

Analysis for Selected Comedy Films in Egyptian Cinema

Mohammad Ali Abo Reesh

Submitted to the
Institute of Graduate Studies and Research
in partial fulfillment of the requirements for the degree of

Master of Arts
in
Communication and Media Studies

Eastern Mediterranean University
August 2015
Gazimağusa, North Cyprus

Approval of the Institute of Graduate Studies and Research

Prof. Dr. Serhan Çiftçioğlu
Acting Director

I certify that this thesis satisfies the requirements as a thesis for the degree of Master of Arts in Communication and Media Studies.

Assoc. Prof. Dr. Umit Inatci
Chair, Department of Communication and
Media Studies

We certify that we have read this thesis and that in our opinion it is fully adequate in scope and quality as a thesis for the degree of Master of Arts in Communication and Media Studies.

Asst. Prof. Dr. Yetin Arslan
Supervisor

Examining Committee

1. Assoc. Prof. Dr. Mashoed Bailie

2. Assoc. Prof. Dr. Bahire Ozad

3. Asst. Prof. Dr. Yetin Arslan

ABSTRACT

In this study, Egyptian comedy films between the years 1995-2010 have been studied. The numerical analysis based on check list to support the main assumption in this study that “comedy is the most popular genre in Egypt within the selected period of study”. After proving this assumption, two films; first Molasses which its original name in Arabic “Asal Aswad” (2010) and the second film “Bobbos” (2009) have been selected to be examined in detail. In the study, context analysis and semiotics have been used. Semiotics, specifically, have been used to show the denotative and connotative meanings of the signs in these comedy films and to show how the Egyptian reality have been constructed through the films.

This study attempts to show and compare the development and changes from 1990s to the present, and to describe how these changes have been reflected in the film production in the Egyptian film industry. Further, this study looked at the problems experienced by Egyptians as has been reflected and articulated in the aforementioned time span in the most popular genre of the film industry. Additionally, two main characters in the selected films have been analyzed using paradigmatic and syntagmatic analysis. This comparison have been made for a better understanding of the Egyptian society within the mentioned 15 years and how these changes and difficulties have been reflected through the characters studied.

The conclusions of the study suggest that comedy film makers succeeded to make audiences 'laugh and think' at the same time. Comedy as a genre creates an “invisible” space, which enables filmmakers to criticize the political system. It can

also be said that, comedy was the most consumed genre within the period selected, but this was not a coincidence. It was a reflection of the Arab Spring which can be attributed to the poverty, unemployment, ill health, poor education, and unhappiness of Egyptians for many years under political regime.

Surprisingly, the unhappy, desperate Egyptians were laughing watching the films which were a mirror of their own lives. The most prominent themes in the selected films were; hunger, poverty, obscurity and unemployment. Thus everyone can easily understand and identify with these themes. It can be said that these kind of films can be consumed easily, just like comedy movies. Therefore, in both films, there were many signifiers try to show the audiences the corrupt, inactive Egyptian system.

Keywords: comedy, genre, Egyptian cinema, textual analysis, paradigmatic, syntagmatic, denotative, connotative

ÖZ

Bu çalışmada 1995-2010 yılları arasında Mısır komedi filmleri incelenmiştir. Seçilen dönem içerisinde en popüler türün komedi filmleri olduğu varsayımından yola çıkarak yapılan sayısal inceleme ile bu varsayım ispatlanarak bu tür içerisinde iki film seçilerek detaylı olarak incelenmiştir. Çalışmada, göstergebilim ve metin içerik analiz yöntemleri kullanılarak 2010 yapımı orijinal ismi “Asal Aswad” olan Molasses filmi ve 2009 yapımı “Bobbos” analiz edilmiştir. Göstergebilim, seçilen filmlerdeki işaretlerin düzenlam ve yananlam kurgularını daha detaylı göstermek için kullanılmıştır.

Çalışma, 1990lı yıllardan başlayıp günümüze kadar Mısır film endüstrisinin yaşadığı değişimleri ve bu değişimlerin üretime nasıl yansıdığını anlatmaktadır. Buna ek olarak Mısır halkının yaşadığı sorunların bahsi geçen endüstrinin en popüler türü olan komedi filmlerinde nasıl yer bulduğuna bakılmıştır. Bu tezde seçilen iki filmdeki ana karakterler esas alınarak bu karakterler arasında paradigmatic ve dizimsel analiz kullanılarak karşılaştırma yapılmıştır. Bu karşılaştırma, Mısır halkının yaşamlarını daha iyi anlayabilmek, toplumun bahsi geçen 15 yıl içerisinde yaşadıkları değişimlerin ve zorlukların karakterler üzerine yansımalarının anlaşılması açısından önemlidir.

Söyleyebiliriz ki, komedi film yaratıcıları insanları bir taraftan güldürürken bir taraftan da sistem eleştirisinde bulunuyorlar, çünkü komedi türü aslında yönetmenine “görünmeyen” bir eleştiri alanı yaratabiliyor. Komedi türünün seçilen dönem içerisinde en çok tüketilen tür olması da bir rastlantıdan çok, seçilen

dönemden hemen sonra işsizlik, fakirlik ve bunun getirdiklerinin yükselerek halk talebine dönüştüğü Arab Baharını işaret ediyor. Mutsuz, çaresiz Mısırlılar kendi hayatlarına ayna tutan filmleri izleyip gülüyorlar. Filmlerde, açlık, fakirlik, tanınmamışlık, işsizlik en çok öne çıkan temalar ve bu temalar herkesin kolay anlayabileceği temalar: yani kolay tüketilebilir, tıpkı komedi filmler gibi. Bu nedenle, seçilen her iki filmde de çürümüş, artık çalışmayan Mısır sisteminin bir çok işaretini görmek mümkün.

Anahtar kelimeler: Komedi, Tür, Mısır sineması, Metin analizi, Göstergebilim, paradigmatik, dizimsel, düzanlam, yananlam

DEDICATION

To my homeland Palestine

ACKNOWLEDGEMENT

I would like to thank my supervisor Assist. Prof. Dr. Yetin Arslan for her great support and guidance. Also I would like to thank the jury members Assoc. Prof. Dr. Mashoed Bailie, and Assoc. Prof. Dr. Bahire Özad for their helpful notes.

I would like to thank Assoc. Prof. Dr. Nurten Kara for her great help since the first day of my study until the end.

I would like to thank my dear brother Dr. Mosab for supporting me to come and study the MA degree at Eastern Mediterranean University.

I would like to thank all my family; my father, my mother, my brothers and sisters for their support.

Finally, I would like to thank my lovely fiancée for her support and patience during my study.

TABLE OF CONTENTS

ABSTRACT.....	iii
ÖZ	v
DEDICATION	vii
ACKNOWLEDGEMENT	viii
LIST OF TABELS	xii
LIST OF FIGURES	xiii
1 INTRODUCTION	1
1.1 Background of the Study	1
1.2 Motivation for the Study	3
1.3 Research Aims.....	3
1.4 Significance of the Study	3
1.5 Limitations of the Study	4
2 LITERATURE REVIEW.....	6
2.1 First Feature Film in Egypt	10
2.2 From silent to sound	12
2.3 Golden Age in Egyptian Cinema.....	13
2.4 Genre	18
2.5 Why do we laugh?.....	20
2.6 Humor in Cinema	22
2.6.1 The First Comedy Film.....	23
2.6.2 The Icon of Silent Cinema.....	23
2.6.3 Talking Films.....	25
2.7 The comedy in Egyptian cinema	25

2.8 The Basic Needs Theory	27
3 METHODOLOGY	29
3.1 Research Methodology and Design	29
3.2 Data Collection Instruments	36
3.3 Population and Sample of the Study	36
3.4 Data Analysis Procedures	37
4 ANALYSIS AND FINDINGS	39
4.1 Quantitative Analysis	39
4.2 Qualitative Analysis	58
4.2.1 Molasses ‘ <i>Asal Aswad</i> ’:	58
4.2.1.1 Synopsis	58
4.2.1.2 The Cast	59
4.2.1.3 Light and Color	59
4.2.1.4 Sound	59
4.2.1.5 Camera angels and directing	60
4.2.1.6 The Genre	62
4.2.2 Bobbos	63
4.2.2.1 Synopsis	63
4.2.2.2 The Cast	64
4.2.2.3 Light and Color	64
4.2.2.4 Sound	65
4.2.2.5 Camera angels and directing	65
4.2.2.6 The Genre	66
4.2.3 Analysis Molasses and Bobbos	68
5 CONCLUSION	89
5.1 Further research	93

