree of freedom (df) 32, and significant level<(0.05) (p) 0.000. This result indicates there is a significant association between background and age.

## 5.DISCUSSION, CONCLUSION AND RECOMMENDATIONS

### 5.1. Results and Discussion

The research findings indicate two sections, the first relating to advertisements and the second about the primary figure of Study, "women".

The researcher noticed the division of the Study's findings into two parts: the traditional one, the traditional stereotype we are used to, and we always saw its presence in previous studies and the nontraditional image, which heralds the existence of change, even if simple.

The Study indicates that ON TV got the lion's share of advertised ads during Ramadan; however, it is not the oldest channel; we cannot deny the importance of Egyptian drama in the Arab world, which represents the Hollywood of the East, as for a long time it remained a monopolist in the media production field. It also had a big media city. Egypt also organizes festivals in various fields, especially cinema, theatre and drama, to which media professionals, producers, directors, advertisers and actors come from all over the world. It has a long history with cinema; To this day, the generation of the fifties and sixties speak in Egyptian cinema, and the songs of Egyptian singers are still with us. However, *mbc* remained on the throne until not long ago... However, the diversity of channels can make each audience prefer the channel directed to it and the one closest to its dialect... We all speak Arabic and understand each other, But we cannot deny that we prefer our culture and dialect and feel proud and belong to it. This reminds me of us when we are out of our homeland when we find a person from the same homeland whom we immediately run toward it. Cultural affinity makes us feel good because of in-group favorability bias feeling.

Coming to the critical category, the product category, the lion's share goes unexpectedly to "Real Estate" services; this is a surprise because lots of research analyzing widely advertised product categories revealed the food category as the top category in television advertisements or commercials. The research conducted by Yurttaş & Özkoçak (2020), when assessing Creative Strategies in Turkish Television Advertising: showed % that 25.9 of the commercials were Food products. Another study by Bozkur (2015) found the food category to be the second most advertised sector in her StudyStudy. Also, a study conducted on American and Japanese TV commercials by Ramaprasad & Hasegawa (1992) indicated the same food category as the leading sector in Japanese TV ads. Again, Çakar (2021) 's Study identified the food category as the top advertised category in Turkish TV advertisements. Food

Category is always advertised because it is a highly demanded item and is seen as a necessity. Many companies are also into food products, increasing competition and translating into the need for awareness creation. Coming to previous studies considered that the number of products and services advertised is very significant, and this was a problem; in the same StudyStudy, results come that women appear primarily in (the home, food, and body) while car, sports and alcohol products have more males in the central role.(Furnham & Paltzer, 2010). The Valek & Picherit-Luther 2020 study also came with the same result. Our StudyStudy comes to (Matthes et al., 2016) study that found no significant relationship between product type and primary character. However, also we can say that the majority of product types presented by the primary character did not like stereotypically one, that was Real Estate then services. However, suppose we want to gather between (hair care, cleaning, personal cleaning, baby care, clothes, and cosmetics). In that case, they are also not the majority (n=28), drinks& food (n=30), and the more exciting thing that services, real estate, finance, white goods, vehicle, electronics, and applications (n= 83) for women as a primary character. Moreover, it is essential to mention that women appeared as primary characters more than secondary ones in (hair care and baby care) and also in (finance and application, service, vehicle, electronics, and real estate). However, the secondary character in automotive goes to men as the primary character, health products and entertainment. Furthermore, all cosmetics products advertise women as a primary characters. *Role product congruity theory explains that the role-product congruity theory simply suggests that advertising effectiveness can be increased when appropriate models are used.* (Sheehan, 2003)

Now we turn to the results that appeared in a nontraditional way. We found that the Arabic ads depend mainly on opinion as an argument.. and women are also present as a primary character in most ads considered opinion as an argument (no=55, %23.1) ads and then Ranked in order of highest percentage: (factual, entertainment, none, scientific, other as story). It is essential to mention *that in all the studies that had the option of "none" for argument type, women were more likely than men not even to present an argument (reason) for choosing the product* (Matthes et al., 2016). In addition to the previous Study by Khalil & Dhanesh, 2020, there was a None option, and the majority belongs to it. On the other hand, the studies come with no "none" option; men win the opinion argument in ads, that from 9 studies analyzed argument 5 of the results support men in opinion, one of them was equal for the two

genders and the remains three studies, women give an opinion as an argument (Matthes et al., 2016). And also, we can say that the factual (n=36) and entertainment (n= 34) also come before the "None" option; this gives us hope to find the change from traditional style to sound as well, as we can consider that as progress for women.

Reward type was in the first class to product benefits, and then for none.. the psychological effects were almost absent (self-enhancement, social approval), financial and practical. Previous studies suggest that the reward type that women advertised was more often under the category of "social/self-enhancement." (Matthes et al., 2016). The researcher discusses that in social media days, TV ads will not catch the rice because some of the products, for example, want to try weeks that can be on social media but cannot be on TV and will be tedious and very expensive too. In addition, it is so good that Arabic ads do not use the generosity and psychological of customers and audiences any more, making it accessible can think comfortably without any pressure.

