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Transnational, Gendered, and Popular Music in the Arab World

A Content Analysis of a Decade (2010-2019)

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1   ABSTRACT

Songs are a popular, pervasive form of cultural expression across the twenty-two Arab countries situated in the Middle East and North Africa region. Yet, little attention is dedicated to examining the mediated construction of this widely available Arab cultural artefact in terms of the normalized communication messages in its lyrics. The aim of this study is to explore the longitudinal trends of gender representation present in contemporary popular Arab music. Portrayals from both male and female perspectives are considered to generate comparative insights on how each gender depicts gender precepts and idealized identity formations. Content analysis supports an inductive interpretation of lyrics from 500 songs released across the region between 2010 and 2019. The coding frame encompassed variables of gender, release year, nationality, religious components, and genre. These are factors in the statistical coding analysis models to obtain salient insights of gender representation. The findings indicate that these variables are associated to an extent with specific gender roles. Firstly, that the different subregions slightly deviate in their key messaging regarding idealized gender roles. Secondly, that female objectification is invoked more frequently by both genders than male objectification. Thirdly, that the general gender power hierarchies are mitigated by an association with the 'weak' stereotype for both men and women. The results challenge the notion that gender effects correspond to unfavourable stereotypes, and it provides hints about subregional divergences for future studies.

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2 INTRODUCTION

Almost 450,000,000 individuals populate the Middle East North Africa [MENA] (World Bank, 2018). With Arab engagement averaging 310 million views per day, this region constitutes the second-largest demographic of YouTube users globally (Go-Gulf, 2017). Saudi Arabia has the highest per capita view count in the world on that platform (Smith, 2013). Trending types of digital content consumed in this region include music and lyric videos, amateur video-logs, and comedy sketches (Halligan, 2018). Arabic music, as a mediated cultural product, can be viewed as a prevalent form of self-expression (Choucair, Mikdashi, Agha, & Abdel-Nabi, 2004; Altorki, 2015). Typically, Arabic music is categorized as either 'classical' or 'popular' (Taufiq, 2011). The emergence of technology-enabled mass media channels in the 1930s and 1940s - like the radio - contributed to the evolution of the former category into the latter (Farhat, 2018; Taufiq, 2011). Modern Arab popular music consists of many varied music genres. Key messages that exemplify conventional cultural narratives can be mediated through mass media music to propagate social interaction ideals like gender roles (Mahadeen, 2016; Jreijiry, 2017). Facilitated by the unifying language of Arabic, the conceptualizations present in mainstream music could contribute to the construction of an imagined pan-Arab cultural identity (Al-Taee, 2002; Choucair *et al.*, 2004). Even so, potential subregional schisms might fissure this imagined, transnational collective (Maddy-Weitzman, 2012; Sarnelli & Lomazzi, 2019).

Waligórska (2011: 1) posits that "musically imagined communities" provide a lens of understanding social behaviours like "boundaries, alienation, stigmatization, and exclusion". Reiterated representations can impact an individual's identity formation. Lyrics can potentially impact key messages due to the potential intersection with gender roles, social class, and religious beliefs (Krämer, 2013; Altorki, 2015). Arabs are sometimes exoticized, fetishized, or marginalized in the lens of Western media productions (Al-Mahadin, 2011; Samir, 2017); however, regionally produced portrayals could offer alternative insights regarding identity representations (Ciucci, 2012; Elouardaoui, 2013; Kreyer, 2015; Altorki, 2015). There is a dearth of critical investigation regarding the local construction of music as a MENA cultural media artefact. Consequently, there is a particular lack of a focus on analysing gender representations in contemporary Arabic music. The research scope is to address this gap in the literature, without exceptionalising it.

In this project, I attempt to:

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1) Explore if music as a widely disseminated mediated artefact might be able to perpetuate specific imagined cultural norms consistently across the MENA subregion;
2) Provide some insight if other factors like religion or gendered experience can influence the reproduction of gender roles in song lyrics.

This project first comprises a literature review chapter that grounds the research. Next, the methodological chapter presents a comprehensive outline of the research operationalization process. Then, the findings and discussion chapter address the interpretation of data results. Finally, the conclusion will delineate opportunities for future research. This topic is an interdisciplinary field that could be informed by respective anthropological, linguistic, Middle Eastern, postcolonial, political, ethnomusicology and music theories; however, I adopt a predominantly media and communications approach to carry out inductive social science research. I am adopting a longitudinal approach to consider 500 mainstream songs released within the last decade [2009-2019] for a timely, relevant perspective. This is to ensure a perceived gendered difference in experiences, stereotypes, and frames of reference. Please note that I use the term 'music' and 'song' interchangeably in reference to the lyrical terminology and not to the instrumental components. Furthermore, for this project, I define the MENA as all 22 official member countries in the Arab League [Appendix A]. Songs composed by diasporic artists of Arab origin are generally excluded from the analysis. The only exception is unless the aggregate of the song's lyrics is in the Arabic language, as then the thematic elements might be grounded in a pan-Arab scope of societal markers and references. The traditional binary of woman and man is the prevalent cultural gender identification norm (Al-Ghanim & Badahdah, 2016). For this reason, both gender positions are included to reflect the mainstream MENA position. I intend to describe and document the discourses about gender representation in the songs, not to reproduce normalization. Moreover, while I discuss Islam in the context of shaping the MENA cultural ideology as the predominant, actively practised religion in the region - I would like to clarify that within the general Arab cultural sphere there exists religious, linguistic, and ethnic diversity, such as Berber tribes, foreign expatriates, "Christian Arabs and non-Arab Muslims" (Al-Mahadin, 2011: 9).

3   LITERATURE CHAPTER

This section shapes the discussion of songs as a mediated product and its relation to idealized, pan-Arab gender representations. To do this, I situate the context through a critique of the transnational Arab collective as an Andersonian (1983) imagined community. Next, I discuss that songs, as a culturally created product capacitated by the regionally unifying Arabic language, can directly exemplify key messages that legitimize the socialization of certain cultural norms. Subsequently, I contend that the dominance of the male narrative in the absence of female artist participation might lead to unfavourable gender stereotypes and hierarchies. Lastly, I will delineate the conceptual framework and research questions that investigate the propagated lyrical content codifying messages of subregional gender representation. This is to help further understand the homogenizing ideologies promoted in popular songs which might impact the imagined social constructions of identity formation.

3.1   Imagined Transnational Community

The MENA stretches "over 15 million square kilometres and contains… the same as the population of the European Union" (International Monetary Fund, n.d.: para. 2). The twenty-two countries have different levels of socio-economic development and types of political structures; however, all claim to belong to the Arab League of Nations. For example, Soltaninejad (2018: 483) identifies "Arab nationalism as the defining feature of the Egyptian state identity". Pan-Arabism is a historical political ideology that promotes the unification of Arab countries; however, I will only be considering the cultural cohesion of the Arab transnational collective from a media and communications lens. Anderson (1983) believes that communities can be socially constructed through ritualized media consumption. Individuals who perform common, constant, and concurrent activities can become involved in an imagined collective (Anderson, 1983). Athique (2016) broadens the boundaries of Anderson's (1983) imagined nations to consider transnational communities that leverage communication tools to establish a sense of identity and social interaction. In a region unstabilised in the past century by the end of the Ottoman Empire, the presence of imperial European colonialism, and then cast as the setting of civil wars and proxy cold wars, the conceptualization of a transnational Arab community can be supported by an imagined cultural foundation based on ethnic, linguistic, and religious links. Academic literature seems to present similar conclusions when discussing the pan-Arab cultural paradigm (e.g. Anderson, Ferrara, Kaul, & Rasmussen, 2014; Pradhan, Arvin, Bahmani, & Bennett, 2017; Choucair *et al.,* 2004; etc.)

Orjuela (2014: 754) echoes Anderson (1983) with the definition of 'identity politics' as an aggregative, dominant "expression of cultural traits or identities in political projects". Maddy-

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Weitzman (2012) and Monier (2014) generally hint at associating the dominance of Arabic linguistic and cultural narratives with the Gramscian concept of hegemony when discussing the homogenization of the local minority populations. Underlying Maddy-Weitzman's (2012: 109) argument is the belief that minority ethnic groups, like the Berber-Amazigh in North Africa, are incrementally circumnavigating the pan-Arab discourse to push their counter-narrative into public awareness through "linguistic and cultural recognition" of their micro-imagined community. This can include songs. Moreover, Monier's (2014: 1) analysis alleges that the MENA exemplifies "a case of weak regionalism". Moreover, governments in countries like Egypt and Lebanon have constructed narratives that position inconvenient minorities as 'un-Arab' in a bid to enforce exclusion. Monier (2015) and Soltaninejad (2018) imply that this can be institutionalized within the community to marginalize the opposition and highlight the allies. The question of identity is substantial as it defines the collective's imaginary boundaries of the individual's inclusion, participation, and exclusion. Orjuela (2014) links the politicization of identity with societal suppression and governmental power demarcation. Wyrtzen (2011: 227) hypothesizes that the interaction between the imaginary constructs of pan-Arabism could exist in "negotiation" with local nationalism; however, Monier (2014) argues that the dominance of pan-Arab identity discourse overtakes the local, national narrative. The construction of the imagined, transnational Arab identity seems to align with Anderson's (1983) model of homogenized ethnicities accommodating ideological commitments.

Even so, territorial dialects, geographic displacements, differences of political regimes, unequal income inequality distribution, and other factors can contribute to fissures in the pan-Arab imagined collective. In other words, individuals might identify with their respective national communities rather than conforming to the imagined, transnational collective. Al-Rawi (2018) posits that new media platforms favour nationalism and demotes the conceptualization of a collective Arab identity as outmoded. Pan-Arabism can only exist as an idealization, whereas technological affordances enable national allegiances to be increasingly expressed (Al-Rawi, 2018). Choucair *et al.* (2004: 232) subdivide the MENA into four main cultural sub-spheres that transgress political boundaries: "the Maghrib, the Mashriq, the Gulf, and Egypt". Maghrib refers to the western side of the MENA, metaphorically it roughly translates to 'where the sun sets'. Mashriq is the eastern side of the MENA, 'where the sun rises'. The Gulf are those countries on the Arabian Peninsula that border the Persian Gulf. Egypt can be considered its own subsphere as its borders were largely predetermined pre-colonialism and its entertainment industry is the antecedent in the region. These cultural spheres often have their own locus of production that guides the stylings of the mediated product, like poetic metaphors used to elucidate in the lyrics. For example, a woman is

described to be devastating like a 'Russian bullet' in a Syrian song (LyricsTranslate, 2014). This reference is applicable in the Mashriq context due to the socio-political Syrian conflict that involves Russian proxies - an Egyptian might not use this specifically as a point of reference. In spite of recent geopolitical developments in the region like the Arab Spring revolutions, Khraif, Salam, Elsagaey, and Almutairi (2015: 763) concur with the four subregional categorizations - albeit with a slightly different identification of "Gulf Cooperation Council, West Asia, Maghreb, and Nile Valley African Horn". It is worth noting that these imagined subregion boundaries are not wholly inclusive of the more African-Arab countries such as Somalia, Djibouti, Mauritania, and the Comoros. This is despite these countries identifying as Islamic-majority, participating as full members of the Arab League, and recognizing Arabic as one of their official languages. The full list of countries, subdivided into five regions, are in situated in Appendix A.

Anderson (1983) seems to overlook recognizing religion's influence in the conceptualization of the imagined nation. Both Asad (1999) and Desai (2008) are somewhat critical of Anderson's (1983) slightly Eurocentric definition of modernity and secularism. The conceptualization would need adaption to be applicable in other global contexts, such as in the MENA. Krämer (2013) claims that 'secularity' [i.e. the degree of religious responsibility] rather than the Eurocentric articulation of 'secularism' [i.e. the separation of religion and state] might be more instructive of MENA cultural values. For example, Arab ruling parties depend on religious motifs in their mediated artefacts production processes to assert credibility (Monier, 2014; Yaghi, 2017). Governing institutional officials can reinforce a social legitimacy of power through validating and normalizing cultural capital to form a controlled "linguistic habitus" (Bourdieu, 1991: 17). In other words, mediated products like music can be interpreted as "symbolic instruments" (Bourdieu, 1991: 165) can contribute to the codified creation, transmission, and control of the collective's social reality. This can be illustrated perhaps by the Arabization process in Sudan that ostensibly triggered tensions: the ruling class mediated an 'Arab' and 'Muslim' identification to sponsor a 'Middle East'-leaning cultural ideology that promoted ethnic superiority over non-Arab and non-Muslim 'African' minorities (Deng, 2006; Frahm, 2012; Sharkey, 2008). Furthermore, Orjuela (2014) deconstructs identity formation to be inclusive of ethnic, national, and religious elements. Islam can be linked to the politicization of Arab identity and the development of standardized social mores (Lengel, 2004). As the ritualized religious practices infuse the mass cultural ideology, this would potentially have an impact on the development of mediated cultural products like music.

3.2 Music as a Mediated Cultural Product

As a media artefact, monolingual songs composed of similar lyrical vocabulary and thematic patterns can be perceived to fit Anderson's (1983) recommendation of a unifying language. Language can be perceived as an index of identity. It can be an indication of a community's status, strength, and survival (Bassnett, 1998; Gooden, 2008). International academic works have published similar conclusions about language as a communication tool for projecting and reflecting ethnic ideologies and culture [ex. Chinese (Francis, Mau, & Archer, 2009; Karsono, 2014); Hawaiian (Ohara, 2016), Irish (Parfitt, 2015), Kazakhstani (Rees & Webb Williams, 2017), and Mexican American (Fought, 2010) ethnic groups to name a few]. This aligns with Anderson's (1983: 36) recommendation of a language linking geographically disparate individuals to a cohesive collective through "fraternity, power, and time". The Arabic language is prioritized as the ubiquitous predominant language in the MENA, despite the distance between the Islamic Quran's classical Arabic, Modern Standard Arabic, and regional dialects. This is relevant because Arabic metaphors have connotational meanings that are often gendered to reflect patriarchal dominance (Al-Mahadin, 2011; Benkharafa, 2013; Momani, Badarneh & Migdadi, 2009). It can lead to a normalization of ideological meanings across the pan-Arab culture.