REFERENCES.....	94
APPENDIX	103
Appendix A: List of the Egyptian films since 1995 to 2010.....	104

LIST OF TABELS

Table 1. Egyptian Films from 1940 - 1960	14
Table 2. The Egyptian Films during 1995	40
Table 3. The Egyptian Films during 1996	41
Table 4. The Egyptian Films during 1997	43
Table 5. The Egyptian Films during 1998	44
Table 6. The Egyptian Films during 1999	46
Table 7. Egyptian comedy films genre during 2002	50
Table 8. The numbers of the films for each genre in last decade 2000-2010	56
Table 9. Comparision between Mr. Masri and Mr. Sa'eed	70
Table 10. The Signifiers and Signified in the films	73

LIST OF FIGURES

Figure 1. Poster of Film Kiss in the Desert.....	11
Figure 2. Sneeze Film 1894	23
Figure 3. Charlie Chaplin.....	24
Figure 4. Maslow's Hierarchy of Needs	28
Figure 5. Egyptian film genre during 1995.....	41
Figure 6. Egyptian film genre during 1996.....	42
Figure 7. Egyptian films genre during 1997	44
Figure 8. Egyptian films genre during 1998	45
Figure 9. Egyptian film genre during 1999	47
Figure 10. Egyptian film genre during 2000.....	47
Figure 11. Egyptian film genre during 2001	48
Figure 12. Comedy genre increasing from 1995-2001	48
Figure 13. Egyptian film genre during 2002.....	49
Figure 14. Egyptian film genre during 2003.....	51
Figure 15. Egyptian film genre during 2004.....	52
Figure 16. Egyptian film genre during 2005.....	53
Figure 17. Egyptian film genre during 2006.....	53
Figure 18. Egyptian film genre during 2007.....	54
Figure 19. Egyptian film genre during 2008.....	54
Figure 20. Egyptian film genre during 2009.....	55
Figure 21. Egyptian film genre during 2010.....	55
Figure 22. The percentage of each genre during overall the decade.....	57
Figure 23. Mr. Masri in the bus where he subjected to harassment.....	63

Figure 24. The color changing	65
Figure 25. The color cjanging	65
Figure 26. Consolation that Mr. Mosen went to	67
Figure 27. The Egyptian officer when he talk to Mr. Masri	76
Figure 28. The Egyption officer when he talk to foreigner.....	76
Figure 29. The reception man try to extort Mr. Masri	77
Figure 30. The employee before he know Mr. Masri	77
Figure 31. The employee after he know Mr. Masri	77
Figure 32. Mr. Masri when he came from USA	78
Figure 33. Mr. Masri in police station in Egypt.....	78
Figure 34. Mr. Masri after he lost the American passport	80
Figure 35. Mr. Masri reading Egyptian newspaper in the plane.....	81
Figure 36. The titel on the newspaper that Mr. Masri read.....	81
Figure 37. Senior official in Bobbos film	85
Figure 38. The film according to the passport with Mr. Masri	86

Chapter 1

INTRODUCTION

Comedy films in Egyptian cinema had been studied over the years 1995-2010. Egyptian films attract wide attention not only in Egypt, but also in the whole Arab world. The research would lead the reader to observe that Egyptian films trended to be comedy films rather than other kinds of movies, at the same time; the comedy in this period related to the basic human's needs, thus, in this thesis I will study how the Egyptian films during years 1995-2010 dealt with many problems that the Egyptian society suffered from to produce a comedy.

1.1 Background of the Study

Egyptian cinema started almost 120 years ago, throughout its history, films industry faced many problems. By the end of the 20th century, Egyptian cinema suffered from the reluctance of viewers who watched its films. This caused a decline in films revenue. During that time, cinema focused on drama and political films were the governmental campaign against 'terrorism'.

Three years before the 21st century started, new tendency started to take place when a simple comedy film named Ismailia: Back and Forth '*Ismailia Rayeh Jay*' was released. This film got a high rate of viewing despite the fact that the film was starring new actors and discussing common problems such as poverty and unemployment. Subsequently it was observed that the production companies tended to produce simple comedy films, which discussed the problems that the society

suffered from. This new type of successful films achieved high ratings used young actors who cost less than famous stars.

In this research, comedy films in Egyptian cinema were studied during the years 1995-2010. This period had been chosen because comedy as the main genre started during that period. After 2010 the Egyptian Revolution started. Thus, new circumstances appeared. For the present study, Egyptian cinema had many influences on the Arab world. While most of Arab countries produced around 600 films, Egypt produced more than 2500 films during 100 years of cinema (SHAFIK, 1998, p. 9). At the same time, Egypt started earlier if we compare it with the rest of the Arab countries. Most of Arab countries waited until they obtained their national independence during the 1960's before they entered to cinema production world (SHAFIK, 1998). Thus, it is not surprising that we find that the Egyptian films had been watched in the most of Arab countries, where there has been shared the meanings and codes. Thus, it could be concluded that the Egyptian cinema affected other Arab countries' culture as well.

The cinema in Egypt plays an important role in educating and entertaining the people. Almost a quarter of the Egyptian people are uneducated (Youssef, 2014). What is more, the same percentages of people are poor (Streets, 2014). Thus, it could be said that almost 25% of the Egyptian people depending on cinema and TV to build their knowledge. In addition, poverty made the cinema and TV almost the only entertainment tool available to Egyptian people. Moreover, Egyptian films are the main source of the films in Arab's cinema and TVs. All these reasons increase the importance of the present study.

Upon observation, the Egyptian films industry during 2000 to 2010 was dominated by comedy genre. On the other hand; the Egyptian films industry during this period used the shortage in the basic of human needs to develop more comedy.

1.2 Motivation for the Study

The research focus on the Egyptian films because it has wide audiences not only in Egypt itself but also in other parts of the Arab world. On the other hand, I identified the period in years 1995-2010 because it appears that the conditions in this period participated in to ignition of the Egyptian revolution which was part of 'Arab spring'. Thus the thesis aimed to illustrate the idea of how cinema used comedy to explain the problems that the society suffered from during that period in Egypt. Therefore, this period was a framing of the situation just before the revolution.

1.3 Research Aims

This research aimed to explore two main points:

- Analyzing the number of the films which were produced in Egypt with respect to genre.
- Selecting two films and looking at how the comedy was employed in these films.

1.4 Significance of the Study

Egyptian cinema is one of the oldest cinemas in the world, and one of the most influential in the Arab world. Upon researching the literature, such a study about Egyptian cinema has not been carried out. It can be said that Egyptian films did not get enough attention from researchers. So, Egyptian cinema as an influential industry not only in one country but almost in the whole Arab world is worth studying. As it mentioned above; while the whole Arab countries produced around 600 films, Egypt produced more than 2500 films during 100 years of cinema (SHAFIK, 1998, p. 9).

This quantity of production, suggest the 'weakness' of film industry in the rest of the other Arab countries, which resulted in making Egyptian films enjoy a high circulation in Egypt and all the other Arab countries, which mean high revenue and cultural influence. Textual analysis was used in to find out and articulate the deepest meanings and to understand the factors that created and controlled the comedy sense in Egyptian films industry.

On the other hand, the comedy in Egyptian cinema is the most prominent element in the first decade of 21st century, at the same time, by the beginning of the second decade of 21st century there was a brewing revolution against injustice, political corruption and economic weakness. These social issues the cinema treated in the first decade of 21st century, so we will study how the Egyptian cinema reflect the societal problems by describing and analyzing comedy during this period of 1995-2010.

1.5 Limitations of the Study

In this research I will study the feature films in Egyptian cinema during years 1995-2010. I choose this period because I observed that the comedy genre dominated all other genres, and before 1995 the political and drama films dominated. After 2010 there was a revolution and the wave of revolutionary films, when the films started to change into documentation in order to rebuild the revolution events. I will count the number of films during this period, then I will check the genre for films that are included in the study, in order to show which genre is the most dominate genre in Egyptian films.

After that, two Egyptian comedy films would be chosen for analysis, these two films had English subtitles, and produced in Egypt and starring by Egyptian actors and/or actresses.