Women were present in the first scene, mainly when they were presented as primary characters; I also noticed that they appear in the first scene and end comment with no association with any product. Regarding character type, the majority is for primary characters, but the previous studies (Matthes et al., 2016) were the opposite, that women mainly presented as a secondary characters. Moreover, the background of our figure (woman) mostly was "none" in the nontraditional way that we expected it; as mentioned in the literature, women usually come with children, men, or families.

The females were primarily absent in end comments, and when they were present, the majority was primarily serviced, then real estate, then furniture, as non-expected. In the previous Study, only (Furnham & Paltzer, 2010) end comments do not seem particularly sex-linked despite the evidence of the recency effect. And there is no association with the role also; the researcher expected that at least when the women's role is sexual or beauty subject, the end comment will be present as *That is, there is considerable evidence from experimental psychology that the order of presentation of material affects memory for that material* (Matthes et al., 2016)

The brand type come in local type as a majority but thing that noticed that there is an association with the role, the women represented in professional role in Global brand more than Local brand, that can be back to the feminist movement and calls for

equality started in western world before the Arab world they had still under occupation and defend to be alive.. but also there is a societal image in the Arab society, and we grew up on it, that the man does not like an educated, conversational, firm, or social woman whose skill surpasses him, because he feels next to her that he is in a position of threat to his status.<sup>56</sup> In addition, many countries are still governed by customs and traditions, for example in Gaza-Palestine, many people in society objected to photographing girls while playing various sports in the opening of the first official sports club in the city.<sup>57</sup> That Gender equality still faces significant challenges in the Arab region, and the traditions and culture are powerful and traditional(Valek & Picherit-duthler, 2020). Culture is viewed as the core of ethics and social norms surrounded by Islamic instruction. (Salem et al., 2019)

The mode of presentation of ads at the first level is music that, standard like any advertisement elsewhere; besides that with song ads were 71 in the second level after that musical one, and that was designed mainly for ads in Ramadan, in addition to some of the ads all of them belong to telecommunication and real estate services companies present the ads with the songs sing them very famous singers and celebrities like Amro Diab, Tamer Hosny, Ragheb Alama, etc.

While the traditional stereotypical image, voice-over also was traditional like previous studies; a significant share went to men. Moreover, women's voices- are covered with children, the opposite of men that record 0 voice-overs with children.. and men also join women in voice-covering some ads. The results also showed no relationship with product type, but at the same time, she voiced over the cosmetics ads just one and all cleaning products. For example, the change is that she also makes voice-over for white goods.

The mode of participation, none that the majority was no dialogue, but when there was a dialogue.. women were influential speakers in 51 ads from the total 76 ads.

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<sup>56</sup>Khater, Lama, When Women's Culture Becomes An Accusation And A Shortcoming!, 11/10/2017,AlJazeera

<https://www.aljazeera.net/blogs/2017/10/11/%D8%AD%D9%8A%D9%86%D8%AA%D8%B5%D8%A8%D8%AD-%D8%AB%D9%82%D8%A7%D9%81%D8%A9-%D8%A7%D9%84%D9%85%D8%B1%D8%A3%D8%A9-%D8%AA%D9%87%D9%85%D8%A9-%D9%88%D9%86%D9%82%D9%8A%D8%B5%D8%A9>

<sup>57</sup>Palestinian women break habits and form the first handball team in Gaza, 20/08/2016, AA.com

<https://www.aa.com.tr/ar/%D8%A7%D9%84%D8%AF%D9%88%D9%84-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%A9/-%D9%81%D9%84%D8%B3%D8%B7%D9%8A%D9%86%D9%8A%D8%A7%D8%AA-%D9%8A%D9%8E%D9%83%D8%B3%D9%90%D8%B1%D9%86-%D8%A7%D9%84%D8%B9%D8%A7%D8%AF%D8%A7%D8%AA-%D9%88%D9%8A%D8%B4%D9%83%D9%84%D9%86-%D8%A3%D9%88%D9%84-%D9%81%D8%B1%D9%8A%D9%82-%D9%84%D9%83%D8%B1%D8%A9-%D8%A7%D9%84%D9%8A%D8%AF-%D8%A8%D8%BA%D8%B2%D8%A9/631939>

There was an association between credibility and product type, and credibility results come disappointingly "none" as well as previous studies.

In our Study, Arab women have shone in familial roles, as usual... and as mentioned in previous studies. It was disappointing that we did not see challenging or gently challenging stereotypes in depictions of familial and nonfamilial roles (Khalil & Dhanesh, 2020a). However, like most literature, there are many promotional messages about a woman constantly cooking, washing dishes, cleaning, doing homework and nothing more. So, it follows the first stereotype, a traditional one that a woman-housewife should wash, clean... etc. (Kitsa & Mudra, 2019)

Location comes as usual and very traditional, home, as well as every literature this did not change. There is a logical association with the role, too; this relationship is near the Arab people's culture and is more logical. For example, the love stage of a relationship is full of feelings and entertainment that allow the relationship to become in progress; the spouse is out of the home more than others, and what ads describe spouse exists more in nature place. The wife is at home as usual. Celebrities, brides and professionals in social settings.