To that extent, ethnomusicology is an academic field that often builds on anthropology and sociology to examine the role of music and lyrical construction on social groups (e.g. Malm, 1993; Al-Taee, 2002; Council on Communication and Media, 2009; Wong, 2015). Scott (2011), Hesmondhalgh (2006), and Varriale (2015) assert that songs, as a mediated product, can assemble knowledge to communicate social status. This can perhaps be interpreted to exemplify Bourdieu's (1986) alternative cultural capital. This latter concept cogitates that objectified, mediated products can be leveraged to reproduce social power and preserve systemized hierarchies (Bourdieu, 1986). Lyrics can reiterate the expression of social ideals which anchor the messaging in the public's consciousness. Consequently, these cultural values can inform national policy-making to become legitimized in legal constitutions (Council on Communication and Media, 2009; Elias, 2017). Songs can help support a constructed narrative that influences the imagined identity of a dispersed community, such as shaping attitudes towards sexuality and gender orientation (Wong, 2015). For example, misogynistic lyrics can advocate cultural and political oppression of women (Jreijiry, 2017). Born (2000: 35) extends Anderson's (1983) theory to label these collectives as "musically imagined communities". Key messages are often codified within lyrics to express the negotiated conceptualizations of identity-formation and nationalism (Chopyak, 1987; Leerssen, 2014; Turino, 2003). Moreover, postcolonial theory can intersect with ethnomusicological works in terms of examining how lyrics can embody the representation strategies of the subjugated groups. For example, Elias

(2017) highlights how the impact of lyrics can shape perceived Hindu nationalism in the context of anti-colonial imagined community building. With regards to a postcolonial MENA, Al-Taee (2002), Maddy-Weitzman (2012), and Silverstein (2012) propose similar conclusions of songs being leveraged to express cultural identity reaffirmation.

Sears (1994: 130) contends that Anderson (1983) places an "overemphasis on the idea of print capitalism as a determining force" in nation-building. Other communication tools can also fortify a secure link between language and identity to facilitate the homogenization of an imagined community. Al-Taee (2002) and Altorki (2015) both recommend music as a means of supporting culturally communicated nationalism. This mediated product should not be overlooked - especially if the illiteracy rate is a significant factor that can affect how audiences consume communication messages. Although it varies by country and gender, the overall illiteracy rate across the MENA is relatively high (Choucair *et al.*, 2004; Central Intelligence Agency, 2017). In their analysis of the Egyptian media audiences, Jebril and Loveless (2017: 162) argue that individuals are both "largely medium loyal" to and "highly reliant" on media channels that support audio-visual content like radio, satellite television, and the Internet. As a medium conducive for mass dissemination, there is the potential for this type of cultural production to both reflect and shape societal perception (Malm, 1993).

Moreover, Scott (2011) expands on Hesmondhalgh's (2006) discussion on the significance of cultural intermediaries who might prioritize a specific mediation of music to further their interests. Examples of these cultural intermediaries in the MENA could be the singers, the record labels, cultural councils, and religious boards. Consumers of the controlled, commodified media products can begin to internalize the messaging produced, while the elite might aggregate more power, profit, and strategic symbolic advantage. Bourdieu (1991) alludes to innate unequal symbolic power distribution based on constructed societal privilege. Yaghi (2017) alludes to this with the claim that Saudi Arabia is promoting their Wahhabi-interpretation of religion across mass media channels. The symbolic power imbalance can also be present subliminally in a 'unifying' cultural capital product, like music. Popular songs are relatively accessible for all across the MENA (Kalliny, 2012). This media product can deliver key messages that shape internalized notions through mass communication channels to a broad audience. Often these messages can pertain to representations of gender roles (as evidenced by studies by Bretthauer, Zimmerman, & Banning, 2007; Flynn, Craig, Anderson, & Holody, 2016; Lengel, 2004). These type of propagated class and gender differences can trigger inherent social stratification that is not easy to overcome (Anthias, 2001).

3.3 Music and Gender

Like many other mediated cultural products, music might facilitate the listener's identity-formation by homogenizing ideologies like gender roles (Kreyer, 2015). Gender roles are commonly understood to incorporate the collectively standardized rules that dictate social behaviour and are often differentiated based on gender. These roles could include common stereotypical representations, such as equating masculinity with aggression (Hyatt, Berke, Miller, & Zeichner, 2017). Conversely, women can also be reduced to sexually objectified commodities in song lyrics (Flynn *et al.*, 2016). This is pertinent because the outcome of this persistent typecasting in the production of cultural capital could be that songs might become what Bourdieu (1991: 165) terms "instruments of domination". These abstract cultural constructs can potentially contribute to a unified perception of reality that leads to internalizing intransigent social norms. This could reinforce the power distribution into hierarchies within the societal structure at the expense of individual agency (Bourdieu, 1991). Power could manifest through the conceptualizations of gender hierarchies, which in turn would influence the dynamics of gendered superiority, gender conformity, social status, and sexuality. Critical literature examining the construction of feminist and masculine ideals in music is growing with regards to music produced in North American contexts (Bretthauer *et al.*, 2007; Smiler, Shewmaker, & Hearon, 2017; Hyatt *et al.*, 2017). For example, there has been a growing focus on the intersections of misogyny, social class, and identity in American rap music (Herd, 2015) and country music (Rasmussen & Densley, 2017). Other cultural contexts are also providing contributions to the research corpus. Huq's (2011) work examining Bangladeshi music, Gilman and Fenn's (2006) analysis on Malawi rap, and Toth's (2008) insights on Japanese club pop music offer similar conclusions that gendered participation in songs influences the gender dynamics discourse presented in the lyrics.

Research on the differential gender roles yields generally consistent conclusions of male hegemony that continuously perpetuates legitimization of the dominant, male-driven discourse (Kreyer, 2015). This could be a consequence derived from the colonial power enforcement of patriarchal public-private power splits - men would be positioned to rule in the private sphere to reduce resistance to foreign rule of the public sphere (Parpart *et al.*, 2000; Celis, Kantola, Waylen & Weldon, 2013). This notion could relate to Arabic music: historically, men would predominantly be the gender involved in this mediated product development (Choucair *et al.*, 2004). The majority of contemporary Arabic cultural capital creators are still men (Ciucci, 2012; Elouardaoui, 2013; Kharroub & Weaver, 2014). This could affect which gendered narrative is prioritized, represented, and accessible within the collective's cultural imagination. For example, Mahadeen (2016: 450-451) decodes how mediated Arab masculinity is typically associated with "bravery" and "authority" as well as tropes of "domination,

aggression, sexual jealousy, and even violence". In the public imagination of the MENA, mediated stereotypes that are generally associated with women pertain to contradictory characterizations like sexually provocative, empowered, pious, subjugated, and victimized, to list a few (Al-Mahadin, 2011; Jreijiry, 2017).

These cacophonic representations might be triggered by new media tools that allow a relatively liberal expression of sexual agency to seep into the traditionally conservative narrative. Kraidy (2013: 271) presents an assumption that technology-enabled digitization and circulation of mediated products function as "instruments of visibility" that facilitate the projection of symbolic meanings. This also concurs with both Choucair *et al.*'s (2004) and Elouardaoui (2013)'s findings that the development of the music video industry enables women to gain more representation in music, allegedly due to increased consumer interest of consuming female body commodification. Even so, Otterbeck (2008) and Nieuwkerk (2012) argue that overt sexualization of either gender is relatively unusual. This is probably partly due to the religious values that permeate the pan-Arab cultural sphere. Moreover, Salamandra (2012: 45) posits that the conservative factions of society might resist change due to a perception that increased sexual agency and changing gender roles is "a threat to the social order". Kreyer (2015: 174) believes that the marginalization of women's media representations could lead to the "consolidation of unfavourable gender roles". These can be characterizations like naive, stupid, weak, malicious, to name a few. This is significant because it offers the potential to either encourage or stifle social change and identity formation (Flynn *et al.*, 2016).

3.4   Body of Research

As a cultural product, music can transgress transnational boundaries and disseminated to a broad audience across the MENA. It can potentially reach the 450,000,000 regional inhabitants (World Bank, 2018). Due to the digitization of media, accessible online platforms now facilitate the inclusion and archiving of songs from across the MENA (Kraidy, 2013). There is a general dearth of research that examines the relational concept of Arabic songs, gender representation, and identity formation. This might be because there are some difficulties hindering analysis of Arabic music. Typical challenges include a measurement problem associated with sampling, as the lack of centralized official record charts or consistent archiving makes it challenging to discern the most popular mainstream songs (Faber, 2019; Forde, 2019). This might lead to an unrepresentative sampling. Moreover, this is further exacerbated by a lack of rights regulation and piracy of mediated products generally pervasive across the region (Hu, 2018). Therefore, it might be difficult for researchers to ascertain if the song is officially trending in the public sphere. Another adjacent contention is the disproportionate number of songs presented from a male perspective and consequently the pervasiveness of "patriarchal pop" (Saeed, 2017:

para. 1). This could hinder comparisons of analysis regarding the gendered representation. Lastly, unequal technology access for inconsistent consumption patterns across the MENA might affect analytical tools (Forde, 2019). This could lead to a misinterpretation of results. All these challenges are taken into consideration when planning for the project.

Nevertheless, with regards to the predominant academic literature, the focus tends to examine the role of popular Arabic music lyrics as an expression of socially constructed nationalism. For example, Maira and Shihade's (2012) examine hip hop themes as a means of conveying Palestinian resistance. Silverstein (2012) spotlights traditional Syrian Dabke songs as an expression of protest. Although most relevant studies on this topic touch upon tenets of Anderson's (1983) 'imagined community' in reference to identity construction of the collective, there has been a slight shift to accommodate analysing other socialization factors. These are summarized into two main thematic areas:

3.4.1   Subregional differences in representing the self:

Sarnelli and Lomazzi (2019) allege that the concept of transnational, mediated links are weak as different subregions have divergent adherence to the hegemonic cultural ideals. The produced subregional lyrical content might propagate different covert messages of modernity, nationalism, gender roles, and social priorities. Different regions are associated with different cultural preferences like Berber music in North Africa (Maddy-Weitzman), Tarab music in Syria (Shannon, 2003) or Bedouin music in the Gulf countries (Racy, 1996; Ulaby, 2006). This implies that the different subregions might present diverse perspectives regarding gender representation and identity expression present in the lyrics. Even so, religious overtures can harmonize the content of the lyrics across the region (Otterbeck, 2008). A shared common language could also be a contributing factor to non-isolated cultural production (Benkharafa, 2013). Moreover, similar regional themes can standardise similar notions of Arab unity and patriotism in the context of political dissent and activism. This is most evident in post-Arab spring, whereby contextualized representations of anger, identity, and power struggles are articulated in music (Bouzouita, 2013; Isherwood, 2014; Jebril & Loveless, 2017; Salois, 2018). Phillips (2012) suggests that music that had evolved from different cultural experiences has become commodified and homogenized to present a unified imagined pan-Arab product. Yaghi (2017) implies that this might be due to resource imbalances that allow Arab nations with the greater financial power to control the messages disseminated across the MENA.

Hypothesis 1: Songs from the different subregions in the MENA will associate themselves with similar pan-Arab ideals in the lyrics.

3.4.2   Hierarchical Arab gender ideologies:

Due to a general exclusion of female singers, the majority of songs are delivered from a male perspective by male singers and can impact social attitudes that dictate idealized traditionally misogynistic versions of 'strong' masculinity and 'weak' femininity (Ciucci, 2012; Choucair *et al.*, 2004; Jreijiry, 2017; Kharroub & Weaver, 2014; Zuhur, 2003). This presumes that the lyrical message might be skewed in favour of a patriarchal narrative. Historically, religious tenets could have impacted the pan-Arab cultural sphere, such as normalizing the exclusion of sexual agency representations of both genders (Lengel, 2004; Nieuwkerk, 2012; Otterbeck, 2008; Otterbeck & Ackfeldt, 2012). More recently, the hegemonic norms that are universally accepted might start to become socially contested. Kraidy (2012) associates recent technology advancements as an enabler of more impactful cultural product development that could shape socialization attitudes. The shift of increased female participation in music might be linked to an increase in female stereotyping and commodification, as it is triggered by the rise of music video developments (Choucair *et al.*, 2004). Alternatively, this could also lead to a cultural narrative that accommodates more diverse presentations of gender experiences (Altorki, 2015). Ciucci (2012) studies how changes in gendered access in the Moroccan cultural sphere post-colonialism has enabled more women to express their 'voice'. Even so, Jreijiry (2017) argues that changes to how women are represented are still reductive and positioned as subjugated within a male dominance discourse. This somewhat aligns with Elouardaoui (2013) perception of Arabic music trends that potentially support an objectified depiction of women.

Hypothesis 2: Both men and women artists will produce songs that espouse gendered expectations of 'weak woman' and 'dominant man'.

3.5   Research Aims and Questions

Most studies on the MENA draw general conclusions from small-scale qualitative analysis pertaining to music and representation present in individual genres or individual national contexts. What is lacking is a more aggregated, quantitative findings that consider longitudinal changes in representations from a high-level. It is not realistic to assume that citizens from one nation will exclusively listen to music produced from that country, given the pre-existing created pan-Arab culture, the mutually understood language that can transgress boundaries, and the enabling digital channels. I aim to explore the hypotheses mentioned above with regards to the overall trends of gender portrayal in the lyrics of contemporary Arab popular music from the perspectives of both genders. The intention is to examine how the internal narratives of songs might reflect different cultural attitudes of socially constructed conceptualization of 'femininity' and 'masculinity' in the songs in order to detect opportunities

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for challenging hegemonic representation. The particular focus will be transnational in scope, rather than limited to one genre produced within a specific national context, to seek if different regional divisions exist or if the gendered constructions are homogenous. From the two hypotheses, two research questions emerge:

> RQ1 - To what extent do variables like the singer's gender and nationality impact the content of the lyrics across the MENA region over time?

> RQ2 - What are the hierarchical gender representations associated with women and men in contemporary Arabic popular song lyrics?

The study will focus on the following particular thematic and vocabulary areas to seek answers that are relevant to the research questions: correlations of representations and narrative construction, depictions of objectification, religious motifs, and portrayals of gender characteristics and power hierarchies to test the preceding two hypotheses derived from empirical conclusions in the existing literature.

4   METHODOLOGY CHAPTER

This section assembles the research strategy, the methodological tools, and analysis process to test the hypotheses and to seek answers to the research questions. First, I justify the choice of content analysis as a suitable research method for this project. Next, I outline the sampling strategy and clarify how it is representative of contemporary Arabic popular music. Then, I describe the codebook structure and the coding rules that give structure to the research. Subsequently, I summarize the operationalization of the project in terms of conducting the pilot study, calculating the intercoder reliability, and managing the coding process. Lastly, I include ethics and reflexivity considerations.