To accomplish this research, the two films that were chosen; first a film named Molasses "*Asal Aswad*" produced in 2010, starring Ahmed Helmy and directed by Khaled Marie. The film is one of the most controversial ones in the last decade. Helmy is one of the new comedy generation, he started since 1999 and he appeared in 25 films, 15 of them he played the major role, and out of 15 we find that 13 films were comedy films.

The second film named *Bobbos*, produced in 2009, starring Adel Imam and Yousra and directed by Wael Ehsan. This film was selected because it fitted with the limitation of the study. Adel Imam is one of the most famous actors in Egypt and the Arab world. He appeared in more than 100 films. He began his comedy-acting career since 1970s and still active at the present. He is one of the few actors who were able to successfully continue. By 2000s he fitted well with the new comedy wave.

Chapter 2

LITERATURE REVIEW

In this part I will summarize the previous studies which are related to my thesis in order to show how it affected this thesis. Will start by reviewing Egyptian cinema in general, then some specific ones as they are related to the thesis.

By 1890s, successful attempts were made to create a machine that is capable to display sequential photos (Bordwell & Thompson, 2008), this success led to the first cinema screen in the world. Despite the controversy about who is the cinema inventor, it couldn't be said that there is one inventor who created the cinema. The attempts of each inventor was dependent on others attempts. These attempts culminated by Lumière brothers' *Cinematograph*, Lumière used their new machine in the first cinema screening in the world, which was in France (Bordwell & Thompson, 2008).

Back to history, we can say by 1830s all the elements used in cinema production were invented, and the only problem was how to combine these “elements in a sufficiently developed form for them to be used in showing films to an audience” (Cowie, 1971, pp. 192-193). So, all the attempts from the 1830s to 1890s were to find a formula to put these elements together to be able to work effectively.

During that time, many researchers tried to find this formula, each one tried to build his own instrument to snap sequential photos and show it to an audience. By 1890s, there were three important attempts; first attempt was by the American Thomas Edison and his collaborator W. K. L. Dickson which started in 1888 to work on *Kineto-phonograph* that would combine sound and images. Their attempt led them to find a workable system of moving pictures working by peep show in 1891 when they used celluloid strips, and they produced *Kinetograph* to snap the moving pictures and *Kinetoscopes* to showing these moving pictures, but the problem of this machine occurred in being just for a single customer (Bordwell & Thompson, 2008) and (Cowie, 1971).

The second attempt was by the brothers Max and Emil Skladanowsky. They invented an instrument named bioscope, which worked as a projector with two lenses, showing two related reels of film simultaneously on the same screen. The first performance using this machine was in November 1895 which meant it included all other inventions, but it showed only continuous loops of film strips, so it became out of date by 1896 (Cowie, 1971, pp. 195-196).

The third attempt was by Lumière brothers, August and Louis who finally found the formula to snap moving pictures and show it on a screen. Their machine named *Cinematographe*, which depended on the hooks that hold the film by the perforation along the edges. The new machine was used at the first public performance on 28 of December 1895, which was considered as the beginning of the cinema era (Bordwell & Thompson, 2008) (Cowie, 1971).

After the Lumière brothers' show in Paris 1895, the new invention broke out everywhere, one of the very first countries which cinema reached was Egypt. The first screening in Egypt was in 1896 by Lumière brothers (Mir'y, 2003). Cinema was silent and uncolored (black and white). Actually, at that time, phrase cinema expressed no more than the technical side, even the word cinema quoted from the name of Lumière machine *Cinematographe* (Cowie, 1971). Hence after this invention until the first decade of the 20th century all the attempts tried to create a useful form to be able to advertise the cinema commercially.

The cinema quickly become popular, the new invention captured peoples' minds, although it was only used for important and formal events and some attempts to build simple stories in the form of short films. However, the cinema rapidly merged with society, in that time, the cinema didn't has its own rules and guidelines. Thus, cinema borrowed the rules and principles from theater, where the camera stood and recorded the motion with limited camera movements (Bordwell & Thompson, 2008).

Over time, cinema developed advanced rules, with new and complicated genres, from the simple genres like drama, romance, action, to more sophisticated genres like romance- comedy, action- comedy and science fiction etc. At the same time, since the first screen, the new invention didn't stop whether expansion worldwide, or developing in the technical and intellectual sense, from France to all over the European countries, United States, and the world. From silent and black and white *Cinematograph* in 1890s to full HD and 3D cinema in the 2000s.

Nowadays, the cinema represents one of the most used entertainment tools, from the cinema where the films are screened primarily, to CD shops where the films are sold,

to TV screens where the TV channels races to see who will display new films first. On the other hand, celebrities' news become part of the main news that a wide range of people are interested in. In addition new issues arose which relates to cinema such the recent technological development; other issues such as films' copyright, censorship etc. This thesis will concentrate on one of the oldest cinema's industry in the world, which is the Egyptian cinema.

After the successful of the first cinematic screening in France, the first cinematic screening in Egypt was started, “At the night of 5th October 1896 in Borsa Toson Basha - Alexandria, the first cinematic film in Egypt was shown, it was a French film in the form of cinematic journal” (Mir'y, 2003, pp. 49-54), according to many resources which chronicled the Egyptian Cinema, this show considered as the first cinematic show in Egypt, and the beginning of Cinema era in Egypt. This cinematic film was in form of cinematic journal taken by Lumiere cinema, who was considered as the first filmmaker in the world (Manley, 2011, pp. 1-15). Lumiere sent his cameramen around the world to use what they captured on his film. At that time Lumiere sent three cameramen to film some important landmarks in Egypt.

However, this beginning was by Non-Egyptians, and was limited to filming and screening the important events, or some views from the cities around the world, and all cinema shows which appeared until 1923 were taken by foreigners. The real start of Egyptian cinema was in 1923 when an Egyptian cinema pioneer Muhammad Bayyumi returned to Egypt, and issued the first Egyptian cinematic journal which called Amon (At-Talmasany, 1999, pp. 7-8) (Mir'y, 2003, pp. 49-54).

Amon was issued four times irregularly, one of them in 1923 while the last three were issued in 1924 (At-Talmasany, 1999, pp. 7-8). These shows were associated with occasions and political events, for example: the first show had footage when people greeted the Egyptian leader who was disowned. Second show had footage from ceremony after the government formation etc. In 1924, Muhammad Bayyumi produced the first propagandistic film in Egypt about Bank of Egypt (Mir'y, 2003, pp. 8-9). One year later, new company was created; this company produced four documentary films (Mir'y, 2003, pp. 8-9). In this period, documentaries were small, silent show and limited.

2.1 First Feature Film in Egypt

After these cinematic shows which were in cinematic journal format, many attempts were made to produce feature films which began, around 1927. All these attempts were fruitless; sometimes because technical problems, other times because improvisation and poor of planning (Sa'ed, 2003, pp. 14-19).

By 1927, the first feature film was achieved. But there were a differences among historians regarding the first long feature film in Egypt, basically, there are two opinions: first is that the first feature film in Egypt is *Kiss in the Desert 'Kobla Fi Al Sahraa'* directed by Ibrahim Lama, the advocates of this opinion said that this film was shown in 05 of May 1927 (Sa'ed, 2003, pp. 14-19) (Alxan, 1982, pp. 22-25) (elcinema.com, 2011).



Figure 1. Poster of Film Kiss in the Desert

However officially; the second opinion is certified, which said that the first feature film in Egypt was *Laila*, directed by Widad Orfa and Aziza Amir, dated 16 November 1927 (elcinema.com, 2011), (State Information Service , 2000), (Alxan, 1982, pp. 22-25), (Sa'ed, 2003, pp. 14-19).

During 100 minutes of romantic drama; the director of *Laila* displayed a story of a girl lived in oasis in the desert, then a rich man loved her, but she didn't love him. She loved another man and they got engaged, the girl teemed from her fiancé before marriage and her fiancé terminated the engagement. When her parents knew about that, they expelled her out of the oasis. During her exodus out of the oasis a car ran over her, the car owner was the rich man who loved her from the beginning, he carried her to his home, where she died after giving birth.

Subsequently, that, the most important silent film that appeared was *Zeinab*, which was the first Egyptian film based on novel, written by Muhammed Hussein Heikal,

and was directed by Mohammad Karim in 1927, (Sa'ed, 2003, pp. 14-19) (Alxan, 1982, pp. 22-25). The importance of this film came from the story; in that time, producers tended to produce film about rich people in palaces, while *Zeinab* story was about sufferance of farmers in small villages. The director could not find any producer for his story, at the end he asked his friend, who accepted to produce this film because of their friendship, and the film was a low budget one (Alxan, 1982, pp. 22-25).