Moreover, as expected, the age pressure and marginalization continue for seniors. Now girls are promoting shoes, cosmetics, household chemicals, and electrical appliances, and women in older age have to advertise only a denture cream or a medicine for heart disease. This causes a phobia of ageing. It is necessary to nurture society's considerate and critical attitude towards advertising products and conduct state and public activities to overcome patriarchal gender stereotypes. As a result, the community will become more educated, civilized, and equitable. Advertising should position itself on the positive side, acting as a factor in reducing the problem of gender inequality and promoting equality in each sphere of life.(Kitsa & Mudra, 2019)

In any case, the results of the research show great optimism and hope to change the image of women for the better in Arab shows. Even when a woman was preparing the meal, the man often shared with her, in addition to what draws attention to the fact that in many advertisements in which the show appeared, women were sharing with men, and this gives us an optimistic view towards a future in which women are considered as human beings and not just as a body, including an advertisement The laundry detergent, with which the artist Akram Hosni led the fore, performing spectacular dance movements on a song in his voice, with a team of females and

males as a show background. What also draws attention is that the clothes worn by women are somewhat open, in general, and are very open when talking about Egyptian and Lebanese channels, but the MBC channels that broadcast from Saudi Arabia are still reticent to wear long clothes for women while showing their hair. In many advertisements related to services, real estate, and communications, especially those in which famous celebrity appears as an actor or singer, they were broadcast on more than one channel with a slight change in the order of the scenes. That is, the ads are directed to the Arab world in general and not to a specific audience.

Finally, we did not find relationships between the categories; this might suggest that the categories analyzed in the Study were not strongly associated with one another. The categories were independent and did not influence each other in the portrayal of women in Arabic advertisements. However, it is essential to note that the absence of relationships between categories does not necessarily mean that gender stereotypes are not present in Arabic advertisements. Stereotypical portrayals of women could still exist within the individual categories, even if they do not intersect with other categories in the Study.

## **5.2. Arab Advertisements Characteristics**

- **The Soft Change**

There is a tangible improvement in the representation of women in advertisements, as they only appear in sports clubs alongside men and even in advertisements that appear with a show dance in which men participate, reducing the intensity of portraying them as an aesthetic or sexual element. Women also appeared in more independent roles, where they drove the car, ordered applications, went outside the house alone, did sports, and return home in the evening. Some advertisements tried to implement equality in the main character of the advertisement, as the advertisements were divided between men and women, each in a separate advertisement. In the advertisement, women appear as men in an independent advertisement for investment and the stock exchange, and women appear financially independent; moreover, in the advertisement (no: 91) for an educational university as well, and an advertisement (no: 143) for "Udi" perfumes, where the interest in the body and appearance was not limited to women only. Furthermore, almost all the advertisements of the telecom companies appear, including active members in the advertisements of STC Saudi Telecom.

- **The traditional standards continuing**

Women continue to be represented at home and within the family and in the usual roles and linking the woman's presence to the presence of the husband, partner or family, and her presence in the kitchen in particular, as she is the one who prepares and serves lunch. Chocolates for guests, women take care of children, and in many advertisements, they use a mobile phone, play PlayStation, or come from abroad, often driving a car. In Hoover's commercials for electrical appliances, the actress appeared in all brand advertisements while cleaning, cooking, and explaining the story of her marriage and preparing these household appliances. No man was as if these appliances were made especially for her only. Also, in a specific advertisement, the scenario mentioned linguistically, "The woman does not know how to put the car in the garage," linking real estate to marriage and the existence of a relationship to buy the property. The woman comes as an element that does not participate in the dialogue at all and decides the fate of her life, as if she cannot buy a property except when she gets married, "Eco West" ads ". As for the "Soft Skin" advertisement, it is very insulting to women, as the woman submits to an audition for acting, and one of the judges notices the presence of one hair in her body, which is rejected. As in popular proverbs, "Nothing is wrong with him but money." Women keep chasing after form, beauty, and idealism until they always satisfy men.

- **Comedy and Entertainment calls**

Arab advertisements relied on comedy and fun in presenting them—some even employed songs and celebrities, including the first theatre star in the Arab world, Sherihan. There was a lot of fun, laughter and comedy in the advertising appeals. However, they often needed to provide more information. They relied on entertaining the viewer, especially the Egyptian advertisements whose people are distinguished by jokes and friendliness, and the vast comedic production of drama... They are famous for writing jokes also at the level of the Arab world. The researcher attributes this to the fact that many countries in the Middle East belong to developing countries, and they have many economic problems, even Egypt is one of them, and wars, worries and sorrows. Laughter may be a way of attraction and entertainment simultaneously, and being suitable for culture depends on the collective and families.

- **Reliance on the Family Gathering**

The family is present in most Arab advertisements, and there are advertisements mainly based on the presence of the family, mostly food and drinks. Some mention the importance of the family through the brand name "Lamtna", and some are expressed visually. This reminds us of the Coca-Cola Company, which used to appear in its advertisements directed at the Arab world, friendliness between the family. However, it has been absent since Corona, whose slogan was "Let us postpone the meeting" until today, relies on showing the product only.

- **The Beauty Pressure and the Marginalization of Senior-aged**

The definition of beauty is differentiated according to culture. Most celebrities are perfect, and if we come to the non-ideal, then all Arab ads use white skin, for example, except for one ad for Sephora only (ad no 119). However, even among the Arabs in ancient poetry, beauty was described in the body and facial features, a body in the shape of the letter S, wide black eyes, white skin, and long black hair.