4.1   Research Strategy

This longitudinal, inductive study aims to present new inferences pertaining to the lyrical content trends of popular Arabic music. Content analysis is an appropriate method to transparently investigate research hypotheses as it enables the examination of patterns that emerge from analysing a specific sample against a coding framework (Hansen, 1998). Content analysis would support a focus on exploring the key messages codified within song lyrics; however, it does not investigate the resulting listener's attitudes towards gender roles resulting from the consumption of the media artefact (Thomas, 1994). This research technique is more salient than other quantitative approaches like surveys, as it can handle large datasets while avoiding claims of causality and audience attitudes in the design and interpretation of the research methodology (Hansen 1998).

There is a precedent in previous academic studies to use content analysis when analysing gender representations in mediated artefacts (Neuendorf, 2011). As it can accommodate empirical text analysis of large data sets, content analysis can support statistical techniques that produce inferences (Krippendorff, 1980; Thomas, 1994; Bauer and Gaskell, 2000). Computer software tools can streamline and decrease the time required to operationalize the extensive qualitative and quantitative input amounts (Zamith and Lewis, 2015). This puts it at an advantage compared to other relevant research methods like critical discourse analysis, which adopts subjective scrutiny of small-scale sample sizes (Jørgensen & Phillips, 2006). Several prominent studies that examine the lyrical content of Arabic music follow critical discourse analysis framework rather than content analysis; however, I use the qualitative, descriptive findings to shape the coding frame. I blended both qualitative and quantitative content analysis approaches to accommodate latent thematic content in addition to the quantifiable literal vocabulary content.

Hansen (1998) believes that the codebook can help support transparent and systematic research that generates findings of substantial value. Hayes and Krippendorff (2007) suggest that statistical measurements, like Krippendorff's alpha coefficient, can indicate the reliability of the study. Descriptive statistics calculations of frequency and percentage distributions determine the extent of correlations and associations between the tested variables. The methodological components of the coding frame and the statistical measurements are also useful to maintain the validity and objectivity of results, as human-coded judgement might produce divergent interpretations of results if reliant on descriptive indicators (Hansen, 1998; Neuendorf, 2011). Moreover, as the entire methodological framework is delineated, other researchers can replicate the research to compare and verify findings (Hansen, 1998). These epistemological considerations were taken into account when designing the methodological section of the project.

4.2   Sample Selection

Hansen (1998) and Neuendorf (2011) interpret the unit of analysis to be the item being measured from the sample. For this study, popular Arabic songs are the sample, as they constitute the expression of the mediated cultural product. The lyrics function as the unit of analysis. The official lyrics were often made available below the song, but otherwise, websites 'Kitab Kilmat Aghani' (n.d.) and 'LyricsTranslate' (n.d.) provided the words. Although these websites are typically crowdsourced, they rely on user's approval ratings. This creates a consensus that helps validate the official version of the lyrics available. Appendix B showcases a small, random sample of 6 songs' lyrics. Lyrics are collected from 500 songs released within a time frame from 2009 - 2019. The full list is available under Appendix C. This duration is chosen because it constitutes a contemporary glimpse of cultural creation at a recent point in time of undertaking the study. Moreover, Coupland (2009: 960) asserts that the "decades have become a 'natural' means of referring to cultural time, by which we routinely associate particular values, styles and tastes". A decade might reveal insights that can indicate future trajectory trends.

The date the song was written is considered insubstantial in this study. Instead, the songs are categorized according to the date the song was first made available for circulation and consumption. This earliest release date is typically either the date of an official album launched in the market or as a single posted on YouTube. In the sporadic case that it is difficult to determine which of the two release events occurred first, the contingency step is to default to the date of the publication on YouTube. This is to ensure that the song has been absolutely accessible for consumption, with a publicly available view count algorithm. Most users access music via YouTube, as it is the second most visited website online (De Marchi, 2018).

Moreover, YouTube is free and available on any internet-connected device in the MENA, where mobile penetration is high (Halligan, 2018). With an average of 310 million daily video views, Arab consumers represent the platform's second-largest audience demographic (Go-Gulf, 2017). It is, therefore, the chosen platform of collecting the sample songs, rather than a music-sharing mobile application like Anghami or Spotify that still have a fraction of the consumers (Stassen, 2019).

Contemporary Arabic songs that have exceeded 1 million views since the time of its release are identified by querying the YouTube API with both English and Arabic search terms. The choice to employ dual-language queries helps to optimize the scope of results. This view count threshold is chosen as it helps establish 'popularity', given that the YouTube video view averages at 26,000 for music (Marshall, 2015). The large number of views can function as a benchmark to indicate that the song has gained enough exposure. This usually indicates that the song has entered the mainstream culture and hence, public consciousness (Weitzer & Kubrin, 2009). It is currently difficult to acquire an absolutely randomized data set from the YouTube API, but search terms produce results that the algorithms determine are more popular (De Marchi, 2018). To generate a near-random data set, the data collection process entailed the following phases:

1) 4000 songs are selected from the bilingual search query results [e.g. 'Arabic song' /' اغاني عربية', etc.];
2) A vetting process retains the songs that are sung in Arabic by Arab singers, have over 1 million views, and is released between 2009-2019. Duplicates are removed at this stage. Official versions of songs are favoured over fan-made videos;
3) These songs are then recorded onto a Microsoft Excel spreadsheet and siloed per year to ensure that there are at least 250 options per year;
4) Using the Excel randomizing function, 50 songs per year were chosen randomly by the software.

There were several challenges regarding the data collection process. The first is the lack of formal archiving or consistent music charts across the MENA to track what is genuinely trending at the time of its release. To mitigate this issue, YouTube is chosen as the most viable source for data collection, given its popularity amongst Arab consumers, its inclusion of songs from across the MENA, and the availability of the objective, public view count. The second challenge is that by prioritizing random sampling, it is not possible to maintain equal ratios of sample representations regarding the artists' genders, nationalities, and chosen genres in the sample. This is kept into consideration when conducting the data coding and information interpretation processes.

4.3   Codebook Construction

The data analysis goal is to produce a consistent, unbiased examination of the themes associated with gender representation in Arabic songs. Therefore, the codebook must conceptualize categories that reflect the condensation and conversion of the unstructured words within the song lyrics into structured variables that can be quantified. This is to avoid overlap between the codes and to focus the data analysis. Then, these categories are primarily divided into three thematic sections of songwriting structure, thematic representations of gendered power, and gender representation terminology.

The first section of the codebook pertained to recording metadata about the song lyrics and the associated performing singer. These codes like the song's release year, lyrics word count, the genre of the song, the singer's gender and nationality, if the artist was a soloist or part of a group, the prominent emotions presented in the lyrics, the type of relationships sung about, religious motifs, etc. This was necessary to examine the impact of the different variables to determine which could have the most impact on the lyric's gender role messages. I defined the four subregions based on Choucair *et al.* (2004) 's designations; however, I also added a fifth subregion of 'other' to accommodate the countries that are not represented by the classification.

To code the second section, I relied on a combination of gendered power patterns present in Arabic songs as claimed by Jreijiry (2017) and Choucair *et al.* (2004). This is inclusive of gendered stereotypes of dominance. I also adapted themes associated with misogyny in American rap music to help inform the categorization themes that addressed obscenity, objectification, and symbolism (Herd, 2015; Weitzer & Kubrin, 2009). This was to help bolster the coding framework where I felt that the analysis in previous Arab-focused analysis was lacking.

In the third section, I combined key elements regarding gender representation terminology present in longitudinal lyrical content analyses by Flynn *et al.* (2016), Kreyer (2015), Rasmussen and Densley (2017), and Smiler, Shewmaker, and Hearon (2017).

The resulting categories include positive and negative characteristics, passive and active actions, subservience and dominance, and control. These were then organized to reflect themes of 'weak man', 'strong man', 'weak woman', and 'strong woman'.

The individual codes are developed based on my previous intuition, preliminary 'test' coding, and findings consistent with Altorki (2015), Choucair *et al.* (2004), Jreijiry (2017), Nieuwkerk (2012), Otterbeck (2008), and Phillips (2012) 's description of Arabic music trends.

All of the categories are replicated to apply the same codes to both genders. The same framework was applied twice for a quadrant of analysis (i.e. male singer - male representation, male singer - female representation, female singer - male representation, female singer - female representation). This ensures that all representations captured from the lyrics are objectively accounted for without skewing to bias either gender. I was also careful to incorporate codes that respect the multi-faceted identity of both genders without relying on victimizing, exoticizing, or sensationalistic tropes.

The initial draft of the codebook has been improved post-pilot test phase to support more valuable insights. The finalized, modified version of the codebook is available under Appendix D.

4.4   Pilot Study and Intercoder Reliability

A pilot study was undertaken to test the veracity and appropriateness of the codebook. Steenkamp and Northcott (2007) suggest that a pilot study can help identify useful adjustments to improve for more viable categorizations. It can also reduce ambiguity or redundancies in the coding analysis process (Steenkamp and Northcott, 2007). To maintain reflexivity, I deliberately selected a second coder to contribute who fit the following criteria: male, MENA resident during the duration of 2009-2019, native Arabic speaker. This introduces a contrasting perspective to the analysis, due to my position as a woman with an intermediate-high level of Arabic proficiency, who only resided in the MENA for a relatively minor duration of the researched decade. I conducted an initial analysis of 100 songs for the pilot, and the second coder analysed 50 songs. I used Krippendorff's alpha coefficient (Hayes & Krippendorff, 2007) to calculate the intercoder reliability statistic of the first codebook. Unfortunately, the percentage of agreement was relatively low for all variables (the average coefficient was $\alpha = 0.6112$). As this is below the acceptable threshold of $\alpha = 0.800$ (Neuendorf, 2011), this determines that the research framework needed to be improved.

To that end, I modified the codebook to clarify categories that proved to skew slightly more subjective [e.g. "does the woman have power" became ''reference to control over women", "number of references of 'obedient' women subservience", "references to a dominant woman"]. I standardized the instructions of the Likert scales to reduce errors and streamline the analysis. I reorganized the sections of the codebook by segregating the latter third of the categorizations into a 'woman' section succeeded by a 'man' section to reduce confusion and allow more focus on each gender. I also included 'religion' codes to add more depth to the analysis. The second coder then proceeded to analyse 25% of the songs according to the amended coding framework. This produced a sample for the intercoder reliability that yielded

a Krippendorff's alpha coefficient result of over α = 0.8409 for all variables. This high percentage agreement indicates that the coding protocols are suitably reliable.

4.5   Operationalization and Coding

Once the sample selection strategy, the pilot phase, and the amendments to the coding protocol are completed, the coding process commences. The data is manually entered into a Microsoft Excel spreadsheet. It is then treated to be analysed by a statistical computer software programme, SPSS, to ensure the reliability of the analysis. This software computes the descriptive statistics used to process the data which include functions of frequency distributions, contingency tables, chi square tests, and correlation matrix techniques. These measurements produce relevant insights regarding examining unbiased statistical associations of the variables (Hopkins & King, 2010; Thomas, 1994; Zamith & Lewis, 2015). The results are then interpreted to answer the two research questions. Please note that the significance levels are fixed at the 5% level and a 95% confidence interval. This is generally an accepted standard in the social sciences (Murteira & Ramalho, 2014).

In addition to the primary independent variable of the singer's gender, the following explanatory variables are also considered:

a)   the song's release year: to assess if there is a longitudinal change;
b)   the singer's nationality: to investigate if the nature of the gender representations is linked to a specific nation;
c)   the influence of religious elements: to determine if its presence or absence correlates to changes of the messaging;
d)   the song's genre: to assess if the genre has any impact on the lyrical content

Each of these factors can potentially influence the gender representations embodied within the song's vocabulary. This is done to strengthen the validity of the variables associations. Furthermore, highlighting these variables allow an exploration beyond the previous academic findings that mainly scrutinized the gendered narrative differences.

4.6   Ethics and Reflexivity

Although the research project involves power relation asymmetries and gender representation inequalities present in a public product, I did not encounter grievous ethical conundrums. This could partly be due to studying inanimate lyrics rather than humans - James and Busher's (2015) concerns of participant consent, anonymity, privacy, and confidentiality were not applicable to the parameters of this project. Even so, Whiteman (2012) addresses ethical issues

that might arise in social science research pertaining to the academic, the institutional, the research subject, and the researcher domains. I am conscious of my position as a female, casual listener of Arabic songs. Therefore, I prioritized a systematic analysis approach for collecting and analysing all 500 songs to avoid bias. Prior to commencing the sample selection strategy and the codebook construction, I sought approval from the dissertation supervisor to ensure that the project is aligned with the university research ethical codes. As the research subject - song lyrics - is available for free on a popular online platform, I am careful to link the performer and their song to heed attribution properly. Furthermore, I diligently searched for the official version of the song lyrics to the best extent of my ability, so as to not misconstrue the lyrical content. I also avoided interviews whereby the artist discussed the song meanings. This is to ensure that the analysis remains objective based on the lyrical content, rather than devolving into subjective interpretations. Previous academic studies helped inform my codebook construction, which helped maintain a relatively 'neutral' researcher positioning. This was important as I wanted to avoid being influenced by pre-existing assumptions as I explored for correlation rather than explanations of causation. Moreover, as per Neuendorf's (2011) valid recommendations, the second coder helped ensure validity and reliability by alleviating apprehensions of potential bias.
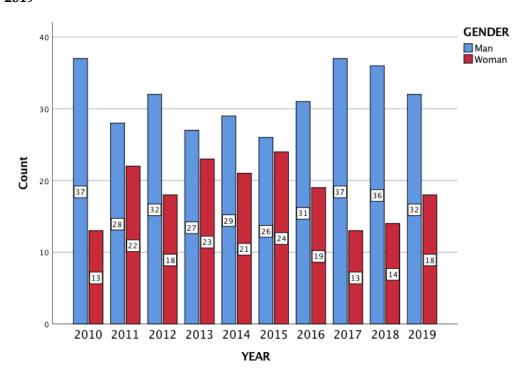
5   FINDINGS CHAPTER

This section provides the most salient components pertaining to the analysis generated from the research data. Some variables are not presented because they did not yield any significant insight.