In this film, the director gave the audiences the first colorful scene in Egyptian cinema, this scene cost almost quarter of the films' budget, where the director used the black and white negative, then he sent it to France in order to color it manually (Alxan, 1982, pp. 22-25). *Zeinab* achieved unexpected success, that led the director to reproduce it again in 1952 and add sound to his film (Alxan, 1982, pp. 22-25).

2.2 From silent to sound

Three decades passed since the first cinematic screening in Egypt. At that time, cinema was silent, by 1927 the attempts to produce talking film started. Again, there are differences among the historians about which film is the first Egyptian talking film. Some of them said that the *Song of the Heart 'Onshodat Al-Foa'ad'* is the first Egyptian talking film, but officially, *Sons of Aristocrats 'Awlad Al-Zawat '* is considered as the first Egyptian talking film (Sa'ed, 2003, pp. 30-37) (Alxan, 1982, pp. 25-27).

After unexpected success of film *Zeinab*, the producer decided to create his studio named Ramses, and started to produce his second film with same *Zeinab's* director (Sa'ed, 2003, pp. 30-37). That film was *Sons of Aristocrats 'Awlad Al-Zawat '* which

was produced in 1932 and directed by Mohammad Karim. In this film, Karim planned to add sound to his new film, but there was no studio or equipment for sound in Egypt, so he achieved his plan by recording the sound in France (Sa'ed, 2003, pp. 30-37), after that, talking films started to be popular in Egypt.

2.3 Golden Age in Egyptian Cinema

During the World War II Egyptian cinema flourished; the numbers of films in this period doubled, from 11 films in 1938 to 42 films in 1945 to 66 films in 1954 (Shadi, 1997, pp. 118-198). At same time, many new directors appeared and they started to present new films with new ideas, owing to such; the years 1940s and 1950s were considered as the Golden Age of Egyptian Cinema.

By the time of World War II, many new producers came to the cinema field. In 1945 the number of cinema production companies increased to 100 companies, when many companies trended to work in cinema materials without going deeply in the production process (Shadi, 1997, pp. 134-135). On the other hand; many video-editor and cameramen started their work as director in their films, in addition there are several directors who worked on more than one film yearly (Shadi, 1997, pp. 118-198) and (Sa'ed, 2003).

The most important reason to consider 1940s and 1950s as the Golden Age of Egyptian Cinema was the names who appeared in this period, whether actor or actress, or directors. The table below illustrates the numbers of films in each year since 1940 to 1960, with numbers of the new directors at same period, in addition to the name of the first appearance for most famous persons in each year:

Table 1. Egyptian Films from 1940 - 1960

Year	No. of films	No. of new Directors	First time Famous Star	First time Famous Director
1940	12	1	Fatin Hamama	-
1941	12	0	Fareed Al-Atrash - Asmahan	-
1942	22	3	-	Henri Barakat
1943	15	2	-	-
1944	23	0	-	-
1945	42	4	Anwar Wajdi - Emad hamdi	Kamel Talmsani
1946	52	8	-	Salah Abu Saif
1947	55	7	Shadia - Mohammad Fawzi	Hasan Imam - Izz El-Din Thoelfeqar
1948	49	4	-	-
1949	44	7	-	-
1950	48	4	-	Yousif Shahin
1951	52	3	Maryam Fakher El-Din	-
1952	59	6	-	-
1953	62	5	-	-
1954	66	2	-	-
1955	51	3	Abd-Alhaleem Hafed	Helmi Haleem - Tawfiq Saleh
1956	39	1	-	-
1957	40	3	-	-
1958	55	2	-	-
1959	59	5	Suad Hosni	Ramsis Najeeb

It is to be noticed in the above table that during 20 years from 1940-1960, the Egyptian cinema produced 857 films, which meant 42.85 films yearly, and this number was very huge if it is compared with 7 films yearly in 1930s. On the other hand, a gaze of the table above, we will find that the most known actors, actress and directors in the history of Egyptian cinema appeared in that period, names like Fareed Al-Atrash, Anwar Wajdi, Emad hamdi, Mohammad Fawzi and ‘The Nightingale’ Abd-Alhaleem Hafed, in addition to ‘The Arab Screen Lady’ Fatin Hamama, Asmahan, Shadia, Maryam Fakher El-Din and the ‘Cinderella of Egyptian

screen' Suad Hosni, are the most known names in Egyptian cinema until this moment, all of them started in 1940s and 1950s.

In addition to many new directors who appeared at same time, they assisted the cinema development at that time despite the political problems, which caused many failures in films' industry in Egypt at that time.

In this period, Egyptian cinema started to produce political and social films, which discussed the social problems, in addition to religious films (Sa'ed, 2003), and it consisted of two types of films: Melodrama and Comedy film, but these film still suffer from improvisation and the political situation in that period (Sa'ed, 2003). In that time, the government started to arrange the cinema situations, and create organization for cinema and the worker in cinema field. On the other hand, the first institution of cinema studies was opened in 1959, accompanied by creating several of associations for cinema and to who worked in this field.

By 1960s, the public sector entered the films industry in Egypt, which produced almost half of the films in that period (Shadi, 1997, pp. 197-244), this situation continued in 1970s, Egyptian films started to discuss political and social subject with revolutionary overtone after 1973 war (Sa'ed, 2003).

In 1970s - 1980s Egyptian cinema tended to films that contain one star. When a new generation of actors appeared, like Adel Imam, Ahmed Zaki, and Nour El-Sherif, in this period, Egyptian cinema production start to increase, but this increase was accompanied with decrease in the films' level of quality.

By 1984, films industry in Egypt started to deteriorate, a wave of new films with low budget and modest level of excellence started, these films in general were destined to Arab Gulf Countries (Shadi, 1997, pp. 308-309), in this year, Egyptian Cinema produced 63 films after it was 47 in 1983.

This trend didn't stop; in 1985 the number of films increased to 76. At that time, the demand on Egyptian films was high; when the films started to appear on videotape in most of Arab countries, particularly in Arab Gulf countries. The increase of films' numbers accompanied with increase of new directors. At the same year, 12 new directors made their first films (Shadi, 1997, pp. 312-314).

In 1986 the film industry reached to the top in all the history of Egyptian cinema; 95 films was screened, then cinema started to decline after the beginning of producing political films towards the end of 1980s and the beginning of 1990s, these films enjoyed governmental support such as The Terrorist '*Al-Erhabi*' and The Terrorism and Kebab '*Al-Erhab w Al-Kabab*' (Al-Madlom, 2011).

The films industry in Egypt continued to deteriorate until 1997, the numbers of films were as low as 12 films (Eid, 1998). In that year, comedy film named Ismailia: Back and Forth '*Ismailia Rayeh Jay*' directed by Karim Diaa Eddin was screened, this film got the highest revenue in that year, and more than any film produced before 1997 (Eid, 1998). The importance of this film comes from that it was simple comedy and introduced new actors. This resulted in opening the doors for new generation to act in new comedy films (Eid, 1998). These events draw the lines of the Egyptian Cinema during 2000s.

Further, we can find some aspects of Egyptian films history in Mustafa Al-Misnawi article; *Arab cinema: its history, future and role in renaissance*, he discussed the history of Arab cinema, and the importance of cinema in relation to People's culture (Al-Misnawi, 2011). Sami Helmy in his book *The Beginning of Egyptian Cinema 1907-1939* discussed the Egyptian cinema since the first show by Lumière until the Studio of Egypt started working in 1930s (Helmy, 2013).

Moreover, there were many researchers who discussed the Egyptian films' industry. Viola Shafik in his book *Popular Egyptian Cinema* discussed some aspects of Egyptian cinema such as how the Egyptian cinema treat the 'other' in its films, women in the Egyptian cinema, and the Melodrama genre (Shafik, 2007).

In her article *Egyptian Film Censorship: Safeguarding Society, Upholding Taboos*, Dina Mansour discuss the governmental censorship on films industry (Mansour, 2012). Mariam Nasr El Shenawi in her thesis *Impact of Western Cultural Values as Presented in Egyptian Movies* treated the impact of Western cultural values which is presented in Egyptian movie, she discusses the influence of Western culture on Egyptian culture through cinema (Shenawi, 2013).