However, let me also say that the Arab advertisements did not exaggerate in showing beauty, except in about five advertisements. A model and a celebrity were shown, and parts of the body were depicted, but they could not show the woman in the house like this. The woman was at home as she was... Who does not like beauty? Nevertheless, they did not involve black skin. Often, the women were thin or medium- size and obese women appeared in a comedic roles in an advertisement (ad no 96).

- **The Exaggerated Appearance of Celebrity**

The presence of celebrities increases in advertisements, especially the Egyptian ones.. where there are at least 39 famous personalities in advertisements distributed among football players and famous singers, like (Nancy Ajram, Sereen AbdINor, Tamer Hosny, Amro Diab, Miryam Fares, Rubi, Mai Selim, Huseyn Al-Jasmi, Ragheb Alama, Mohammed Hamagi, Maya Diab.. etc.) actors, like (Ameer Karara, shiko, Akram Hosny, Nelly, Kareem AbdIAziz, Sherine Rida, Tara Emad, Yusra, Mohammed Hnedi, Aser Yassin, Asil Omran, Mona Zaki, Samir Ghanem, Emy Samir Ghanem, Donia Samir Ghanem, Mostafa Fahmi, Amina Khalil, Esaad Younis, Laila Elwi, etc.), stage actors, and presenters of football programs like Medhat Shalabi and at the same time he is a previous football player. The presence of celebrities gives

attractiveness to advertisements, especially since Most of them are in the form of a song or a comedy, as the presence of actors and singers helps reach the audience higher in terms of matching their existence to the context of the advertisement.

Using celebrities in advertisements is a common practice in the advertising industry. Advertisers often use stars to endorse their products or services, as they can help to attract attention and create a positive association with the brand. Celebrity endorsements can be used in various forms of advertising, such as television commercials, print ads, and social media campaigns. Celebrities can be chosen for fame, talent, or appeal to a specific demographic. They may also be selected because they are seen as experts in their field or have a lifestyle that aligns with the advertised product or service. Using celebrities in advertisements can be effective because they can increase brand awareness, drive sales, and create a positive image for the brand. However, advertisers need to be cautious when using celebrities. A celebrity's appearance or behaviour can negatively impact the brand if it does not align with its values or message.

The cream or serum they offer because it benefits the skin does not benefit her. She often resorts to cosmetic intervention, whether non-surgical or surgical, but also, as I justified previously, that television advertising is not a suitable environment for displaying experimentation and change based on the type of product, as happens on Instagram, for example. However, at the same time, it may show excessive idealism that does not exist in reality.. such as the appearance of celebrities in skin and hair care ads; stars have a specialized team for the care, they care exaggeratedly, and they can afford the financial cost as well in addition to being unrealistic in many cases.

- **Advertisements Focus on Aims more than Stirring Controversy**

Businesses and corporations often create advertisements that primarily promote products and services. They use various techniques like images, language, and music to appeal to target audiences and influence their purchasing decisions. Advertisements also shape societal norms and values by promoting certain ideals, such as beauty standards, and how people view certain products or social issues. Arabic advertisements focus more on their goal of advertising, which is to show the product, establish a relationship with the product, and make the consumer remember it, leading to his conviction to buy.

The Arabic advertisements used songs and jokes in a way that the viewer cannot forget, as he sings them even in his day and continues to hear them, and of course, it comes to his fertile mind. The Arab advertisements were far from what disturbs the Arab culture, such as provocative clothing, sexual suggestions, or sexual scenes, and they did not intend to stir up controversy. There are some mistakes, and the traditional ones continue to this day, but the improvement is more. Concerning dress, Arab societies are different. For example, through Egyptian drama, the Egyptian people are accustomed to openness and freedom in clothing, and the famous seduction actress Hind Rostom belongs to them. However, Saudi society, which to this day is obligatory in some cities, shows women in MBC ads modestly and often wearing long clothes. The Arabic advertisement was clever in its use of songs. In addition to trying to please the audience and not provoke it by providing content against its culture, it is also worth noting that the Arab consumer may accept nudity on the actress. However, he does not accept it when it comes to an ordinary person.

### **5.3.Conclusion**

The representation of women in advertisements has long been steeped in gender stereotypes that perpetuate societal expectations and gender roles. However, recent research has shown that the portrayal of women in advertising is gradually changing.

The findings of this research reveal a gradual shift in the representation of women in Arabic advertisements, with some ads challenging traditional gender roles and presenting women in more diverse and empowered roles. This change could be attributed to the increasing participation of women in the public sphere and the growing influence of social media in shaping societal attitudes towards gender roles.

Although showing a gentle shift in the gender stereotypes of women in Arabic advertisements, traditional gender roles and expectations still exist. Research has highlighted the unequal distribution of roles between men and women in Arabic advertisements, further perpetuating gender inequality. Women are often portrayed in subservient roles, while men are shown as dominant and powerful, reinforcing negative stereotypes and promoting inequality. Another issue that has been identified is the marginalization of older women in advertising. Older women are often

underrepresented or excluded altogether, further perpetuating the idea that women have a limited role and value in society as they age.

The issue of gender inequality in Arabic advertisements extends beyond the representation of women on screen to the voices behind the ads. Despite progress in the representation of women on screen, the issue of unequal voiceover representation persists.