5.1   Frequency of Male and Female Singers Over Time

The number of male and female singers results from a relatively random selection that involved several phases. Most likely due to an unequal initial input, the final frequency of male singers (315) and female singers (185) in this sample of 500 songs are not equal. This dispersion over time can be seen in Figure 1. This ratio seems to be relatively consistent over time.

5.1.1   Figure 1 - Frequency Distribution Count of Male and Female Singers from 2010 - 2019

The dispersion across the four primary subregions of Maghrib, Egypt, Mashriq, and the Gulf have different results of gendered participation [Figure 2]. Please note that the subregion 'Other' captures the countries that are in the Arab League but not mainstream cultural contributors, like Mauritania or the Comoros. The frequency count from this region is low, as there were very few songs that met the selection criteria.

5.1.2   Figure 2 - Longitudinal Gender Distribution Dispersions According to Subregions

This graph shows that, in this sample, the quantity of female singers is proximate to male singers in four of the five subregions. The participation count of women is relatively consistent across all four of the main subregions. Women occasionally exceed men, notably in the Maghrib and during a few instances in Egypt and the Gulf. Although there are generally more women singers enumerated in the Mashriq region than in the other subregions, there exists the widest disparity concerning the number of male singers. There is a statistically significant association between gender and subregions, as the p-value alpha is less than 0.01 for both the chi-square test for independence and the Spearman 'r' test for correlation [Table 1]. There is an inference that there might be a relationship between these two variables.

5.1.3 Table 1 - Chi-Square Test for Association between Gender and Subregion Variables

	Value	df	Asymptotic Significance (2–sided)
Pearson Chi–Square	18.733[a]	4	.001
Likelihood Ratio	18.090	4	.001
Linear–by–Linear Association	9.572	1	.002
N of Valid Cases	500		

a. 1 cells (10.0%) have expected count less than 5. The minimum expected count is 2.96.

Even so, male and female singers have similar overall results concerning references to religion, objectification, and gender representations.

5.2 Religious References

When gender effects and subregional variables are factored into the analysis, 90% of the sample skew towards having none to only slight direct religious references in their lyrics [Table 2]. Religious terminology typically references 'prayers'. Male singers from the Mashriq had the broadest range of types of references, although the number is relatively small.

5.2.1 Table 2 - Contingency Table of Subregion, Gender, and Religious References

GENDER				None	Slight	Moderate	Considerable	Extreme	Total
Man	SUBREGION	Maghrib	Count	22	3	1	0	0	26
			% within SUBREGION	84.6%	11.5%	3.8%	0.0%	0.0%	100.0%
		Egypt	Count	47	11	5	1	1	65
			% within SUBREGION	72.3%	16.9%	7.7%	1.5%	1.5%	100.0%
		Mashriq	Count	121	30	6	6	1	164
			% within SUBREGION	73.8%	18.3%	3.7%	3.7%	0.6%	100.0%
		Gulf	Count	37	14	3	0	0	54
			% within SUBREGION	68.5%	25.9%	5.6%	0.0%	0.0%	100.0%
		Other	Count	6	0	0	0	0	6
			% within SUBREGION	100.0%	0.0%	0.0%	0.0%	0.0%	100.0%
	Total		Count	233	58	15	7	2	315
			% within SUBREGION	74.0%	18.4%	4.8%	2.2%	0.6%	100.0%
Woman	SUBREGION	Maghrib	Count	32	6	1	0	1	40
			% within SUBREGION	80.0%	15.0%	2.5%	0.0%	2.5%	100.0%
		Egypt	Count	25	6	3	0	0	34
			% within SUBREGION	73.5%	17.6%	8.8%	0.0%	0.0%	100.0%
		Mashriq	Count	56	17	6	0	0	79
			% within SUBREGION	70.9%	21.5%	7.6%	0.0%	0.0%	100.0%
		Gulf	Count	22	7	0	1	0	30
			% within SUBREGION	73.3%	23.3%	0.0%	3.3%	0.0%	100.0%
		Other	Count	2	0	0	0	0	2
			% within SUBREGION	100.0%	0.0%	0.0%	0.0%	0.0%	100.0%
	Total		Count	137	36	10	1	1	185
			% within SUBREGION	74.1%	19.5%	5.4%	0.5%	0.5%	100.0%

A chi-square test can indicate if categorical variables - like gender, religious references, and subregions - maintain a statistically significant independent or dependent relationship. A null hypothesis would state that there is no association between gender and the number of religious references. After generating cross-tabulations of those two variables in addition to the subregional factor, a chi-square test produces a p-value that is relatively larger at 0.636 than the 0.05 alpha [Table 3]. Therefore, there is not enough statistical significance, and so we fail to reject the null hypothesis.

5.2.2 Table 3 - Chi-Square Test for Association between Religious References and Gender

GENDER		Value	df	Asymptotic Significance (2-sided)
Man	Pearson Chi-Square	11.645[b]	16	.768
	Likelihood Ratio	14.719	16	.545
	Linear-by-Linear Association	.007	1	.934
	N of Valid Cases	315		
Woman	Pearson Chi-Square	14.324[c]	16	.575
	Likelihood Ratio	14.307	16	.576
	Linear-by-Linear Association	.018	1	.893
	N of Valid Cases	185		
Total	Pearson Chi-Square	13.503[a]	16	.636
	Likelihood Ratio	16.391	16	.426
	Linear-by-Linear Association	.045	1	.832
	N of Valid Cases	500		

a. 15 cells (60.0%) have expected count less than 5. The minimum expected count is .05.

b. 17 cells (68.0%) have expected count less than 5. The minimum expected count is .04.

c. 17 cells (68.0%) have expected count less than 5. The minimum expected count is .01.

Moreover, a chi-square test of religious references and years yield no statistical significance [Table 4]; however, the variable of genre produces a p-value that is <0.00 in a chi-square test [Table 5]. This could indicate that there is a statistically significant relationship between the genres of song and the religious references of the lyrics.

5.2.3   Table 4 - Chi-Square Test for Association between Religious References and Year

YEAR	Value	df	Asymptotic Significance (2–sided)
Pearson Chi–Square	40.668[a]	36	.272
Likelihood Ratio	39.482	36	.317
Linear–by–Linear Association	.000	1	1.000
N of Valid Cases	500		

a. 30 cells (60.0%) have expected count less than 5. The minimum expected count is .30.

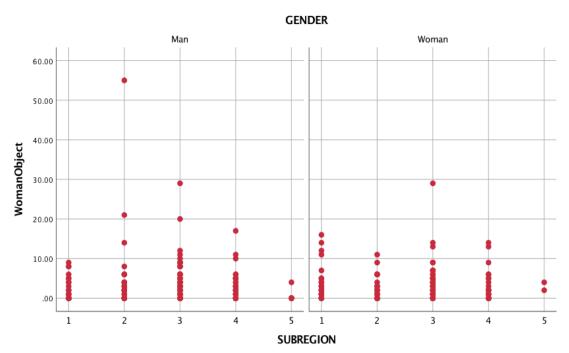### 5.2.4   Table 5 - Chi-Square Test for Association between Religious References and Genre

GENRE	Value	df	Asymptotic Significance (2–sided)
Pearson Chi–Square	117.345[a]	36	.000
Likelihood Ratio	53.951	36	.028
Linear–by–Linear Association	.023	1	.879
N of Valid Cases	500		

a. 35 cells (70.0%) have expected count less than 5. The minimum expected count is .01.
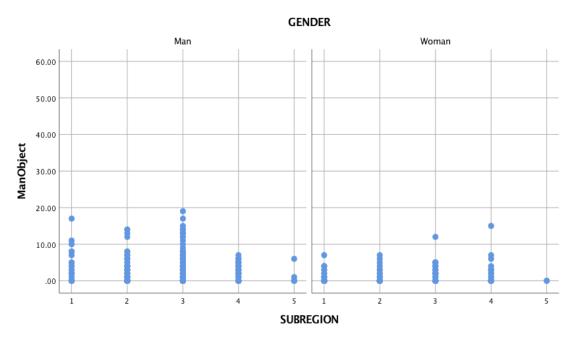
5.3   Objectification References

Male singers are associated with a more significant number of both male and female objectification than female singers. Each region has a relatively average count of female and male objectification, with an average of fewer than 20 references per song for both genders. The frequency of female objectification present in lyrics from both genders is slightly more considerable and more varied than the more clustered frequency of male objectification. Male singers from Egypt produce the highest clustered count of female objectification; however, this small amount seems to be an outlier to the trend. Male singers from the Mashriq have the greatest instances of objectifying both genders. With regards to women singers, those from the Mashriq present more objectification of women; however, women from the Gulf objectify men the most. Even so, the least frequent objectification is of men by female singers. These comparisons are visualized in the two figures below.

5.3.1   Figure 3 - Frequency of Female Objectification by Gender Across the Subregions

Key: 1–Maghrib; 2–Egypt; 3–Mashriq; 4–Gulf; 5–Other

5.3.2   Figure 4 - Frequency of Male Objectification by Gender Across the Subregions

Key: 1–Maghrib; 2–Egypt; 3–Mashriq; 4–Gulf; 5–Other

Furthermore, due to the skew of the results, a nonparametric correlation matrix is chosen as it does not assume a normal distribution of the data. With regards to the gender objectification variables, Shapiro-Wilk normality tests indicate that the sample does not follow a normal distribution. This is because the produced significant values of both variables are less than the normal distribution standard of 0.05 [Table 6].

5.3.3 Table 6 - Tests of Normality for the Objectification of Women and of Men Data

	Kolmogorov–Smirnov[a]			Shapiro–Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
WomanObject	.281	500	.000	.564	500	.000
ManObject	.245	500	.000	.720	500	.000

a. Lilliefors Significance Correction

The nonparametric correlation matrix can suggest if several variables can be statistically associated if there is a computed substantial probability value [Table 7]. For this sample, the gender of the singer is correlated with the objectification of both men and women. Moreover, the variables of religious references and the objectification of men are also correlated in this table. The subregion variable fails to provide a statistically significant correlation to the gender objectification references in the lyrics. Furthermore, the presence of female objectification does not significantly correlate to the presence of male objectification in the lyrics.

5.3.4 Table 7 - Non-Parametric Correlation Matrix between Male Objectification, Female Objectification, Religious References, Gender, and Subregion Variables
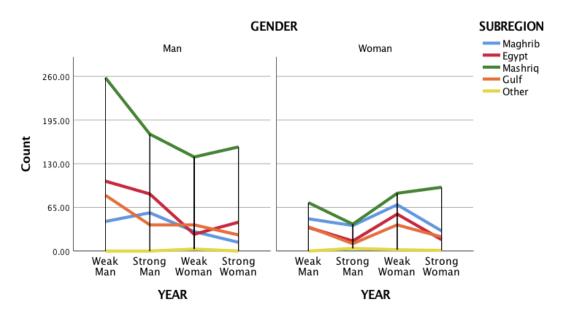
			ReligiousReferences	WomanObject	ManObject	SUBREGION	GENDER
Spearman's rho	ReligiousReferences	Correlation Coefficient	1.000	−.008	.092*	.032	−.005
		Sig. (2–tailed)	.	.866	.039	.472	.909
		N	500	500	500	500	500
	WomanObject	Correlation Coefficient	−.008	1.000	.057	.013	.131**
		Sig. (2–tailed)	.866	.	.204	.779	.003
		N	500	500	500	500	500
	ManObject	Correlation Coefficient	.092*	.057	1.000	.046	−.304**
		Sig. (2–tailed)	.039	.204	.	.301	.000
		N	500	500	500	500	500
	SUBREGION	Correlation Coefficient	.032	.013	.046	1.000	−.119**
		Sig. (2–tailed)	.472	.779	.301	.	.008
		N	500	500	500	500	500
	GENDER	Correlation Coefficient	−.005	.131**	−.304**	−.119**	1.000
		Sig. (2–tailed)	.909	.003	.000	.008	.
		N	500	500	500	500	500

*. Correlation is significant at the 0.05 level (2–tailed).

**. Correlation is significant at the 0.01 level (2–tailed).

5.4 Gender Representation References

Gender representations codes within the lyrics are grouped into four thematic areas of weak man, strong man, weak woman and strong woman. The frequencies per subregion and per gender of the singer are as depicted in Figure 5.

5.4.1 Figure 5 - Frequency of Gender Representation Stereotypes by Gender Across the Subregions

A paired-samples t-test is useful to examine the extent of statistically significant differences in the means of all four gender representation stereotypes [Table 8].

5.4.2   Table 8 - Paired-Samples T-Test of the Four Gender Representation Codes

		Paired Differences						
					95% Confidence Interval of the Difference				
		Mean	Std. Deviation	Std. Error Mean	Lower	Upper	t	df	Sig. (2–tailed)
Pair 1	WeakMan – StrongMan	.43400	3.15175	.14095	.15707	.71093	3.079	499	.002
Pair 2	WeakMan – WeakWoman	.38600	2.96557	.13262	.12543	.64657	2.910	499	.004
Pair 3	WeakMan – StrongWoman	.56200	2.77372	.12404	.31829	.80571	4.531	499	.000
Pair 4	StrongMan – WeakWoman	–.04800	2.85903	.12786	–.29921	.20321	–.375	499	.708
Pair 5	StrongMan – StrongWoman	.12800	2.63999	.11806	–.10396	.35996	1.084	499	.279
Pair 6	WeakWoman – StrongWoman	.17600	2.58115	.11543	–.05079	.40279	1.525	499	.128

The null hypothesis would assume that the sample's gender representation means are the same, as there is no statistical difference between the four codes. Given that the p-value alpha is set for a 0.05 significance, we can reject this null hypothesis with three of the six possible pairings within the songs:

a) 'weak man' and 'strong man';
b) 'weak man' and 'strong woman';
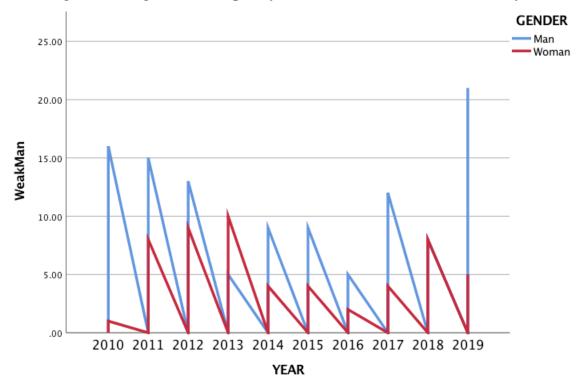c) 'weak man' and 'strong woman'

This indicates that there is a significant difference in the inclusion of these themes within the song, i.e. the difference between the quantity of 'weak man' and 'strong man' references is statistically useful, as the frequency can be juxtaposed. Moreover, as the p-value of the other three possible combinations of tropes are greater than the P-value, so we fail to reject the null hypothesis that states there is no difference between the means. These undifferentiated codes are the following:

a) 'strong man' with 'weak woman';
b) 'strong man' with 'strong woman';
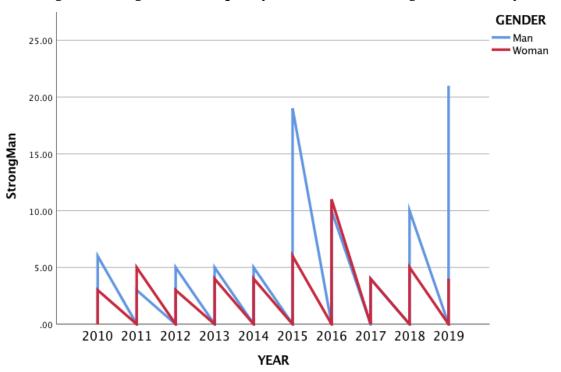c) 'weak woman' with 'strong woman'.