In addition to the book of Professor Dr. Nabil Ragheb *Stereotypes in Egyptian Films* where the author discussed the main stories that the Egyptian films treated from the beginning of Egyptian films history until 2000. In his book; Dr. Ragheb mentioned 15 types of stereotypes were used in Egyptian films (Ragheb, 2000). Also, Marisa Farrugia in her PhD thesis studied women in Egyptian cinema during its Golden Age 1940s-1960s, in her study she started from the beginning of Egyptian films, then she

gave some samples of women's work in field of cinema, finally she analyzed the women plight and oppression.

On other hand, there are many researchers used semiotic analysis and textual analysis in their researches, such as: *Semiotic Analysis of a Media Text The Lord of the Rings: The Fellowship of the Ring* for Roszainora Setia, Maziana Osman and Shazila Abdullah (Setia, Osman, Abdullah, & Jusoff, 2009). Also, Gerald James Pascoe in his thesis *A Qualitative Textual and Comparative Analysis of The Representation of Masculinity in The Action and Romantic Comedy Genres* (PASCOE, 2012) where he used textual analysis.

All these researchers studied aspects of Egyptian cinema, but we didn't find any research deeply discussed the comedy in Egyptian films, especially in the last decade where the comedy became more prevalent in Egyptian films. Therefore, in this thesis comedy in Egyptian films will be studied using textual analysis.

2.4 Genre

Genre is one of the most important term that you will find if you studying films, this term refer to the style or category of art and music, and in film studies. Genre assist the viewers to engage in the film, by giving them certain expectations, and viewers are able to define the genre when they watch the film (Moine, 2008, pp. 2-5). The function of genre is to “study privileges what is general, standard, ordinary, typical, familiar, conventional, average, and accepted in group of films” (Buckland, 2003, p. 102).

The genre has a long history, dates back to Aristotle (Cook, 1985, pp. 58-59), so it can't be said that the genre has a monopoly on cinema, genre has been known before

cinema started, some researchers said that Aristotle is the first genre theorist (Grant, 1995, pp. 4-6), in his poetics, Aristotle discussed some aspect of basics in genre, like distinguishing between the very different kinds of endings in comedy and tragedy, and tragedy achieved through a psychological effect, so we can consider the comedy and tragedy the oldest genres in history.

Categorize films according to genres is not arbitrarily, all films in same genre have to share same properties (Grant, 1995, pp. 3-4), and any film will take a place in some category should link with other films in same category, and present “similar thematic narrative, and formal traits” (Moine, 2008, pp. 2-5). In addition, films are able to have more than one genre, by combining between two genres or more, as well as a film may have one main genre in addition to subgenres.

Cinema invention, it quoted the roles and principles from theater which have three main genres, comedy, tragedy and melodrama. No wonder when we find that cinema contain three main genre in the early years of cinema, then the cinema developed new roles and genres. Nowadays, genres developed to be more complicated; many new genres had appeared; after the genres were limited on comedy, tragedy and melodrama, we can find almost 22 genres now. According to IMDb* there are 22 popular genres in cinema, include Action, Adventure, Animation, Biography, Comedy, Crime, Dramas, Documentary, Family, Fantasy, Film-Noir, History, Horror, Music, Musical, Mystery, Romance, Science Fiction, Sport, Thriller, War and Westerns (IMDb).

* IMDb (Internet Movie Database) one of the most known website specialized in film and TV programs, created in 1990. Since 1998 became part of Amazon.com

As well as most of new films no longer contain just one genre, the directors tend to use more than one genre in the same film, one genre dominates and others become sub-genres, for instance: Action-Comedy, Musical-Romance, Science Fiction-Comedy etc. In this research, we will concentrate on comedy genre in cinema, which is considered as one of the oldest genres.

2.5 Why do we laugh?

Why do we laugh? According to researchers, there are three reasons for laughing: “when they make a person feel superior, when there is incongruity, or the juxtaposition of things not normally associated with one another, and when tension is released” (Fatt, 1998, pp. 12-14).

Feeling of superiority is one of the most common in the field of humor, which "existed since ancient times" (Fatt, 1998), when someone feel superior by ridiculing others who are lesser, that causes a feeling of superiority over others. In addition, inferiority suffering is usually considered as the second causative of humor, people feel humor when they see incongruity, incongruity means two things do not belong together, or when someone expect some result, but she/he gets completely different result.

The third cause of humor is release pent-up tensions, when someone says unexpected, banned or taboo words, so he shocks the others, this shocks make them laugh as a way of release of tensions, according to researchers this shock causes energy, which is released in the form of laughing (Fatt, 1998, pp. 12-14).

There are many definitions of what humor and laugh mean, According to Kant the laugh is “the sudden dissolving of tense expectancy into nothing” (Schein, 1956, p.

25), Plato saw it as an “expression of both pain and enjoyment” (Schein, 1956, p. 25), other researchers said that the laugh come when the laugher feel superior to those at whom we are laughing (Fatt, 1998) (Schein, 1956, pp. 24-32). In general, there are several theories discuss humor, which try to explain the meaning of humor, this research would abbreviate the main three theories which are related to the thesis:

Firs theory is Superiority Theory, One of the most known theories, "The assumption of the superiority theory is that we laugh about the misfortunes of others; it reflects our own superiority" (Nijholtr & Mulde, 2002, p. 3). According to Plato, he "suggests that humor is some kind of malice towards people that are being considered relatively powerless" (Nijholtr & Mulde, 2002, p. 3). Whilst, "Hobbes further explains that humans are in a constant competition with each other, looking for the shortcomings of other persons. He considers laughter as an expression of a sudden realization that we are better than others, an expression of ‘sudden glory’" (Nijholtr & Mulde, 2002, p. 3).

The second theory is Relief Theory:

"The Relief Theory has a clear physiological or psycho-physiological nature. The theory reached its zenith when Freud proposed his theory how laughter can release tension and 'psychic energy'. This energy continuously builds up within the human body, has no further use and therefore has to be released. This release is spontaneous and expresses itself in laughter. This theory is popular among those who believe that laughter is beneficial for one's health. Freud explains that this 'psychic energy' in our body is built as an aid for suppressing feelings in taboo areas, like sex or death. When this energy is released we experience laughter, not only because of the release of this energy, but also because these taboo thoughts are being entertained". (Nijholtr & Mulde, 2002, p. 4)

The third theory is Incongruity Theory, this "theory is the most influential approach to the study of humor and laughter". (Nijholtr & Mulde, 2002, p. 4). M.P. Mulder and A. Nijholt use the Arthur Schopenhauer description for incongruity theory in his book *The World As Will And Idea* where he said "The cause of laughter in every case is simply the sudden perception of the incongruity between a concept and the real objects which have been thought through it in some relation, and the laugh itself is just an expression of this incongruity" (Schopenhauer, 2011). Within this thesis I will use these theories to show how the comedic stances take a place in the film events.

2.6 Humor in Cinema

Before cinema era, people used to go to theater to watch the plays and drama, which depend on live show, where the actors and the audience be in same place, during that time, theaters have three problems; limitation of the elements, where the elements which will appear on the theater should be on theater, or make a small design for this elements. Another problem is the need for actors to be in theater to play their roles, finally there is one chance to do your role.

Cinema invention overcomes these problems; where the cameras able to record the events where ever it is, and bring it to cinema screen to display it as sequential photos, which give the actors more than one chance to play their roles and watch it before screen it on cinema.

At the beginning, cinema copied the genres from theater, Comedy, Tragedy and Melodrama, in addition to Documentary genre, which try to record some influential events, and some important places and cities. This part of the research would

concentrate on comedy genre in the cinema. During that time cinema was black and white, without sound.

2.6.1 The First Comedy Film

By the end of 19th century, the world was going forward towards cinema era, many inventions which are related to films industry appeared, which eased the production of the first cinema show in the world.



Figure 2. Sneeze Film 1894

Film industry started by very short silent shows; contain several sequential photos or frames, one of the most known shows at that time was *Sneeze*, this show was the first film officially registered for copyright (Dirks, The History of Film - The Pre-1920s , 2014) (Manley, Moving Pictures: The History of Early Cinema, 2011, p. 4), at same time it is considered as first comedy film. *Sneeze* recorded by William K.L. Dickson, the Thomas Edison assistant, it was five seconds show how the sneezing can be laughable when other do it.