Research has shown that men are still overwhelmingly used for voiceovers in Arabic advertisements, with women being underrepresented and often portrayed in a traditional gender role. This perpetuates gender stereotypes and reinforces societal expectations, conveying that women's voices are less important than men's. The implications of this inequality are significant, as voiceovers are a powerful tool in shaping consumers' attitudes and behaviour. Women's voices are essential and valuable in advertising and should be utilized more balanced and diversely.

These negative stereotypes can significantly impact future generations as they create and reinforce ideas about gender roles and expectations. The traditional portrayal of women can limit young girls' aspirations and potential, while the marginalization of older women reinforces ageism and sexism.

The implications of this research are significant, as gender stereotypes in advertising can shape perceptions of gender roles and influence women's self-esteem, body image, and career aspirations. The shift towards more diverse and empowered representations of women is encouraging and suggests that change is possible. However, there is still a long way to go to achieve gender equality in advertising.

Therefore, future research must continue exploring and analyzing different categories and dimensions of gender stereotypes in Arabic advertisements to gain a more comprehensive understanding. This could involve incorporating additional variables, such as the representation of men, the actors' ethnicity, or the advertisement's cultural context. By taking a more holistic approach to analyzing gender stereotypes in Arabic advertisements, researchers can provide a more nuanced and accurate understanding of the issue and offer insights into combating negative stereotypes and promoting gender equality in advertising.

It is essential to mention that Arabic advertisements promote products and services and influence consumer behaviour; they can shape societal norms and values by promoting certain ideals, such as beauty standards and how people view certain products or social issues. Still, their impact is limited compared to Drama and is less profoundly and longly involved than Drama. In contrast, Drama, particularly in film and television, can be a powerful tool for creating a culture and shaping society. This is because Drama is a form of storytelling and artistic expression, which allows for exploring complex social, cultural, and political issues in a way that can be easily understood and related to by audiences. One of how Drama can create culture is by showcasing different perspectives and experiences. This can promote understanding and acceptance of different cultures and ways of life and challenge stereotypes and conventions. Drama can influence societal norms and values by depicting diverse characters and storylines, shaping how people view specific issues and encouraging social change. Drama can also serve as a medium for raising awareness about particular topics, such as social injustice and inequality, and can be used for education and activism. For example, films and TV shows that tackle sensitive issues such as racism, sexism, and women's rights can spark meaningful conversations and inspire action. While advertisements are essential in shaping culture and society, Drama can create a more meaningful and impactful culture by exploring and challenging societal norms and values and raising awareness about important issues.

On another side, the diversity and complexity of the Arab world pose a challenge for marketers and advertisers when it comes to studying the target audience of Arab channels. With the availability of two satellites, Nilesat and Arabsat, and the lack of media that target specific audiences, learning the preferences and viewing habits of Arab audiences is complicated. Moreover, there are many ads that display the same on different channels, beside that, The chosen Lebanese channel (LBC) has a Saudi Arabian advertising sponsor, thus, the advertisements are all Saudi Arabian and not Lebanese. Therefore, the sample from the Lebanese's channel is not valid or reliable because it does not represent the Lebanese culture.(Darwish et al., 2017) Moreover, the shared language, history, and religion among Arabs further complicate targeting a specific group of people. Additionally, with the production of drama series, joint shows, and the popularity of specific channels, it is difficult to pinpoint a particular audience or country. This is further compounded by factors such as Palestinian

migration and Syrian refugees and extended stay to work in countries other than the mother country; For example, if a Lebanese goes to work in the UAE, gets married and raises a family there, they may not know anything about her mother country, Because some Arab countries are considered first-class developing and others are more advanced; Because of economic conditions, currency depreciation, high cost of living, and political and humanitarian matters such as war. They are making defining audiences based on national boundaries challenging. Nonetheless, media researchers and advertisers must continue investigating and understanding the complexities of the Arab audience to tailor their programming and marketing strategies better. This requires a nuanced understanding of cultural, linguistic, and regional differences and an appreciation for the shared cultural heritage and values that unite the Arabic-speaking world.

In conclusion, this research provides a quantitative analysis of the gender stereotypes of women in Arabic television advertisements, highlighting the persistent issue of stereotyping in advertising. The research finds evidence of a gradual shift in gender stereotypes, but traditional gender roles are still perpetuated. The study calls for more diverse and inclusive representations of women in television advertising to challenge gender stereotypes and promote gender equality.

## **5.4. Future Researches and Suggestions**

### **5.4.1. New Future Researches**

Here are some recommendations for future research on the gender stereotype of women in Arabic advertisements:

1. **Focus on specific industries:** Rather than studying advertisements across all sectors, future research could focus on particular industries, such as beauty products or household goods. This would enable researchers to understand better how gender stereotypes are perpetuated in specific contexts.
2. **Include a cross-cultural perspective:** While it is essential to study the gender stereotype of women in Arabic advertisements, it would be valuable to include a cross-cultural perspective better to understand the similarities and differences between different cultural contexts. This could involve comparing

advertisements from other regions or countries or exploring how Western and Arab advertisements portray women differently.