We can infer from this that the presence of 'strong man' codes can be as present as 'weak woman' and 'strong woman', respectively. Likewise, that the representation of 'weak woman' and 'strong woman' could be interchangeable in the songs.

Genre and subregion variables seem to have no discernible significant statistical correlation with any of the codes. Gender of the singers might be a determinant factor regarding the prominence of specific gender representation codes. For example, both genders are more likely to self-identify as 'weak' rather than 'strong'. Although there are some fluctuations, but longitudinal trends do not vary much in terms of the frequency of particular gender representations. Moreover, the following four graphs depict the longitudinal patterns of these codes, differentiated by the gender variable.
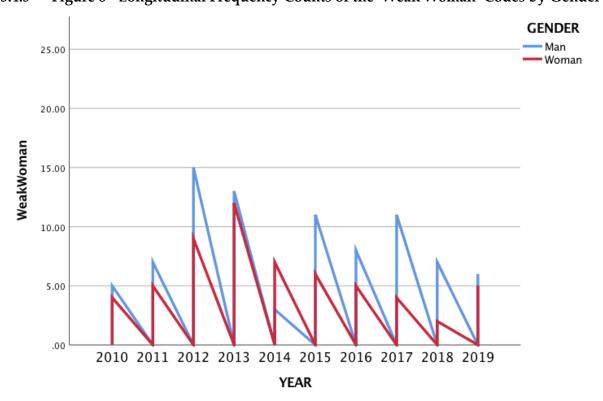
5.4.3   Figure 6 - Longitudinal Frequency Counts of the 'Weak Man' Codes by Gender

5.4.4   Figure 7 - Longitudinal Frequency Counts of the 'Strong Man' Codes by Gender

5.4.5   Figure 8 - Longitudinal Frequency Counts of the 'Weak Woman' Codes by Gender

5.4.6   Figure 9 - Longitudinal Frequency Counts of the 'Strong Woman' Codes by Gender

The most common overall gender stereotype is of 'weak man'. In general, male and female singers mirror similar frequency trends of gender representation codes within the lyrics; however, most often, the male singer exceeds the count of the female singer. This is most likely due to the increased number of male-driven narratives given the gender imbalance of the sample.

6   DISCUSSION CHAPTER

This section presents a deeper engagement with the research data with regards to the interpretation, the significance, and the relevancy in answering the research questions. Then, several limitations of the thesis are considered.

6.1   Interpretation: Subregional Similarities and Differences

The results demonstrate a clearer understanding of the interactions between the variables of gender, subregion, and time. They all generally contribute an overall association with the diverse gender representations present within the song lyrics. According to the data, deviations in subregional results are not correlated to variables like religious references, objectification terminology, and gender representation codes. Only changes in genre or the inclusion of more female singers are associated with the subregional factor. Conceivably this could be because of the evolving national attitudes that internally differentiate the identity-representation as opposed to the traditional, transnational ideal. This finding confirms the first hypothesis, as pan-Arab ideals are reasonably replicated across the region. The continual "coexistence" (Sarnelli & Lomazzi, 2019: 438) between national and transnational identity representations is possible due to the plethora of communication sources. In the context of the MENA, these media products keep circulating representations of imagined shared values and distinct perspectives (Pintak, 2009; Phillips, 2012). Ultimately, they can potentially impact the composition of the cultural structures consumed. This is evident in the sample, whereby a random selection from across the MENA that is subjected to a filtration process generated data that prove germane across the region.

Moreover, the results indicate that although religious variables did not have a significant, direct presence, neither did obscene references. The lack of substantial religious terminology contributes to existing evidence that the overall intersection of music and the Islamic religion is nascent. Islamic music culture - beyond tonal patterns like the call to prayer and tajwid technique of Quran recitation - is not homologous despite the expanded availability of mediated religious artefacts (Otterbeck & Ackfeldt, 2012). Yet, Nieuwkerk (2012: 235) depicts the Islamically-influenced pious public attitudes and Arabic popular entertainment taste cultures as a "contradistinction". An example of this is the inference that religious references and female objectification is not correlated in this sample. Religious ideological values might not intercede with culturally patriarchal or dehumanizing elements. Women are more likely to be reduced to just 'eyes', followed by 'hair', by singers of both genders. Men are more often referred to as 'hearts' by male singers. This can support Otterbeck's (2008: 211) theory that religious institutions seek to "control musical expressions". Nieuwkerk (2012: 239) explains

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that this control generally encompasses restrictions that lyrics should "'not encourage drinking alcohol, 'flatter the oppressor,' or 'glorify handsome men and pretty women'". The presumption is that songs which endure mainstream attention tend to be sanitized and devoid of obscene references or imagery. This is aligned with this project's findings. The implication is that the mediation of contemporary music and the conformity to hegemonic Islamic moral codes are continuously negotiated within the public consumer culture across the MENA. Religiously-constructed standards internalized by a community could arguably set the imaginary boundaries that normalize the 'clean' and 'appropriate' secular content of mainstream songs.

There is no overall dependency between religious references and the variables of time and gender. This could indicate that there is no relationship between these factors as the frequency of religious references is relatively consistent throughout the decade. Conversely, there is an association with the song's genre. Pop/dance songs contain the highest frequency of religious cues, whereas rap music has the least. Perhaps this is because Arabic pop music can typically accommodate diverse lyrical content about relationships, but rap is typically popularized when the subject matter is reactionary to politics. While previous research typically approaches the analysis from an angle that juxtaposes religion and 'modernity', the historical and political role of Islam should be taken into account when considering potential impact on cultural productions. Islam's link to pan-Arabism could be seen as a reaction to an external force of foreign domination, like the relatively recent role of European colonialism in the MENA (Krämer, 2013). Even so, postcolonial perspectives can extend further historically to consider the regional legacy of the "theocratic Ottoman Empire" (Mather, 2014: 472). Although a pluralistic political system, Islam was promoted through cultural transmissions to facilitate conformity across the vast regions and numerous minorities under Ottoman rule (Iyigun, 2013; Mather, 2014). At present, ritualized religious cues in Arabic in everyday life is still presumably relatively normalized. It is significant as it might continue to define pan-Arab ideals and set the standards for gender representation, such as rejecting female sexual agency. These ideals can form norms of social interaction by virtue of being pervasive in colloquial vernacular slang, in audio messaging, and in mediated cultural products like music and television. (Altorki, 2015; Kalliny, 2012).

6.2 Interpretation: Gender Representation

Although the gender distribution ratio seems constant, statistical measurements indicate that gender and time are relatively dependent. This could indicate that more women can potentially contribute to the music mainstream narrative over-time. Notably, in four of the five subregions, female singers have individual instances of outnumbering the male singers at

specific points over time. The findings correspond with elements of Choucair *et al.* 's (2004), Farhat (2018), and Kraidy's (2013) assumptions that technology facilitates the spread of new perspectives in Arabic music via mass-media digital channels. This brings to mind Wilson's (1995) agreement with Anderson's (1983) assertion that technology-enabled activities reinforce links to language, identity, and status within national consciousness. This study's codebook framework is appropriate to examine how a mediated artefact like music supplies pan-Arab ideals to be transfused across mass media channels. This notion parallels Appadurai's (1990) notion of five 'landscapes' that adjoin and detach to influence multinational cultural flows. The overall data trends that indicate narrative standardisation could be substantiated with Appadurai's (1990: 297-298) description of "technoscapes" and "finanscapes". The development of technologies can enable transmitting the imagined tenets of pan-Arabism at a decreasing cost in an increasingly commercialised market. Aday *et al.* (2013), Pintak (2009), and Yaghi (2017) acknowledge similar conclusions pertaining to the MENA and digital mass media trends.

Moreover, these technologies enable the consistent cultural messaging to have a broad reach and to acclimatise the geographically displaced despite the potential migratory movements linked to "ethnoscapes" (Appadurai, 1990: 297). This notion is supported by the findings that certain thematic words are frequent across the MENA without a direct correlation linking the terminology to specific subregions. Transnational attitudes codified within the lyrics seem to be reasonably consistent over time, with slight deviations in gender representation. This is significant as it can indicate that music as a cultural product transfuses similar ideological values despite alleged subregional fissures. Several studies suggest that mass media channels have allowed a dominant 'Arabized' media market wide-reaching access across the region (e.g. Aday *et al.*, 2013; Choucair *et al.*, 2004; Jebril & Loveless, 2017; Yaghi, 2017). Many of the subregions mirror the same longitudinal trends. This could be interpreted as a standardised Appadurai (1990: 299) "mediascape" that disseminates "image-centred, narrative-based" multinational media products. Phillips (2012) advocates that the pan-Arab discourse has been mediated within the national identity construction every day for decades through mass multimedia channels. As a pervading belief system, pan-Arabism could be interpreted as an example of Appadurai's (1990: 299) "ideoscape". It also follows Athique's (2016) premise that builds on Anderson's (1983) claims that communication networks fulfil representing, reproducing, and ritualising cultural codes. The findings demonstrate that communication channels disseminate media products to connect transnational audiences with universal symbols, prevalent social themes, and dominant narratives (Athique, 2016). Many of the content analysis codes, such as those that form the 'weak man' stereotype, recur across all the subregions regardless of the singer's gender. This could be due to the reiterated narrative

preferred by the sample's most substantial gender subset of male singers, who then promote a consistent discourse of gender portrayal.

Furthermore, although the sample selection was multi-phased and near-random, the predominantly male singer outcome is an accurate representation of the gender distribution of the sampled population. There are many Arabic women singers; however, male singers have more mainstream prominence given the selection criteria of 1+ million YouTube views. To skew the sample for equal representation would misrepresent the gender bias demonstrated in reality. In fact, it was unexpected to have this much female singer inclusion in the data, but it provided rich comparative insights. The findings suggest that Bourdieun (1991) symbolic power is more often wielded by the gender that has the most visibility. It may impact the overall construction of the mediated music product and the inherent key messaging. For example, both genders are more likely to repeatedly associate 'strong' men with the characteristic of 'ambitious' and 'strong' women as 'beautiful' in the sample. Men are linked to a proactive activity, whereas women are relegated to a superficial characteristic. Even so, it is interesting that over the decade, both male and female singers were more likely to equally depict men as 'weak'. This half-contradicts the second hypothesis that positioned men as the dominant gender and the woman as the weaker gender within the lyrical discourse. The findings indicate that both genders self-identify more frequently as weak and victimised. This alternative, unexpected perspective contrasts with the conclusions presented by Jreijiry (2017) and Elouardaoui (2013) about pervasive patriarchal male-power messaging. Female singers would in general represent women as weak and trapped; however, over time, women are including more references to the 'strong' woman gender stereotype. This contributes to gender representation in the public sphere. As evident by the results, this gender effect is important - songs are a culturally constructed product that can transfuse consistent, pervasive tropes about gender roles across transnational boundaries without changing much over time. Awareness is critical for social change.

6.3   Limitations

The generalizability of this project is constrained by a shortage of Arab academic experts that examined the diverse Arab, African, and minority ethnographic landscape of the MENA. When researching this topic, I examined non-English literature as much as possible; however, for future studies, it might provide more insight to prioritize the inclusion of more diverse non-English perspectives from across the MENA in the citation. Content analysis is beneficial to maintain a comprehensively systematic analytical process for valid inductive exploration of a subject; however, it is beyond the scope of this methodology to establish causation or to presume the consumer's attitudes. As this topic is underexplored, a qualitative approach can

help spotlight reactions to gender representation in songs as a mediated artefact, but it would be small-scale. Even so, content analysis is a relevant method to answer inductive, exploratory research questions. For this reason, it could become a time-consuming process (Zamith & Lewis, 2015). To examine a larger data subset, future studies should take into consideration engaging a third coder as it is challenging to automate the coding process. This is because the Arabic language keyboard is not supported by many software [ex. the right-to-left direction of the text].

Furthermore, perhaps future studies can be designed to accommodate regression analysis. This is an appropriate statistical technique to determine the relationship between variables (Murteira & Ramalho, 2014). It is able to accurately examine a combination of multivariate factors to study their association, beyond frequency and correlation measurements (Lemonte & Moreno–Arenas, 2018). This is important, given that several variables, like nationality or genre, can complicate the interactions of the explanatory and response variables. Moreover, other variables can be considered, such as the singer's chosen dialect in songs. This project's content analysis relied on the actual lyrical components of the text, shaded by the singer's subregional background. Perhaps future research can examine if particular dialects are associated with specific messages and constructions, as it is not uncommon for singers to sing in another subregional 'voice'. It might provide more context regarding subregional variations.