2.6.2 The Icon of Silent Cinema

Without introduction, when we hear anything about silent cinema, directly comes to our mind Charlie Chaplin, one of the most famous actors and the icon of the silent cinema era, in most of his films, he play Tramp character role, he started acting in

cinema in 1914, in film *making a living* directed by Henry Lehrman and its length one reel - almost 13 minutes - (SAS, 2009).



Figure 3. Charlie Chaplin

Chaplin is not just an actor; he is a clown, pantomime, director and producer, when Chaplin started acting, film industry was new, silent shows and sequential black and white photos, therefore, Chaplin have to depend on pantomime to be comprehensible. In his films, Chaplin used the comedy to criticize the socio-economic-political system at that time, such as his film *Modern Time*, when he discussed how the machines control our lives. In addition to Chaplin, there are several actors who were well known at that time like Buster Keaton, Harold Lloyd, Harry Langdon, Larry Semon (Dirks, 2014).

In addition to criticizing the system, the cinema was considered as entertainment tool as we said in our introduction, so it's normal when we find the films in the beginning of the cinema era are comedy, on other hand, at that time cinema copied the genres from theater which contained three main genres: Comedy, Tragedy and Melodrama,

and since the cinema was silent, the comedy is most comprehensible by pantomime than other genres.

2.6.3 Talking Films

Until the beginning of the third decades of the 20th century, cinema depended on visual material to create its messages, so, the comedians depend on slapstick to make people laugh. Despite that the silent cinema create unlimited audience where no need to understand the verbal language; the talking films provided the chance for actors to show another comedies aspects.

By the coming of sound, cinema started to decrease slapstick, where the sound give the actors flexibility to express their ideas without going deeply into the slapstick, at that time actors like Laurel and Hardy, and The Marx Brothers appeared (Dirks, 2014).

2.7 The comedy in Egyptian cinema

Along the Egyptian cinema's history; many comedians' stars shined, the historians tend to divide the comedians in Egypt to three generations: the fathers of comedy generation, second generation and the youth generation comedy. The fathers of comedy generation includes the early comedians in Egyptian cinema's history, such as Ali El Kassar and Naguib El Rehani (Al-Hameed, 2014) or what called *Mr. Kish Kish* and *Barbary*.

Naguib El Rehani known as *Abbaye Des Roses* or *Mr. Kish Kish - Kish Kish Bik* (Saif, 2002, p. 31), started his life with conviction that the comedy doesn't deserve to be watched, but years later he changed his idea when he met his old friend who had worked in 'Abbaye Des Roses Cabaret' where Naguib started new step in his life. In

'Abbaye Des Roses Cabaret' Naguib El Rehany devised his character *Mr. Kish Kish - Kish Kish Bik* and what is called *Franco- Arabe Comedy* (Saif, 2002, p. 31).

Mr. Kish Kish represents the village mayor, lustful, loveable and naive, Naguib quoted this character from the farmers who come usually to cities and they lose their money, where Naguib met them when he worked in Agricultural Bank (Saif, 2002, pp. 33-34). This character led Naguib to success, where the audience number of this shows increased, and Naguib's name became more popular among the people.

Franco- Arabe Comedy is a one-part performance for one hour, the story of this performance and the characters were quoted from the people's daily life in Egypt, usually the ideas of these performances are simple, naive and funny. These performances include main character, and three to five secondary characters (Saif, 2002, pp. 34-35). At the same time, Ali El-Kassar started shining after he had played *The Barbary* role, where the competition was between *The Barbary* and *Mr. Kish Kish* (Saad, 2015).

In 1920, the first attempt for the comedy star Ali El- Kassar to entry the cinema world, but he refuse to continue because he didn't used to act silent, so he left the cinema until 1935 when the sound become popular in cinema (Saad, 2015).

By 1940s the second generation had started, this generation continued almost forty years, that generation disappeared gradually by the end of 1980s and the beginning of 1990s when they faced the drama films or stoped acting, this generation contains actors who were considered as the most known actors in the Egyptian cinema history; such as Ismail Yasin who was famous during 1940s - 1960, Fouad El-

Mohandes 1960s, Adel Imam 1970s - until now, Said Saleh 1970s-1990s, Samir Ghanem 1970s-1990s and Younes Shalaby 1970s-1990s (Al-Hameed, 2014), from all those actors just two of them are still alive: Adel Imam and Samir Ghanem. Adel Imam is the only ones who continued starring films during the last decade. Indeed, this generation learned the comedy from older generation, where Naguib El Rehani and Ali El-Kassar were very famous, at that time there was no school to study cinema in Egypt.

The third generation or what is called the youth comedy (Al-Hameed, 2014), this generation try to create his own style, by using the simple comedy which is used in daily life, this thesis will focus and discuss the comedy of the third generation or what calls ' the wave of youth comedy'.

2.8 The Basic Need Theory

In this part of the study, I will discuss the basic need theory of Maslow. This theory is important for the present study where we observe that the high percentage of the comedy films in Egypt treats the basic needs of the Egyptian human. So I think it's important to include this part in the present thesis.

Abraham Maslow discussed this psychological theory in his paper “A Theory of Human Motivation” 1943. In his theory, Maslow divided the human needs to hierarchy or pyramid, this hierarchy includes five levels: Physiological needs, Safety needs, Love and belonging, Esteem, Self-actualization (Maslow, 1954). Maslow supposed that humans first of all seek to satisfy basic life needs; air, food, drink, sex, sleep, shelter and warmth, without these needs the human life will be possible.

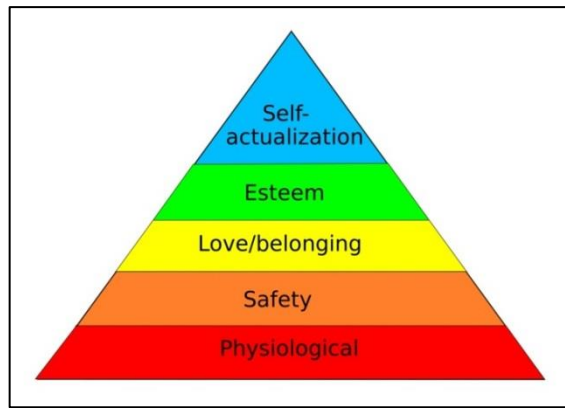


Figure 4. Maslow's Hierarchy of Needs

When humans achieve these needs, she/he starts to looking for the second level; safety, the human's need to feel safe, protection and stability, this need include the personal, financial, health security, also this level of needs are related with the human life. The third level related with the social need for human, where he need to family, love and relationship with others to achieve this need. The last two needs related to the human himself, they don't affect his life in a materialistic way. But their effect is on her/his behavior and lifestyle, where she/he needs to be respectable and responsible. According to Maslow; humans try to achieve these needs in an ascending order, so he starts looking for physiological needs before anything else, and the self-actualization mean nothing for who is missing the food and drink. In our research we will use Maslow's Hierarchy of Needs to show how the directors express the basic needs of human by comedy and how they are using comedy to express the shortages of basic needs in Egyptian society.

In present study, I will connect this theory with the two selected films, to show how the basic needs of humans represent the main ideas/genre of comedy films.

Chapter 3

METHODOLOGY

In this chapter, I will articulate the methodology and design, then I will explain how the population and sample were selected, in addition to data collection instruments and data analysis procedures will be presented.

3.1 Research Methodology and Design

For the present study, combination of both quantitative and qualitative research have been used. As a researcher, I believe the combination of these two different modes of research make the study stronger.

In the first step of this research, I used a quantitative method, which is mostly based on numerical data; to prove my assumption which is 'comedy is the most popular genre in Egypt'. Then textual analysis drawing upon semiotics approach is used, to show the content of the selected films, the story of the films, and how the reality in Egypt is represent in these films. I will try to understand the life in Egypt in the selected period.

Data have been collected at two levels; Firstly, I used quantitative methodology in order to collect numerical information about the Egyptian cinema from 1995 to 2010, I collected the names of all films which were produced since 1995 to 2010 from different sources. I needed this step since there is no complete source to show which genre is the most popular in Egyptian cinema. Then, I choose two Egyptian comedy

films; these films have been chosen according to our limitation, which I defined in chapter one.