3. **Explore the impact of social media:** With the rise of social media, it would be valuable to explore how gender stereotypes are perpetuated through these platforms. Future research could investigate how social media influencers perpetuate gender stereotypes or how social media platforms are used to challenge traditional gender roles.
4. **Include the perspectives of men:** While the research focuses on the gender stereotype of women in Arabic advertisements, it would be valuable to include the views of men. This could involve exploring how men perceive the portrayal of women in ads or how the media shape men's attitudes towards gender roles.
5. **Investigate the impact of government regulation:** In recent years, several Arab countries have introduced rules to combat gender stereotypes in advertising. Future research could investigate these regulations' influence and how they are enforced. This could involve comparing the law's effects in different countries or exploring the perspectives of advertisers and consumers on government intervention in advertising.
6. **Use intersectional analysis:** Gender is not the only axis of oppression, and research should not only focus on gender alone. The intersection of gender with other identities, such as race, ethnicity, and social class, can significantly perpetuate gender stereotypes in advertising. Future research should use an intersectional analysis to understand better how these identities intersect and contribute to the portrayal of women in Arabic advertisements.
7. **Collaborate with diverse stakeholders:** To ensure that research is meaningful and impactful, it's essential to collaborate with various stakeholders, including women's rights organizations, advertising agencies, and consumer advocacy groups. This could involve co-designing research studies or involving stakeholders in interpreting research findings.
8. **Explore the effectiveness of alternative representations:** Research could explore the impact of alternative models of women in advertising, such as using diverse body types or featuring women in non-traditional roles. This could involve using experimental designs to test the effectiveness of these

alternative representations and understanding the mechanisms behind their efficacy.

9. **Investigate the role of the media in perpetuating gender stereotypes:**

Advertising is not the only medium through which gender stereotypes are perpetuated. Future research could explore the part of the media in perpetuating gender stereotypes and how different media types interact to shape attitudes towards gender roles.

10. **Consider the ethics of advertising:** Finally, it's essential to consider the ethics of advertising and the responsibility of marketers and advertisers in shaping societal attitudes towards gender roles. Future research should explore how advertising could be made more ethical and how marketers and advertisers can be held accountable for the messages they convey in their advertising campaigns.

The researcher recommends increasing the contribution to research related to the image of women in advertisements and giving more attention to them in terms of fine details. Moreover, more interest from researchers in communicating with advertisers and makers of films, dramas and media programs and putting points on letters.

#### **5.4.2. Suggestions for advertisers and marketers**

Gender stereotypes in advertising have long been a concern, particularly regarding women. While progress has been made in many parts of the world, there is still much work to be done in the Arab world, where traditional gender roles are often reinforced in advertisements. Here are some recommendations for creating a new future for the gender stereotype of women in Arabic advertisements:

1. **Emphasize women's agency and independence:** Rather than portraying women as passive objects, ads should show them as active agents in their lives. They should be described as making their own decisions and pursuing their goals, whether in the workplace, in their personal lives, or their relationships.
2. **Show women in diverse roles and situations:** Women should be depicted in various parts, from professionals to mothers to athletes to artists. They should also be shown in multiple settings, from urban environments to rural areas, to demonstrate the breadth of their experiences.

3. **Avoid objectification and sexualization:** Women should be portrayed as whole individuals rather than as bodies or objects of desire. Avoid using sexualized imagery or language to sell products and focus instead on the features and benefits of the product itself.
4. **Challenge gender norms:** Advertisements have the power to challenge traditional gender norms and promote more egalitarian attitudes. For example, ads could feature men and women sharing domestic responsibilities or working together in the workplace. Such portrayals can help to break down stereotypes and promote greater equality.
5. **Consult with women:** It's important to involve women in creating and producing advertisements. Consult with women in focus groups or through other means to get feedback on the portrayal of women in ads and to ensure that their perspectives are taken into account.

By following these recommendations, advertisers can create more inclusive and empowering advertisements that reflect women's diverse experiences and aspirations in the Arab world.

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## APPENDIX

### Coding Book

Coder Name:

Date of coding:

No of Commercial:

1. Which product type category would you classify this commercial? Please indicate (0 for white goods – 27 for other)

Category	Operational Definition
0. White goods	Fridge, icebox, washing machine, dishwasher, vacuum cleaner, mixer, etc.
1. Furniture / Home decoration	Home textile products, Construction, PVC etc.
2. Food	Meat, chicken, yogurt, fasulye, shrimp, fish, etc.
3. Diet	Diet tea, diet milk shake, etc.
4. Slimming	Slimming tea, slim sweat wear, shape wear, slimming body serum, slimming patches, etc.
5. Drinks	water, soft drinks, yogurt drink, energy drinks, cappuccino, coffee, tea, etc.
6. Alcohol/tobacco	Drinks containing Alcohol, coffee containing Alcohol, tobacco, hokka, etc.
7. Personal care	Body washing gel , body oil, body lotion, deodorant& antiperspirant, feminine hygiene, lotion& moisturizer, shaving& hair removal, sunscreen, etc.
8. Personal cleaning	Bar soap, body wash, facial cleaning, hand sensitize, liquid soap, etc.
9. Oral care	Mouthwash, toothpaste, etc.
10. Hair care	Conditioner, Hair color, Hair styling, Shampoo, etc.
11. Cosmetics	Bronzers & tanners, makeup, Foundation, Fragrance & perfume Lip makeup, Manicure & pedicure, lending, etc.
12. Clothing& accessories	Clothing, shoes, accessories, etc.
13. Finance	Insurance, Bank, Private Pension, real estate, etc.