7   CONCLUSION

This research illustrates how a mediated product that is broadly disseminated across mass media channels can transgress imagined national boundaries. This cultural flow of media artefacts can convey communication messages that complicate the individual's negotiation of 'belonging' to a transnational and national identification. Popular songs are an accessible communication tool, with a reach that defies technological inequalities or illiteracy. Song lyrics can contribute to shaping an individual's perception by reiterating ideals that can contribute to the collective's attitudes. Arabic pop culture is a field with ample opportunity for research. In a region often examined in the context of socio-economic and political conflict, a communications and media approach can generate understanding on how cultural constructions could shape social interactions and identity formations. There is a lack of high-level research that examines the regional trends of cultural production in the region. This is pertinent as it is not realistic to assume that the local Arab will limit their cultural consumption only to national products, given that Arabic mediated products are all universally understood in the common language of Arabic. There is also the persistent tension that exists between new consumer culture-driven songs and ingrained religious imagined rules. Religious motifs are an important factor to consider when analysing in mainstream Arabic songs, due to its role influencing the nature of mainstream songs. Based on the content analysis of random popular song lyrics, a constructed social reality that dictates gender representation codes is also frequently present in the lyrics. These portrayals offer insight into the imagined cultural standards of inclusion and exclusion with regards to gender roles and gender precepts. It can be concluded that pan-Arab ideals are normalized, with slight variance between the subregions. Even so, female objectification is still present at a higher frequency than male objectification within the songs presented by both genders.

This approach provides new insight into how each gender perceives gender norms. It is interesting to note that despite the research scope of a decade, there is not a significant rate of change regarding the thematic and terminology aspects of the songs. The research indicates that each gender mimics the same gender norms to an extent, and it raises the question of why both men and women singers portray themselves and each other as 'weak'. This notion challenges the academic literature that positions male-driven narrative as misogynistic and skewed towards favouring a male bias. As this research method seeks inductive correlation, it limits the search for causation. Future studies can examine this further. Moreover, researchers can choose to increase the sample size by creating a gender bias to ensure an equal representation of male and female singers from across the MENA.

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APPENDIX A: LIST OF MENA COUNTRIES PER SUBREGION

As per Choucair et al. (2004)'s recommendation, the MENA region is subdivided into four regions. I added the category of 'Other' to account for the countries that belong to the Arab League of Nations and yet are not considered to fit within the four subregions.

Subregion 1 - *Maghrib***:**
Algeria, Libya, Morocco, Tunisia

Subregion 2 - *Egypt***:**
Egypt

Subregion 3 - *Mashriq***:**
Iraq, Jordan, Lebanon, Palestine, Syria

Subregion 4 - *the Gulf***:**
Bahrain, Kuwait, Oman, Qatar, Saudi Arabia, the United Arab Emirates (UAE), Yemen

Subregion 5 - *Other***:**
Comoros, Djibouti, Mauritania, Somalia, Sudan

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APPENDIX B: SAMPLE LIST OF 6 SONGS' LYRICS (RANDOM)

Song 1: "Joumhoureyet Alby" [*Republic of My Heart*]– by Mohamad Eskandar (as cited in LyricsTranslate, 2010)

As long as my heart is beating
You stay the queen
My work, my hard work, and me staying up late for you
I like doing them

We don't have girls that work with their certificate
Here the girl just relaxes and everything will come to her
Your work is my heart and my emotions
You're not Going to have time for anything else
It's enough that you are the president of my heart

Better remove the idea from your mind
Why do you get the problems to yourself?
Let's say I agreed to let you work
What will we do with your beauty?

Tomorrow the boss will love and his emotions will move
And it's natural that I go beat him up
Your work is my heart and my emotions
You're not Going to have time for anything else
It's enough that you are the president of my heart

I respect the women rights
But I wish you put my emotions into consideration
You being beside me makes me powerful
And that is something primary

What is that job that wants to separate us apart
I will give you all the money you want
Your work is my heart and my emotions
You're not Going to have time for anything else
It's enough that you are the president of my heart

Song 2: "Si Al Sayed" [*Sir*]– by Tamer Hosny (as cited in LyricsTranslate, 2013)

This goes out to any woman who tries to annul the difference between man and woman
No darling, there is a difference and a half.
Your insistence on there being a comparison between us destroys your femininity in my eyes
Remember when you said "Yes"[1] when I was mad, didn't I kiss you then?
I am the one who says what you get to do
Whatever I say is law to you
Like for example, I decide what you get to wear and what you don't get to wear

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I warn you of there ever coming a day in which you come back home late to me, darling
You understand what would happen in that case, and of course you know the rest
Yes I am Si El Sayed[2]
And what I say is what will happen
Yes I am Si El Sayed[2]
Don't like it? Then walk away.

[Snoop Dogg]
I'm the hero the man the head of the castle!
No misunderstand there is no types of hassle!
All agreed by the one you will be by the only way is my way to follow my lead.
I'll Shape you, make you a better woman, with more hugs and plugs and better loving.
Cool as the breeze, the flowers and the trees.
Peace out, Si Al Sayed

[Tamer Hosny]
Believe me, any woman who holds the key to her lover's heart
can immediately turn him from a monster to a child holding her hand
And my worrying about you is out of love, not like what you say about me
Oh sweet child, I appreciate the ones who would give me a harsh truth rather than a sweet lie
Why are you like this? And what are your brains made of?
You take everything as if it's a challenge.. What in the world would you do without us anyways?
Everyday, a big fight on the most ridiculous of reasons and because of jealousy
I have really grown weary and bored, I can't even stand being talked to about anything
Yes I am Si El Sayed[2] (x3)
And what I say is what will happen
Yes I am Si El Sayed[2]
Don't like it? Then walk away.

[Snoop Dogg]
Right she's smooth with some eye tear foam, everything is so tight, gotta get you so right
My liberty to have the agility, to educate and elevate about liberty
The king is the king, whether east or west. The real king steps with his empress oh yeah, and mine is fine as wine. If she knew better, she make me do better

[Tamer Hosny] Yes I am Si El Sayed[2] (x2)
[Snoop Dogg] Yeah Snoop Doog, Hosny, Yeah, Peace Peace
[Tamer Hosny] Yes I am Si El Sayed[2]
And what I say is what will happen
Yes I am Si El Sayed[2]

· 1. This is something more like "Yes, sir" or "Yes, I comply". In short, it indicates submission.
· 2. The title of the song points to a patriarchal figure in Egyptian culture which appeared in a novel by Naguib Mahfouz. the statement is equal to "I am the man of the house" or "I wear the pants."

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Song 3: "El Tal2a El Rousiye" [*The Russian Bullet*]– by Anas Kareem (as cited in LyricsTranslate, 2014)

   I dare all the age groups, from 7(yrs old) to 90...
   If they don't lose their minds after seeing you, then I would cut off my own right hand.
   There is nothing normal about you, dang, at least that's what logic tells me.
   Like a Russian bullet, if not kill, you can paralyze.
   Come here, come here, come here
   Print a kiss on my lips
   Come, come, come
   Listen to my heart beat

   If people were to put/select and place all the beauties of the world...
   On one hand (of a scale) and you on the other hand...
   (with even) every single thing in china*
   You would still outweigh the other hand.
   You are the bright moon itself
   This is a fact/truth, it isn't gibberish/ BS
   My heart stopped beating (for you)
   Oh how beautiful you are, how amazingly beautiful.

   Come here, come here, come here
   Print a kiss on my lips
   Come, come, come, listen to my heart beat
   For the sake of God, come, live with me for the rest of my days.
   I swear, not that there aren't beautiful people in the world
   I swear by God, who created beautiful people, you are extremely beautiful.
   I can't handle this anymore, I have to go and talk to her
   Oh my God, she is perfect, you don't see someone so perfect on a normal basis.

Song 4: "Cherophobia" – by Massar Egbari (as cited in LyricsTranslate, 2016a)

   I apologize for my silence, when you want to talk
   And that I have cherophobia and a severe lack in interest
   And that I put you in an equation that has more than one end
   And that I need you far away from me, but I also need you with me

   I apologize for my words, when you prefer silence
   And that I don't believe in happiness, and I believe in crying
   And that I quit smoking for a day or two, but returned again
   And that I want you to be mine, but I don't want you to suffer

   I apologize for my existence, and apologize for my absence
   And that I tend to isolate myself, and I'm vulnerable to depression
   And that I increased your attachment with a thousand of things that you'll leave
   And that I reduced your happiness with life by my existence in it
   I apologize for my words, for my silence
   For my existence, for my absence

Song 5: "Talqah" [*A Shot*] – by Ahlam (as cited in LyricsTranslate, 2016b)

Was this a look or a bullet that shot me?
Within a quarter it got me crazy, it killed me
Woe is me, I have lost my heart

You are a shot that destroyed me, that blew me off in seconds
You're a dangerous thing; one single glance tore me apart
You are a shot that destroyed me, that blew me off in seconds
You're a dangerous thing; one single glance tore me apart
Was this a look or a bullet that shot me?
Within a quarter it got me crazy, it killed me
Woe is me, I have lost my heart

Don't blame me for his beauty; my state is in a mess by his side
And if he asked for my heart; me and my heart would have been at his service
Was this a look or a bullet that shot me?
Within a quarter it got me crazy, it killed me
Woe is me, I have lost my heart

There's no one before or after you, oh, my love, no one can compete you
I'm quite confused with your beauty, is this a flower of yours or your cheek
There's no one before or after you, oh, my love, no one can compete you
I'm quite confused with your beauty, is this a flower of yours or your cheek
(You're the one) who took the heart with its kindness, and best of its years and of its times
Even my mind took off because of you, and it's flying even further because of your craziness
Was this a look or a bullet that shot me?
Within a quarter it got me crazy, it killed me
Woe is me, I have lost my heart
Woe for him and for his eyes, my heart and my soul obey him
He worth this world with its universe, a look from him made me losing my mind

Woe for him and for his eyes, my heart and my soul obey him
He worth this world with its universe, a look from him made me losing my mind
His prestige has taken me from myself, and his kindliness has imprisoned me
(He) Has taken the heart from its place with his prettiness, and (has taken) my sight because of his eyes
Was this a look or a bullet that shot me?
Within a quarter it got me crazy, it killed me
Woe is me, I have lost my heart

Song 6: "Superman" – by Samira Said (as cited in LyricsTranslate, 2018)

Is this the one who used to be kind, tender and even romantic?
He used to be madly in love,
used to love life and was totally crazy
He used to be my support and my crutch
And he provided me with safety

Now he's so cold
And he's actually unbearable
He became an unreliable jerk, selfish and stingy
The gentleman who pretends to be polite and sweet
comes back to me dizzy in the middle of the night
He became lazy and became a slob
And now he has a big belly
And pretends to be a hotshot
 He became a messy, bedraggled,
depressing, sad, gloomy, negative,
volatile and distrusting person
He used to take care of himself
He used to be handsome, sportive and stylish
He used to be like a footballer or an artist
Whenever I needed him
He used to say: My wish is your command
In my eyes, he used to be Superman
What drives me crazy is that despite all his negativities
I still love him and want to keep him
See how catastrophic this is?
See how much of a joke this is?
This is love
And these are the crazy things it does
Many have blamed me, told me, and urged me to listen by saying:
"The way you treat him isn't going to work
As long as the man knows
that the bird will never fly,
he will keep treating her indifferently"

APPENDIX C: CONTENT ANALYSIS LIST OF 500 SONGS BY YEAR

Song List - Year 2019:

ID	Song Title	Artist	ID	Song Title	Artist
001	Mafia	Mohammad Ramadan	026	Ya Betfaker Ya Bet7es	Sherine
002	Baba	Mohammad Ramadan	027	La Ya Qalb	Raad Samarae
003	Mel Bedaya	Mohamad Hamaki	028	Hijabek Taj	Amal Hijazi
004	Qalo Bel Keter	Amal Maher	029	Qalb Thane	Saif Nabeel
005	Kan Lak Ma'aya	Cairokee	030	Al Qalb	Ahmad Burhan
006	Malayeen	Mahmoud El Esseily	031	Hala Khasa Gedan	Angham
007	Besaraha	Mohammed Assaf	032	Ya Seedi	Adham Seliman
008	Serr El Hayat	Aseel Hamim	033	Ana Habaytek W Jara7tini	Hamo Beeko
009	Mit3ibeh Kol El Nas	Bader Al Shuaibi	034	Ossa Kbire	Ayman Amin
010	Qesset Hob	Ramy Ayach	035	Ya Gameel Ezayak	Haitham Shomali
011	Mafi Mennik	Aziz Maraka	036	Ahebak W Katha	Diana Haddad
012	Stashbahet Fiki	Wael Kfoury	037	Shou Bado	Yara
013	Galbek Ween	Hassan El Shafei	038	Abarhal	Ahlam
014	Bent Akaber	Assala	039	Yaretak Fahemni	Angham
015	Al Moutallaka	Carole Samaha	040	Bye Bye	Shams
016	Bde2elo	Joe Ashkar	041	Tara Haqqi	Dalia
017	Keda Bye	Nawal El Zoghbi	042	Khalas Ensa	Al Omda
018	Maloun Abou L Echeq	Najwa Karam	043	Al Mafrood	Aseel Hamim
019	Akher kalam	Saif Nabeel	044	Zahia	Abbas Ibrahim
020	Takke	Joseph Attieh	045	Trekni Habibi	Mario Karam
021	Ala Nftrak	Esraa Alaseil	046	Inta Habibi W Bas	Bousy
022	Sakaker El Sokar	Ramy Ayach	047	Njibek Njibek	Saad Lamjarred
023	Sweet Heart	Mahmoud Al-Turky	048	Refkati Ekhwati	Hussein El Deek
024	Ashamy Fe Rabena	Ehab Tawfik	049	Ba Amot Ya Alhob	Ahmed Al Hermi
025	Khserna Baad	Ziad Bourji	050	Kel Yom Bhebik	Nassif Zeytoun

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Song List - Year 2018:

ID	Song Title	Artist	ID	Song Title	Artist
051	Number One	Mohammad Ramadan	076	Eish besho'ak	Tamer Hosny
052	Hawa	Ali Jassim	077	100 wesh	Tamer Hosny
053	Ta'al	Ali Jassim	078	Howeh El Hob	Adham Nabulsi
054	Beddek Eih	Saad Lamjarred	079	Khadek Tefaha	Anas Kareem
055	Ma'ik Aala Almot	Hussein El Deek	080	Al Hob Hada	Hidi Arabi
056	Elli Baana	Ragheb Alama	081	Ma Fish Kida	Lola Jaffan
057	Ashq Mot	Saif Nabeel	082	Alawa	Salah Al Zadjali
058	Badna Nwalee El Jaw	Nancy Ajram	083	Enta Ebn Abouk	Ahmed Saad
059	Dari Ya Alby	Hamza Namira	084	Disk Heyati	Maria Nadim
060	Amar	Douzy	085	Al Faqir	Sami Yusuf
061	Bint Hadidiya	Jamila	086	Heya	Mahmoud El Esseily
062	Mama	Muslim	087	Al So7ab	Zap Tharwat
063	El Layli Laylitna	Najwa Karam	088	Ahd El Donia	Ramy Sabry
064	Jamala Wloo	Hazem Al Sadeer	089	Superman	Samira Said
065	Krahni	Elissa	090	Dracula	sadat el3alamy
066	Maliket Gamal El Rouh	Georges Wassouf	091	Wardi W Wardi	Dalida Khalil
067	Makanak Khaly	Mohammed Assaf	092	Al Bard	Ramy Gamal
068	Hobbo Ganna	Sherine	093	Ateq Esbaa	Shams
069	Touta	Haifa Wehbe	094	Khaserni	Fahad AlAref
070	Zamilou	Bu Kolthoum	095	Ouf Mnh Galby	Aseel Hamim
071	aIjramen Anhen	Emsallam	096	Aatshan	Majed Al Mohandis
072	Enti w Bass	Ayman Amin	097	El Malek	Mohammad Ramadan
073	Ensa Hmoumak	Carole Samaha	098	Nadem	Hazem Sharif
074	Mannou Sharet	Nassif Zeytoun	099	Yetalemo	Amr Diab
075	Ya Kel El Omer	Hadi Aswad	100	Maynlam	Evan Naji

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Song List - Year 2017:

ID	Song Title	Artist	ID	Song Title	Artist
101	Dalle D7ake	Melhem Zain	126	Yama Lasmar Douni	Asma Othmani
102	Shou Helou	Ziad Bourji	127	Hasta Luego	Zouhair Bahaoui
103	3 Daqat	Abu	128	Sayidati	Zina Daoudia
104	Ya Lili	Balti	129	Haqeer El Shouq	Balqees
105	Fix	Cairokee	130	Nos Ro7i	Abdallah Nayef
106	Hayat	Aymane Serhani	131	Bekitini	Babylone
107	Laa	El Sawareekh	132	Wahashtny Masr	Amir Abdallah
108	Ghaly Anta	Saif Nabeel	133	Shar W Khier	Mahmoud El Esseily
109	Tarallali	Ens O Jam	134	Horob Edterary	MTM (group)
110	Ya Bay	Aziz Maraka	135	Ya 3ami Ya Sayyad	Mahmoud Al Laythi
111	Orkod 3al Gym	Autostrad	136	Illa Hona	Diana Haddad
112	Yalli Bet-heb El Na3na3	Toni Qattan	137	Ya Lalli	Latifa
113	El3ab Yalla	Oka Wi Ortega	138	Li Aa'la Se'er	Nawal El Zoghbi
114	Kezzabeen	Wael Kfoury	139	Faraoun	Shatha Hassoun
115	Mahzouz	Tamer Ashour	140	Teshar Auany	Shams
116	Ydk Blras	Noor Al-Zain	141	Soura Selfie	Nicole Saba
117	Zaalima	Grini	142	Malaket Al Koun	Saber Rebaï
118	Eza Badak Yani	Cyrine Abdel Nour	143	Hafook	Alqiyadat Al3olya
119	Min Ajlika Ya Watani	Yasmine Belkacem	144	Mushkela	Miami Band
120	D7iyet Ya Sitti	Shadi AlBurini	145	Jamalek Ma Byekhlas	Hussein Al Deek
121	Miskeen Ghaltan	Ibrahim Al Sultan	146	Anta Ma Tstahel	Asraa Al Aseel
122	Jamal El Rouh	Ziad Saleh	147	Ashan Khater Halza'al	Khalil Almukhaini
123	Mish Basee6a	Alaa Al Kurdi	148	Barra!	Hind Al Bahraineya
124	Bitkaser AlDonya Khaleq	Ahmad FatahAllah	149	Albi Aal Yameen	Nader Al Atat
125	Miselch Goulah	Cherine Lajmi	150	Teer Ent	Evan Naji

Song List - Year 2016:

ID	Song Title	Artist	ID	Song Title	Artist
151	Ma Balash	Mohamad Hamaki	176	Riddi Sha3ratek	Issa Al Saggar
152	Ma7laki	Hussein Al Deek	177	Eid Al Ashq	Kadim Al Saher
153	Ghaltana	Saad Lamjarred	178	Ahbabtak	Mishary AlAfasy
154	Bhebak Ya Mhazab	Cyrine Abdel Nour	179	Eish Hayatak	Rana Samaha
155	Naskha Mennek	Adham Nabulsi	180	Badi Wale3 Albak Nar	Myriam Klink
156	Ah Law Leabt Ya Zahr	Ahmed Sheba	181	Mish Habki	Layal Aboud
157	Mahassalsh Haga	Samira Said	182	Al Dunya	Maya Diab
158	Ya Reit	Elissa	183	La Shou Niz3al	Amal Maher
159	Maktooba Leek	Elissa	184	Hamal Aseya	Ahlam
160	Akh Qalby	Majed Al Mohandis	185	Ana Zealet	Nawal Al Kuwaiti
161	Tenadeek	Majed Al Mohandis	186	Faraa' Keteer	Hossam Habib
162	Bala Hob Bala Bateekh	Fares Karam	187	Akou Mislek	Nawal Al Kuwaiti
163	Mashi Rojoula	Asma Lmnawar	188	La Bezzaf	The5
164	Chuftik Tlakhbat	Ragheb Alama	189	Qalbi Elsagheer	Fouad Abdul Wahed
165	Tghayarti	El Far3i	190	Fi Galbi Kalam	Ayman Alatar
166	Khawa	Emsallam	191	Ya Ahl Al Hawa	Eida Al Menhali
167	Kun Anta	Humood	192	Ana Bahn	Saber Rebaï
168	Yumain o Leila	JadaL	193	Hasdouna	Hatim Ammor
169	N3met Allah	Hanan Redha	194	7 Terwah	Maya Diab
170	Cherophobia	Massar Egbari	195	Wahdik Inti	George Al Rassi
171	Mokhlisa	Carole Samaha	196	Btfarag Al Ayam	Bousy
172	Talqa	Ahlam	197	Al Khasran	Rashed Al Majid
173	Behibak Sa7by	Ahmed Saad	198	A5era Galha	Ahmad Almaslawe
174	Ya Zareef Al-tool Remix	Hamza Namira	199	Mehtaji Eilaqa	Amer Zayan
175	Ya hmema	Artmasta	200	Ykhbal	Shatha Hassoun

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Song List - Year 2015:

ID	Song Title	Artist	ID	Song Title	Artist
201	Ma Baaref	Yara	226	Hayallah Haltool	Omar Al Abdallat
202	Law Samahti	Yuri Mrakadi	227	Ya Jabal Ma Yihizak Ree7	Omar Al Abdallat
203	Naam Enta	Mohamed Alsalim	228	3alayha 3yoon	Maedad Alkaabi
204	Blach Blach	Jamila	229	Nta Li Bditi	Ihab Amir
205	Nifsi Aoulhalak	Myriam Fares	230	Dani Dito	Safaa Hanaa
206	Karrart	Nicole Saba	231	Zafeh Byetla3lou	Hussein Salman
207	jenak bhaya	Noor Al-Zain	232	Aadi	Cyrine Abdel Nour
208	Hoby El Anany	Marwan Khoury	233	Hal Tarana Niltaqi	Rami Mohammad
209	Ya Hob Ya Hob	Majed Al Mohandis	234	Nashmiyeh	Mays Shalesh
210	Mabrook	Balqees	235	Wala Bahebak	Nawal El Zoghbi
211	Aal Tayeb	Fares Karam	236	Zrofy Saaba	Amal Maher
212	Roman	Mashrou' Leila	237	3youbo Keteer	ZeeZee Adel
213	Zayek Ana	Massar Egbari	238	Allah Ya Moulana	Nabila Maan
214	Meen Gallek	Aziz Maraka	239	Bit3ayer	Ahmed Saad
215	Edhak	Humood	240	Ya Mdakdak	Pascale Machaalani
216	LM3ALLEM	Saad Lamjarred	241	Habib Dehkaty	Ragheb Alama
217	Ghafi	Myriam Fares	242	Ya Hayati Ana Jambak	Latifa
218	Seket El Salama	Amal Maher	243	Bastans	Miami Band
219	Ta'ali	Ramy Sabry	244	Manta Fahem	Abbas Ibrahim
220	Ras Al Qima	Ahlam	245	Ta'ala	Bousy
221	60 Dqiqa Haiah	Assala	246	Fe Nazrat Eyonk	Dalia
222	Agaza	Jad Choueiri	247	Lilet Elhena	Safaa Hanaa
223	Chedi Weldek Aliya	Zina Daoudia	248	Rah Ghani El Layli	Amer Zayan
224	Hawa Hawa	Samira Said	249	Wardat Aljnayneh	Wafeeq Habib
225	Al Resala	Huda Saad	250	Gal Abmshy	Essam Kamal

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Song List - Year 2014:

ID	Song Title	Artist	ID	Song Title	Artist
251	Ya Mnana3	Mostafa Hagag	276	Makamelnash	Karim Mohsen
252	Boshret Khier	Hussein Al Jassmi	277	Betrouh	Yara
253	Mich Aam Tezbat Maii	Nassif Zeytoun	278	Nas Betoros W Nas Betmoot	Cairokee
254	Ossetna Kholset	Adham Nabulsi	279	Al Rabih Al Arabi	Hiba Tawaji
255	Gatifin	Maya Diab	280	Ana Esmi Habibak	Ragheb Alama
256	Halet Hob	Elissa	281	Ana Rage3	Tamer Ashour
257	Shakhsia Anida	Assala	282	3 Marat	Spice Mix
258	Degou El Toboul	Myriam Fares	283	Habibi Mish Habibi	Carmen Soliman
259	Ahebah Kolesh	Waleed Al Shami	284	Aend feeky	Esaf
260	Tala2a Al Roussiyeh	Anas Kareem	285	Jeser Lem3al2	Sarya Sawas
261	Ma Tegi Hena	Nancy Ajram	286	Ana Sultan	Nour Chiba
262	Ya Halali Ya Mali	Mohammed Assaf	287	7adeed	Ridha Al Bahrawi
263	Al Gharam El Moustahil	Wael Kfoury	288	Wahde Bteshbahek	JadaL
264	Bel Arabi	Latifa	289	Ayech Bi Oyouni	Yara
265	Mayestahlushi	Hassan El Shafei	290	Mazal	Samira Said
266	180°	Tamer Hosny	291	Ghzali	Diana Karazon
267	Welak	Joseph Attieh	292	Bargen Laa7	Mehad Hamad
268	W Tibqa Li	Hussein Al Jassmi	293	Koly Melkak	Sherine
269	Halawet Rooh	Hakim	294	Ajer we Afeya	Shamma Hamdan
270	Chamami	Yosra Mahnouch	295	Galabt Eltawlah	Dalia
271	Blqlb	Ahmed Jawad	296	London	Adel Ebrahim
272	7abat Al Toot	Wafeeq Habib	297	El Fustan	Joe Ashkar
273	Hala Hala	Omar Al Abdallat	298	Aywa	Maya Diab
274	Al Layla Bil Leil Nimshi Share3 el Nile	ShakarAllah Izzedine	299	El Kamoun	Shakira
275	Kahlete Laâyoune	Babylone	300	Hobbak Asal	Dounia Batma

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Song List - Year 2013:

ID	Song Title	Artist	ID	Song Title	Artist
301	Craziness	Abdulrahman Mohammed	326	Al Aad Al Aksy	Marwan Khoury
302	Masha'er	Sherine	327	7ekayat Nai	Salah Al Zadjali
303	Thyaty	Abdul Majeed Abdullah	328	Badri	Dounia Batma
304	Safi	Asma Lmnawar	329	Emta Nsitak	Shayma Helali
305	Kifak Enta	Myriam Fares	330	La Troh	Naser Al Bahar
306	3ali El Kuffiyeh	Mohammed Assaf	331	Ana hobi rikadah	Ahlam
307	Majnoun	Balqees	332	Zakarnakom	Hatem El Iraqi
308	Wa Nueid	Mashrou' Leila	333	Al Akliya Al Sharkiya	Amer Zayan
309	Ahla Haga Fiya	Latifa	334	Red Kalbi	Balqees
310	Mafeesh Mostaheel	Hassan El Shafei	335	Al Badi Azlam	Jannat
311	Larmik Bbalach	Nassif Zeytoun	336	Hob Jamed	Jannat
312	Wadda' El Ozoubeya	Mohamad Eskendar	337	El Leila	Amr Diab
313	Gharibi Hal Denyi	Nawal El Zoghbi	338	Ashyaa Teswaa	Abdul Majeed Abdullah
314	Ykhalili Albak	Najwa Karam	339	Weinak Habibi	Assi El Hallani
315	Happy Happy	Hala Al Turk	340	Khatiya	Shatha Hassoun
316	Si Al Sayed	Tamer Hosny	341	Yomma Youm Farahi	ShakarAllah Izzedine
317	Hacker	Hussam Jneed	342	Fehmini	Douzi
318	Warni Warni	Omar Souleyman	343	Tara Tara	Ahmad Burhan
319	Bartah	Ramy Sabry	344	Inshallah	Maher Zain
320	Yegoulo Yegoulo	Jamila	345	Wahshani Bladi	Carole Samaha
321	Entebeh Ala Benty	Amir Yazbek	346	Safarat	Rashed Al Majid
322	Kalam kalam	Carmen Soliman	347	Habaybi	Cyrine Abdel Nour
323	3athama 3athama	Dounia Batma	348	Bafakar Fik	Yosra Mahnouch
324	Wala Leila	Youssef Arafat	349	Kan	Shamma Hamdan
325	Tati	Ahmad Abd Al Sattar	350	Ma howweh inta	Rabeh Saqer

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Song List - Year 2012:

ID	Song Title	Artist	ID	Song Title	Artist
351	Zina	Babylone	376	Ahebbak Wenta Zaalan	Shatha Hassoun
352	Salina Salina	Saad Lamjarred	377	tlobny 3al moot	Wafeeq Habib
353	Hafdal Ahlam	Nicole Saba	378	Eza Allah Aatany	Hisham El Hajj
354	Gebran	Ramy Ayach	379	Law Betkoon	Melissa
355	Ezzay Ansak	Haifa Wehbe	380	Kezabeh	Joe Ashkar
356	Boukra Bfarjik	Haifa Wehbe	381	Ew'a T'oul Lehad	Amina
357	Shayef Nafsak	Rania Kurdi	382	La (Dictatorship)	Ayman Mao
358	Ya Zein	El Morabba3	383	El Soor	Youssra El Hawary
359	Ya Mohra	Hani Mitwasi	384	Enti Li Khserti	Melhem Zein
360	Assalamu Alayka	Maher Zain	385	Elli Byekzob 3a Marto	Fares Karam
361	Ana Bakhaf Min El Commitment	JadaL	386	Ya Banat	Nancy Ajram
362	Sha3loma	Hatem El Iraqi	387	T3bt Minnak	Elissa
363	Mesh Faker	Assala	388	Safha W Tawayt-ha	Wael Kfoury
364	Shab Ba 2ses 7ali	Amer Zayan	389	Ya Hawa	Balqees
365	Wet3awadet	Carole Samaha	390	Bismitek	Mehad Hamad
366	Ah Ya Donya	Bousy	391	Ana Hanet	Majed Al Mohandis
367	Sho Emelti Feye	Haitham Shomali	392	Kabrtak Ala Sedak	Assala
368	Wa7ed Yi7ib Wa7ed	Hatem El Iraqi	393	Ma 3ad tes2al	Rabeh Saqqer
369	Haga Mestakhabeya	Mohamad Hamaki	394	Khaleeha Sadaqa	Abdullah Salim
370	Habibi Barsheloni	Hussein Al Jassmi	395	Tijji Ni3shaq	Fahad Al Kubaisi
371	Ma Aad Bade Eyak	Melhem Zein	396	Wish Kont Abu Aqool	Shamah Hamdan
372	Betehlawwy	Samo Zaen	397	Sukkar Al Oyoon	Rashed Al Majid
373	Khashouka	Dominique Hourani	398	Illa Al Moot	Fahad Al Kubaisi
374	Gahwetko	Toni Qattan	399	Bas yumen	Qasim al Sultan
375	Yi5reb Beit El Hawa	Salah Al Zadjali	400	Hobbak Hamni	Rand Al Haneen

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Song List - Year 2011:

ID	Song Title	Artist	ID	Song Title	Artist
401	Khallani	Myriam Fares	426	Salamat Ya Hawa	Yasmen Niazy
402	Sawa	Maya Diab	427	Tany	Haytham Saeid
403	Ashtah	Shams	428	Shou Hayda	Marwan Al Shami
404	Alf w Meya	Nawal El Zoghbi	429	Marat Ala Bali	Kadim Al Saher
405	Yabn El Tarabateet	Mahmoud El Husseiny	430	Ya Sghiri	Melhem Zein
406	Layalik	Shiraz	431	Enti Mchiti	Melhem Zein
407	Ghirah	Naya	432	Weinak	Mona Amarsha
408	Sha3lha	Shatha Hassoun	433	Gai Abaly	Dominique
409	Sa2alouni	Assi El Hallani	434	Ayam	Viviane Mrad
410	Tayr El Hob	Huda Saad	435	Ya Aneed	Rakan
411	Ma Teatezersh	Sherine	436	Rayek Kedha	Ohud
412	Bnayty ElHabooba	Hala Al Turk	437	Kasaretly El Sayarah	Jad Choueiri
413	Mawjou3/Jerh el Madi	Wael Jassar	438	Kont F Haly	Nicole Saba
414	Shaghel Balak	Mohammad	439	Sout Al Horeya	Hany Adel
415	Banadeek Taala	Amr Diab	440	Hila Hila Ya Matar	Hamza Namira
416	Ya Assal	Saber Rebaï	441	Ezzai	Mohamed Mounir
417	Ajeela	Aseel	442	El Bent El Amoura	Moussa
418	Oddamy	Ramy Gamal	443	Lamchilik Hafi	Fares Karam
419	Malek	Shams	444	Allah Maa'k Yalla	Jad Khalife
420	Rayeh Beya Feen	Amal Maher	445	Thabt Ashkoro	Abdul Qader Hadhoud
421	B3sheq Ardek Sooriya	Samer Gabro	446	La toqarnini	Hussein Al Jassmi
422	Ghorfet Amaleyat	Mohamed Eskandar	447	Ro7t Fiha	Meshari alawadhi
423	Shaddetny	Fady Andraws	448	Yirodoon	Walid Al Shami
424	Ahla El Ersan	Mayssam Nahas	449	Meen Ili Qaal	Sara Al Hani
425	Leish Bahebak	Hanin Karam	450	Baashak Rouhik	Marwan Khoury

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Song List - Year 2010:

ID	Song Title	Artist	ID	Song Title	Artist
451	La Trouhi	Joseph Attieh	476	Al Badi Athelam	Mayyed Abdullah
452	Te'eb el Shouq	Joseph Attieh	477	Bent Al Akabr	Rabih El Asmar
453	Joumhoureyet Alby	Mohamed Eskandar	478	Ehsas Fazeea	Mohamad Hamaki
454	Fi Hagat	Nancy Ajram	479	Qarart Amoot b 7obak	Abdul Majeed Abdullah
455	Sheikh El Shabab	Nancy Ajram	480	Ahibak Ahibak	Manar Sadeeq
456	Habibet Alby	Joe Ashkar	481	Al Wassiya	Hamd Al Reeh
457	Seta El Sobah	Hussein Al Jassmi	482	Alo	Haybet Al Badr
458	Ritanee	Fares Karam	483	El Ataba Gazaz	Amar
459	Atraggak	Rabih El Asmar	484	Aghla Hiddiyeh	Rashed Al Majid
460	Ahwaly Matsorresh	Hani Mitwasi	485	Janbak 3ala 6ool	Abd El Fattah Grini
461	Rohi w Rohek	Toni Qattan	486	6iyoor Al Jana	Torath Kuwaiti
462	Yana Ya Mafish	Tamer Hosny	487	Aslaha Betefre	Amr Diab
463	Efrah Fiki	Ramy Ayach	488	Yama Layali	David Vendetta
464	Bel Rouh Bel Dam	Najwa Karam	489	Betmassel Ala Meen	Samo Zaen
465	Lash7ad Hobak	Najwa Karam	490	Ashan Khater Eneak	Samo Zaen
466	Bahlam Ma'ak	Eslam	491	Wailak Men Allah	Amal Hijazi
467	Hassal Kheir	Sandy	492	Kazzeb alayi	Diana Karazon
468	Sokkar Zeyadah	Yara	493	Almasayeb	Mashael
469	Layky Layky	Wafeeq Habib	494	Weily weily	Rakan
470	Ta'abou A'ssaby	Nagy El Ousta	495	Ya Yomma Habeitah	Mona Amarsha
471	Tla'y Menny	Fady Andraws	496	Ahla Mafee	Abd El Fattah Grini
472	Marat Sana	Abdul Majeed Abdullah	497	Oh la la	Amar
473	Qalb Qalb	Mohamad Al Salem	498	Yareat	Amr Mostafa
474	70 Mara	Fahad Al Kubaisi	499	Ayyar	Salah Al Zadjali
475	Jabbar	Rashed Al Majid	500	Thikrayatek	Mohamad Hamaki

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APPENDIX D: THE CODEBOOK

First Section: Songwriting Structure - Identification and Metadata Variables

1. Song ID - song title and artist: [start with 001 and continue]

2. Release Year: [number will fall between 2010 - 2019]

3. Genre:
   1. Rap
   2. Hip hop
   3. Alternative Rock
   4. Shaabi
   5. Dabkeh
   6. Khaleeji / Bedouin
   7. Ra'i
   8. Mawaal (acoustic / acapella)
   9. Military/ Patriotic / Anthem
   10. Religious
   11. Pop / Electro / House
   12. Combination of 2+
   13. Other

4. How long is the song [inclusive of onomatopoeic sounds]? [word count; open]

5. Nationality:
   1. Algeria
   2. Bahrain
   3. Comoros
   4. Djibouti
   5. Egypt
   6. Iraq
   7. Jordan
   8. Kuwait
   9. Lebanon
   10. Libya
   11. Mauritania
   12. Morocco
   13. Oman
   14. Palestine
   15. Qatar
   16. Saudi Arabia
   17. Somalia
   18. Sudan
   19. Syria
   20. Tunisia
   21. UAE
   22. Yemen
   23. Unknown

6. Gender of Artist:
    1.   Male
    2.   Female
    3.   Unknown
    4.   Other

7. Number of featured artists: [Open]

8. Is there at least 1 woman or 1 man represented in the song lyrics in any capacity?
    1.   No
    2.   Yes
    3.   Unknown
    4.   Other

Rest of the codebook only if Q8 is 1
9. How often is religion invoked: [Count; 0 = not mentioned]
    1.   Prayer
    2.   Angels
    3.   Devils
    4.   Prophetic Figures
    5.   Heaven
    6.   Hell
    7.   Deity
    8.   "Halal"
    9.   "Haram"
    10. Other

10. Could the song be considered romantic? [No=0, Yes=1, Unsure=3]

11. Does the song incorporate the following conceptualizations of emotions? [No=0, Yes=1, Unsure=3)
    1.   Desire
    2.   Love
    3.   Joy
    4.   Hate
    5.   Anger
    6.   Sadness
    7.   Indifference / Ambivalence
    8.   Jealousy
    9.   Nationalism / Patriotism
    10. Other

Second Section: Thematic Representations of Gendered Power Variables
12. What is the relationship status alluded to in the song? [No=0, Yes=1, Unsure=3]
    1.   Family
    2.   Friend
    3.   Romantic Interest (dating / engaged / married)
    4.   Ex–romantic interest
    5.   Stranger
    6.   Rival
    7.   Prostitute / Stripper / Sex Worker
    8.   Unknown
    9.   Other

13. To what extent is there obscenity in general [lewd terms, offensive language]?
   1. Never
   2. Slightly
   3. Moderately
   4. Very
   5. Extremely

If Q13 is 1, 2, 3, 4 - answer Q14 and Q15

14. How much obscene language is directed at a woman? [word count; open]

15. How much obscene language is directed at a man? [word count; open]

16. To what extent are there references of 'ownership' of a woman?
   1. Never
   2. Slightly
   3. Moderately
   4. Very
   5. Extremely

17. To what extent are there references of 'ownership' of a man?
   1. Never
   2. Slightly
   3. Moderately
   4. Very
   5. Extremely

18. To what extent is it implied that women are subservient to men?
   1. Never
   2. Slightly
   3. Moderately
   4. Very
   5. Extremely

19. To what extent is it implied that men are subservient to women?
   1. Never
   2. Slightly
   3. Moderately
   4. Very
   5. Extremely

20. How much is the concept of purity / virginity emphasized in reference to women?
   1. Never
   2. Slightly
   3. Moderately
   4. Very
   5. Extremely

21. How much is the concept of purity / virginity emphasized in reference to men?
   1. Never
   2. Slightly
   3. Moderately
   4. Very
   5. Extremely

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Third Section: Gender Representation Terminology - Women Variables

22. Symbols: How often are women associated with: [Count; 0 = not mentioned]
1. Botany (plants / flowers)
2. Astronomy
3. Food
4. Gemstones / precious metals
5. Weather
6. Animals
7. Weapons
8. Other

23. **Dominance:** How often are women associated with: [Count; 0 = not mentioned]
1. Size: big
2. Size: small
3. Independent
4. Dependent
5. Breadwinner
6. Homemaker
7. Other

24. Objectification: How often are women's body parts mentioned? [Count; 0 = not mentioned]
1. Genitalia / Ass
2. Tits/ Boobs
3. Hands / Shoulders / Arms
4. Hair
5. Lips / Mouth
6. Eyes
7. Other

25. **Descriptions**: How often are women depicted **positively** as: [Count; 0 = not mentioned]
1. Smart / Wise
2. Protector
3. Resourceful / Creative
4. Beauty
5. Honourable / Honest
6. Ambitious
7. Loyal
8. Loving
9. Kind
10. Other

26. Descriptions: How often are women depicted **negatively** as: [Count; 0 = not mentioned]
1. Stupid / Naive
2. Fragile / Weak
3. Spoiled / Materialistic
4. Ugly
5. Liar / Manipulator
6. Obsessed / Jealous
7. Victim
8. Crazy
9. Cruel
10. Other

27. Ability: How often are women associated with **passive** actions: [Count; 0 = not mentioned]
1. Serve
2. Idolize
3. Reject
4. Escape
5. Longing / Pining
6. Hear
7. Cry
8. Move on / Forget
9. Other

28. Ability: How often are women associated with **active** actions: [Count; 0 = not mentioned]
1. Fight / Kill
2. Trap
3. Chase
4. Talk
5. Celebrate
6. Stalk
7. Seduce
8. Manipulate / Trick
9. Other

Fourth Section: Gender Representation Terminology - Men Variables

29. Symbols: How often are men associated with: [Count; 0 = not mentioned]
1. Botany (plants / flowers)
2. Astronomy
3. Food
4. Gemstones / precious metals
5. Weather
6. Animals
7. Weapons
8. Other

30. Dominance: How often are men associated with: [Count; 0 = not mentioned]
1. Size: big
2. Size: small
3. Independent
4. Dependent
5. Breadwinner
6. Homemaker
7. Other

31. Objectification: How often are men's body parts mentioned? [Count; 0 = not mentioned]
1. Genitalia / Ass
2. Tits/ Boobs
3. Hands / Shoulders / Arms
4. Hair
5. Lips / Mouth
6. Eyes
7. Other

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32. Descriptions: How often are men depicted **positively** as: [Count; 0 = not mentioned]
1. Smart / Wise
2. Protector
3. Resourceful / Creative
4. Beauty
5. Honourable / Honest
6. Ambitious
7. Loyal
8. Loving
9. Kind
10. Other

33. Descriptions: How often are men depicted **negatively** as: [Count; 0 = not mentioned]
1. Stupid / Naive
2. Fragile / Weak
3. Spoiled / Materialistic
4. Ugly
5. Liar / Manipulator
6. Obsessed / Jealous
7. Victim
8. Crazy
9. Cruel
10. Other

34. Ability: How often are men associated with **passive** actions: [Count; 0 = not mentioned]
1. Serve
2. Idolize
3. Reject
4. Escape
5. Longing / Pining
6. Hear
7. Cry
8. Move on / Forget
9. Other

35. Ability: How often are men associated with **active** actions: [Count; 0 = not mentioned]
1. Fight / Kill
2. Trap
3. Chase
4. Talk
5. Celebrate
6. Stalk
7. Seduce
8. Manipulate / Trick
9. Other