Quantitative research according to Lisa Given expresses the "systematic empirical investigation of observable phenomena via statistical, mathematical or computational techniques" (Given, 2008, p. 713) and she adds:

"The term quantitative research refers to approaches to empirical inquiry that collect, analyze, and display data in numerical rather than narrative form. Not surprisingly, quantitative research is often viewed as the antithesis of—and, at times, even a foil for - the qualitative type of research that is the focal point of this encyclopedia -. The qualitative–quantitative distinction, however, can be a bit misleading. This entry first reviews issues related to this distinction and then examines these differences." (Given, 2008, p. 713)

Actually, before I start this thesis I assumed that the comedy genre is the most popular genre in Egypt cinema, but there is no written source to support this assumption. So, I decide to add quantitative procedures to this thesis to show which genre is the most popular genre in Egyptian cinema. I didn't use any special method in the quantitative part, I collect the data manually, (see detailed information in section 3.2.)

In addition to quantitative methodology, I used the qualitative methodology; I believe qualitative methods gives opportunity for the researcher to understand the meaning created in the text, in present study, how the meaning created in the films.

Qualitative methodology is one of the scientific research type which seeks answers and collects evidences to understand a phenomenon (International, pp. 1-12). According to Norman K. Denzin and Yvonna S. Lincoln:

"Qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them". (Denzin & Yvonna, 2005, p. 3)

I used qualitative methods because it's "described as allowing a detailed exploration of a topic of interest in which information is collected by a researcher through case studies, ethnographic work, interviews, and so on" (Harwell, p. 148). In addition, this approach gives us the ability to describe the "interactions among participants and researchers in naturalistic settings with few boundaries, resulting in a flexible and open research process" (Harwell, p. 148).

Qualitative approach as a discipline hosting different methodologies, one of the methods, which I used in this thesis, is textual analysis. According to Alan McKEE; "Textual analysis is a way for researchers to gather information about how other human beings make sense of the world" (McKEE, 2003, p. 1). This methodology used by researchers who are looking for understanding how the "members of various cultures and subcultures make sense of who they are, and of how they fit into the world in which they live" (McKEE, 2003, p. 1). According to McKEE Textual analysis is useful methodology for researchers working in mass communication, cultural studies, sociology, philosophy and media studies, this text include anything we are able to extract a meaning from, whether this text is a Book, Magazine, Film... etc.

Another qualitative method I used in this study is semiology, in order to understand the signs and meanings created in the films. Semiotic or semiology goes back to very famous two scientists; Swiss linguist Ferdinand de Saussure and American philosopher Charles Sanders Peirce (Stam, Burgoyne, & Flitterman-Lewis, 1992, pp. 4-10) - who called his system semiotic thus this name became the dominant term in signs science. The signs include three main type in Saussure system: text, sound and image, according to Saussure these signs contains two elements: signifier and signified; signifier which mean the sign that we have, it may be sound or image, and signified which mean the concept, Saussure suggest “that the relationship between signifier and signified is arbitrary were of crucial importance for the development of semiotics” (Berger A. , 2004, p. 4). In addition, Saussure address the value of signifier, he said this value given by the relation between the signifier to other signifiers (Lapsley & Westlake, 1988, pp. 32-36).

On the other hand, Peirce discussed three elements in signs: icon; what we can see, index; what we can figure out, and symbol; what we must learn. Despite the difference between Saussure and Peirce; the two of them try to treat the signs, and they are considered as the creators of the modern semiotic analysis. In addition to Saussure and Peirce; there are many researchers who discussed the semiotics such as Roland Barthes, Jacques Derrida and Emile Benveniste (Silverman, 1983, pp. 3-53). In the present study we will utilize Saussure model, which depends on signifier and signified, as well as Roland Barthes, where he discussed the denotation and connotation meanings.

Any sign have two level of meaning; denotative meaning; this level you can get it from dictionaries, and its same in each society speak same language. The second

level is connotative meaning, which you can arrive the social context. According to Chandler: "In semiotics, denotation and connotation are terms describing the relationship between the signifier and its signified, and an analytic distinction is made between two types of signifieds: a denotative signified and a connotative signified. Meaning includes both denotation and connotation" (Chandler, 2007, p. 137). One of the researchers who has been interested in denotation and connotation is Roland Barthes:

"As Roland Barthes noted, Saussure's model of the sign focused on denotation at the expense of connotation and it was left to subsequent theorists to offer an account of this important dimension of meaning... Barthes initially argued that only at a level higher than the 'literal' level of denotation, could a code be identified - that of connotation. By 1973 Barthes had shifted his ground on this issue. In analyzing the realist literary text Barthes came to the conclusion that 'denotation is not the first meaning, but pretends to be so; under this illusion, it is ultimately no more than the last of the connotations (the one which seems both to establish and close the reading), the superior myth by which the text pretends to return to the nature of language, to language as nature " (Chandler, 2007, p. 138) (Barthes, 1968, p. 89)

Connotative meaning represent the signified in Saussure system, Saussure claimed that the relation between the signs and concept are arbitrary and unnatural, so, there is no logical relation between the signifier and signified, this relations must be learned, which create some *codes* we have to pick up and decode it to be able to understand these signs. Therefore, the connotative meaning of the signs changeable from culture to another, and what may consider as good thing or good behavior in some culture, not necessarily to be same in other, and what mean something in some culture, may be mean extremely opposite in other.

In the film field, the semiotic or semiology appeared early of 1920s, semioticians such as the Italian writer Ricciotto Canudo, the French writer Louis Delluc, Vachel Lindsay, Bela Balazs as well as the Russian formalism all of them wrote about semiotic, and discussed the films language (Stam, Burgoyne, & Flitterman-Lewis, 1992). By 1960s the semiotics became more popular in academia, when the post-structuralist thinker started to criticize the structuralism (Stam, Burgoyne, & Flitterman-Lewis, 1992).

The core of semiotic analysis is “how meaning is generated and conveyed” (Berger A. , 2004, p. 5), and in our study we will concentrate on how meaning is generated and conveyed in field of cinema. To use semiotic in analyzing the selected films, I can't analyze the signs separately, according to Saussure, the signs work in combination, and to get the intended concept/meaning, you should analyze the signs in combination.

In this research, I used paradigmatic and syntagmatic analysis:

"Saussure was concerned exclusively with three sorts of systemic relationships: that between a signifier and a signified; those between a sign and all of the other elements of its system; and those between a sign and the elements which surround it within a concrete signifying instance (Silverman, 1983, p. 10)... Saussure emphasized that meaning arises from the differences between signifiers; these differences are of two kinds: syntagmatic (concerning positioning) and paradigmatic (concerning substitution). Saussure called the latter associative relations" (Chandler, 2014).

Nowadays, instead of 'associative relations' term; the researcher's trend to use Roman Jakobson's term 'paradigma syntagma' (Chandler, 2014). In the present study, I used

paradigmatic analysis to create a comparison between the characters to understand how the films present situations in Egypt.

"Paradigmatic analysis seeks to identify the various paradigms (or pre-existing sets of signifiers) which underlie the manifest content of texts. This aspect of structural analysis involves a consideration of the positive or negative connotations of each signifier (revealed through the use of one signifier rather than another), and the existence of 'underlying' thematic paradigms (e.g. binary oppositions such as public/private)". (Chandler, 2007, p. 87)

Also, Chandler said that the "Paradigmatic relations are the oppositions and contrasts between the signifiers that belong to the same set from which those used in the text were drawn" (Chandler, *Semiotics for Beginners*, 2014). On contrary of syntagmatic analysis, paradigmatic analysis concern of paradigms, which embedded in the text rather than the surface structure. In this thesis I will use paradigmatic analysis to create a comparison between two main characters in each film to achieve our aim from this study.

In addition to paradigmatic analysis, syntagmatic analysis is used in this thesis, according to Saussure, the meaning created by combining a group of signs (Chandler, 2007, p. 109). According to Chandler, there are two types of relations in the text; spatial and conceptual:

"Whilst narrative is based on sequential (and causal) relationships (e.g. in film and television narrative sequences), there are also syntagmatic forms based on spatial relationships (e.g. montage in posters and photographs, which works through juxtaposition) and on conceptual relationships (such as in exposition or argument). The distinctions between the modes of narrative, description, exposition and argument are not clear-cut. Many texts contain more than one type of syntagmatic structure, though one may be dominant". (Chandler, 2014).

In my research, I will use syntagmatic analysis to understand how the characters developed during the films.