14. Baby care	Baby oil, baby lotion, baby shampoo, wet wipes, baby cotton buds, baby foaming, diaper pants, changing sets, diaper bags, cloth diaper, taped diaper.
15. Cleaning products	Air fresher, cleaner, pesticide.
16. Health products	Vitamins, sexual health, face mask, etc.
17. Medication	Oral medication, topical medication, other
18. Toiletries	Toilet plunger, bath towels,
19. Vehicles	Car, van, bus, motor, etc.
20. Automotive	Petroleum product, automobiles, etc.
21. Leisure/culture	Tourism, cinema, restaurant , other.
22. Entertainment& Media	TV/newspaper/magazine, holiday, music, book etc.
23. Electronics& Technology	Computer, mobile phone, VR, Mobile, tablet, laptop, PlayStation, x box, camera, gaming devices, etc.
24. Services	Education, internet, delivery, Hospital services, airline, etc.
25. Applications	Shopping aps, food aps, etc.
26. Real estate	Houses, departments, own property, etc.
27. Other	Pet supplies, sports, organization, retail, toys, other.

2.Which brand type category would you classify this commercial? Please indicate (0 for LB – 1 for GB)

<b>Brand</b>	<b>Operational definition</b>
0. Local Brands (LB)	A brand that promotes and targets its products and services to a limited number of consumers based on its geographical position.
1. Global brands (GB)	The management of a brand in different regions of the world, intending to increase its strength and recognition in the markets in which it operates, like Apple, Samsung, Coca-Cola , Pepsi, KFC, Mercedes-Benz, etc.

3. Which character type category would you classify this commercial? Please indicate (0 for Primary character – 1 Secondary character)

<b>Category</b>	<b>Operational Definition</b>
0. Primary character	The professional role played by the major actors in a story, appearing in numerous scenes throughout the script, the focal point of the Plotline and/or key subplots.
1. Secondary character	The dependent role: Important but supporting roles, generally appearing in fewer scenes and with a narrower narrative function.

4. Which credibility category would you classify this commercial? Please indicate (0 for Authority/expert – 4 for other)

<b>Category</b>	<b>Operational Definition</b>
0. Authority/expert product	The character shown primarily as the expert of the product advertised.
1. User of the product	The character shown primarily as the user of the product advertised.
2. User and authority	The character shown primarily as the user and authority too.
3. Neither	The primary character not expert and not user, maybe just commenter
4. Other	Model

5. Which role category would you classify this commercial? Please indicate (0 for Autonomous – 18 for other)

Category	Operational Definition
0. Autonomous	having the right or power of self-government.. A self-driving car, a self-caring, freestanding, independent, self-governed, self-governing, self-ruling, decision maker, unsupervised, .. etc.
1. Dependent	A person who relies on another for support.
2. Celebrity	Singer, actor, stand-up comedian, musician, guitar player, drummer, dancer, footballer, artist, etc.
3. Content creator	Interviewer/narrator/ author, poet, writer, etc.
4. Worker	Working in bank, doctor, TV presenter, etc.
5. Professional/ expert career-oriented	The manner in the workplace, professional in a specific skill or permanent career, professional doctor, golfer, footballer, musician , chef, etc.
6. Spouse	girlfriend/boyfriend
7. Mother	To be parent of child or children, to be mom
8. Wife	To be married and playing a role of wife
9. Wife mother	To be wife and mother at the same time
10. Fiancé(e)	To be engaged and playing the role of fiancée
11. With family	Woman presents with a family, and the relationship is not clear.
12. Bride	To present as a bride in wedding ceremonies.
13. Daughter	To be presented as a daughter, and her mother exist in ad.
14. Homemaker	Housewife, housekeeper, the women that stay at home.
15. Decorative	To be in the ad like a decoration, just to be as a shape, and doesn't do anything neither voice over or dialogue.
16. Sex object	women are used in the advertisements as a strategy of marketing. By highlighting the attractive, sexy, beautiful sides of the women by woman body, posture, look and clothes etc.
17. Object of Beauty	Female beauty is used in advertising for salience and visual appeal.

18. Other	Other than previous mentioned roles.
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6. Which location category would you classify this commercial? Please indicate (0 for home – 11 for other)

Category	Operational Definition
0. Home	House, apartment, villa, residence, etc.
1. Occupational setting	High Status Workers: business people, lawyer, doctor, musician, teacher, professor, actor, etc.
	Lower Status Workers: farmers, firefighters, house keeper, electrician, secretary, super market worker, seller in a store, cinema, GYM etc.
2. Leisure	Spa, chlet, swimming pool, yacht, garden, restaurant, beach, etc.
3. Private Residence	Private Residence projects
4. Social	Charity, club, party, family meeting, friends meeting, street, etc.
5. Organization	school, hospital, etc.
6. Company	Bank, real estate company, etc.
7. Fictional	invented by the imagination, a fictional story/character, fictional dialogue, etc.
8. Vehicles	Car, van, bicycle, motor, etc.
9. Nature	Sea, beach,
10. Studio	Closed place content a decoration or not, used particularly for photo session.
11. Other	Hostel, hotel, studio, etc.

7. Which argument category would you classify this commercial? Please indicate (0 for Factual/scientific – 4 for None)

Category	Operational Definition
0. Fact	The central issue of the rationale for the advertisements is information can be proved about product.
1. Opinion	No information or rational reason to purchase the product,

	but is opinion.
2. Entertainment	The ad present other reasons to purchase, like entertainment for example.
3. scientific	The central issue of the rationale for the advertisements is scientific information about product
4. None	The ad doesn't present any reason or issue.

7. Which age category would you classify this commercial? Please indicate (0 for young age –6 for mixed)

Category	Operational Definition
0. Young	under 35
1. Middle-aged	35- 65
2. Senior	above 65
3. Young and middle aged	under 35& 35- 65
4. Young and senior	under 35& above 65
5. Middle aged and senior	35- 65& above 65
6. Mixed (young, middle aged& senior)	Young and middle aged together Middle aged and senior together And so on

8. Which background category would you classify this commercial? Please indicate (0 for mostly male –7 for none)

Category	Operational Definition
0. Mostly male	The most of other people in the background being predominantly males.
1. Mostly female	The most of other people in the background being predominantly females.
2. Mostly children	The most of other people in the background being predominantly children.
3. Male and female	The most of other people in the background mixed male and female
4. Male & children	The most of other people in the background mixed of male

	and children.
5. Female& children	The most of other people in the background mixed of female and children.
6. Mixed(female, male& friend)	The most of other people in the background being predominantly mixed between male and female or male and children or children and female and so on.
7. None	There is nobody in background.

9. Which voice-over category would you classify this commercial? Please indicate (0 for male –6 for none)

<b>Category</b>	<b>Operational definition</b>
0. Male	The actor make voice over is a male
1. Female	The actor make voice over is a female
2. Male& female	The actor make voice over is mixed that can be male with female and can be with a child
3. Child	The actor make voice over is a child
4. Female& child	The actor make voice over are female and child
5. Male& child	The actor make voice over are male and child
6. None	No voice or dialogue

10. Which reward type category would you classify this commercial? Please indicate (0 for social approval –6 for none/ other)

<b>Category</b>	<b>Operational Definition</b>
0. Social approval	When use the product, they feel positive appraisal and acceptance of someone or something
1. Self-enhancement	The idea is that the product brings benefits to the way people feel more confident when having the product or using the service.
2. Practical	manifested in practice or action : not theoretical or ideal, capable of being put to use or account : USEFUL
3. Pleasure	that the product brings benefits to the way people feel more

	happy
4. Product benefits	<p>Objective: achieve an objective</p> <p>Cost: save the money</p> <p>Convenience: save the time</p> <p>Comfort:</p> <p>Usability: like a camera that is intuitive to use</p> <p>Productivity: professional and approve developing</p> <p>Efficiency: with high skills</p> <p>Sustainability: to continue the targets on.</p> <p>Peak experience: feeling the adventure</p> <p>Transformation: like a book helps to change to positive direction</p> <p>Style: inspire the customer with favorite style</p> <p>Mobility: like a system allows to enter anywhere</p> <p>Safety: feel safe on flight, for example.</p> <p>Culture: a product/ service represent a cultural experience</p> <p>Health and wellness: product that costumer perceive as healthy</p> <p>Status: like a running shoes associated with favorite sports hero</p> <p>Values: make costumer feels good about product purchase, like environment friendly product</p> <p>Performance: to work with good performance and results</p> <p>Durability: to continue work after got a problem like phone after drop it</p> <p>Quality: the product fits the expectations</p> <p>Availability: the product work all the time with no outage</p> <p>Pease of mind; secure and private</p> <p>Flexibility: use a product easy without restrictions</p> <p>Character: get a feeling that it belong to you</p> <p>Sensory: like a candle scants lovely</p>
5. Financial	Positively adding to the overall financial status when use the product or service.
6. Other/none	

11. Which mode of presentation category would you classify this commercial? Please indicate (0 for voice-over –6 for song with voice)

<b>Category</b>	<b>Operational Definition</b>
0. Voice-over	The actor in ad is heard.
1. Visual silence	the actor is just seen without any sound
2. Visual voice	The actor is seen and heard both.
3. Visual and music	The actor is seen with a sound of music
4. Visual and voice with music	The actor is seen and heard with a sound of music
5. Song	The presentation of ad is in the shape of song
6. Song with voice	The presentation of ad is in the shape of song and voice-over

12. Which existence in the first scene category would you classify this commercial? Please indicate (0 for present –1 for absent)

<b>Category</b>	<b>Operational Definition</b>
0. Present	The actor is present at the first scene of ad
1. Absent	The actor is absent at the first scene of ad

13. Which mode of participation category would you classify this commercial? Please indicate (0 for speaker –3 for none)

<b>Category</b>	<b>Operational Definition</b>
0. Speaker	The actor is present as a speaker and be an active participant in the scenario/ dialogue
1. Silent	The actor is not an active participant in the scenario/ dialogue
2. None	There is no dialogue in the ad

14. Which end comment category would you classify this commercial? Please indicate (0 for present –1 for absent)

<b>Category</b>	<b>Operational Definition</b>
0. Present	The actor is present at the end of the advertisement
1. Absent	The actor is absent at the end of the advertisement