3.2 Data Collection Instruments

In this research, I started with collecting information about the Egyptian films situations; I didn't find any complete source to show how many films produced in the years 1995 - 2010, and what's the names of these films, under which genre they are, and which genres are dominate in Egyptian films. So I collected these information manually from different sources such as *elCinema.com* the most known website for films in Egypt, IMDb, *Aflam.me*, *Arabseed.com*, *MyEgy.com*, and I checked all the films lists which were published on Wikipedia in both languages Arabic and English, in addition to some websites which concern in Arab films.

Then, I created a checklist for all the films, which were produced between the years 1995-2010. This information gave us the opportunity to decide which genre is the most popular one in Egyptian cinema.

The last step of my research was to analyze selected films. I choose two films; *Molasses Asal Aswad*, and *Bobbos*, to analyze them textually drawing upon semiotic analysis.

3.3 Population and Sample of the Study

In the beginning, my sample of the study included all the films, which were produced during the years 1995-2010, to show the volume of production and the genres of this production.

The second step, I choose two Egyptian comedy films according to our limitation, these films should have English subtitles, produced in Egypt between 1995-2010, and starred by Egyptian actors or actresses. Subsequently, two films have been selected; the first film named *Molasses Asal Aswad* produced in 2010, starring Ahmed Helmy and directed by Khaled Marie, it was one of the most controversial film in the last decade, the star of this film is one of the new comedy generation, he started his career in cinema since 1999 and he contributed about 25 films, in 15 of them he was the star, out of 15 films, we find that 13 films were comedy films.

Second film named *Bobbos*, produced in 2009, starred by Adel Imam and Yousra and directed by Wael Ehsan. We choose this film because it commensurate with our limitation. Adel Imam the most known actor in Egypt and the Arab world at present, he appeared in more than 100 films, he started acting since 1970s and still acting, and he is one of the few actors who has been continue when the new comedy wave started by 2000s.

3.4 Data Analysis Procedures

For the quantitative methodologies, I collected the information manually from different sources as I said before, from *elCinema.com* website, IMDb website, and films lists which were published in Wikipedia in both languages Arabic and English. After I collected these data, I checked these films one by one to make sure that the data is correct.

Then, I classified the films in tables according to genres, I used the genre, which was mentioned by the production company without any changes, and I add the directors' names to the table. Thus, I get a list of names all the films, which were produced in

years 1995-2010, and the genres of these films, in addition to the directors' names. After that, I counted the number of the films under each genre for each year, and I presented them in figures, and I put the entire list in the appendix.

For the qualitative part, I choose two films according to my limitation, and I analyzed them textually drawing upon semiotic analysis. I tried to apply theories such as Saussure, and Barthes theories to these two films, where I looked at signifiers and signified in addition to denotative and connotative meaning.

Chapter 4

ANALYSIS AND FINDINGS

By the beginning of 1990s, the Egyptian cinema suffered loss of its compass, as we discussed in chapter three. The government tended to use the cinema against its political foes, especially against the radical fanatical political Islamic groups, when the government accused the political Islamic groups of terrorism. At that time many political films which were screened in Egyptian cinema such as *The Terrorist 'Al-Erhabi'* and *The Terrorism and Kebab 'Al-Erhab w Al-Kabab'* were funded by the government and third parties. On the other hand production companies failed to find a new formula for their films, which resulted in repeating the same ideas in new films; and as a result reduction in viewing and the production companies refrained from producing new films.

4.1 Quantitative Analysis

In this part, we will discuss the films industry in Egypt from 1995 to 2010, to understand its development and the changes in this industry from two sides; the number of films produced yearly, and the genres which contained in these films, I collected the information from different sources because I did not find one complete source, some films I found in El cinema; the most known website for films in Egypt, some films I found in the website of some actors, other films I found it in the films lists which were screened in certain years, and I checked these films manually.

During the beginning of the 1990s, the Egyptian cinema produced in average 8 films yearly, by 1995 the cinema production companies produced 8 films; the drama represent the main genre by 6 films, one romance and one crime film. In the same year the Egyptian cinema didn't produce any comedy film, it just concentrated on drama films. When we said drama film or comedy film we mean that the main genre in the film, in some parts we may can find some other genre included in context, but these shots or sequences don't represent the main genre in the story of the film as a whole. The following table explains the films, which were produced in 1995 and the genre for each film.

Table 2. The Egyptian Films during 1995

No.	Name of the Film	Director	Genre
1.	Why Does the Sea Laugh? - <i>Albahr Byedhak Lih?</i>	Muhammad Kamel Al-Qaylaby	Drama
2.	The Wedding Thief - <i>Sariq Alfarah</i>	Daoud Abdel Sayed	Romance
3.	The birds of darkness - <i>Toyor Addalam</i>	Sherif Arafa	Drama
4.	Few love a lot of violence - <i>Qaleel Min Alhob Kateer Min Alo'nf</i>	Raafat El-mehi	Drama
5.	Women without a price - <i>Lahm Rekhees</i>	Enas El Dighade	Drama
6.	O Life O Love - <i>Ya Donya Ya Gharami</i>	Magdi Ahmed Ali	Drama
7.	<i>Al Garage</i>	Alaa Karim	Drama
8.	Peel hazelnuts - <i>Qisher Albunduq</i>	Khairy Beshara	Crime

According to the above table, we can observe that the drama genre represented three-quarters of the Egyptian film industry, while the comedy genre did not exist, the following chart represent the films genres in 1995:

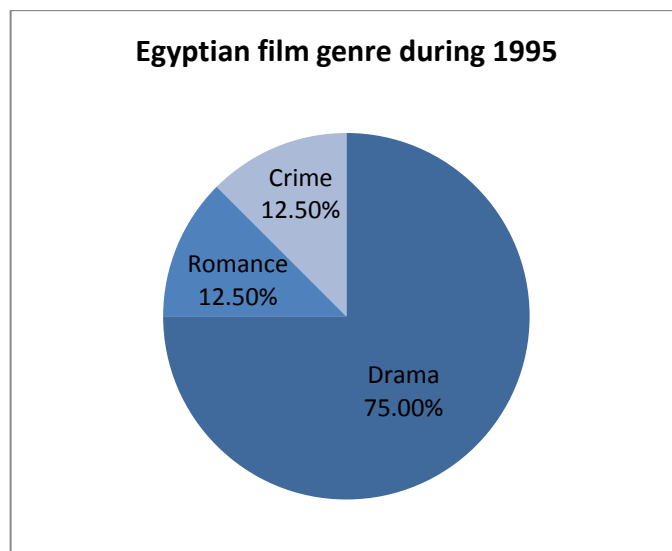


Figure 5. Egyptian films genre during 1995

75% was drama films 12.5% crime films, and 12.5% romance films. In that year we didn't find comedy genre in any film as the main one.

This situation didn't changed in 1996, the comedy genre rarely existed Egyptian cinema, in this year, 14 films were produced, 9 were drama films, 2 films romance, one crime film, one historical film and one comedy film. The only comedy film in this year has a political perspective about how businessmen, drug dealers and political Islamic groups tend to buy the parliament members to enforce their plans. Next table show the films produced during 1996 and the genre in these films.

Table 3. The Egyptian Films during 1996

No.	Name of the Film	Director	Genre
1.	Sleeping in Honey - <i>Annam Fi Alasal</i>	Sherif Arafa	Romance
2.	Killing - <i>Eghtyal</i>	Nader Galal	Crime
3.	Extension - <i>Attahweela</i>	Amaly Bahnasy	Drama
4.	<i>Romantica</i>	Zaki Fateen Abdel Wahab	Drama
5.	<i>Toffaha</i>	Raafat El-mehi	Drama
6.	Turtles - <i>Assalahef</i>	Said Marzouk	Drama

7.	Traffic signal - <i>Esharat Moror</i>	Khairy Beshara	Drama
8.	Wicked Man - <i>Arrajol Alsharis</i>	Yassin Ismail Yassin	Drama
9.	Hot Night - <i>Layla Sakhina</i>	Atef El-Tayeb	Drama
10.	Demons of asphalt - <i>Afareet Alesfalt</i>	Ossama Fawzy	Drama
11.	<i>Nasser 56</i>	Mohamed Fadel	Historical
12.	Fancy - <i>Nazwa</i>	Ali Badrakhan	Romance
13.	<i>Bakheet w Adeela 2</i>	Nader Galal	Comedy
14.	<i>Astakouza</i>	Enas El Dighade	Drama

We can see genre allotment in next chart, whereas the drama still on the top of genre list, with almost 64% of the films produced in 1996, however comedy genre represents only 7% from all the films which were produced in that year.

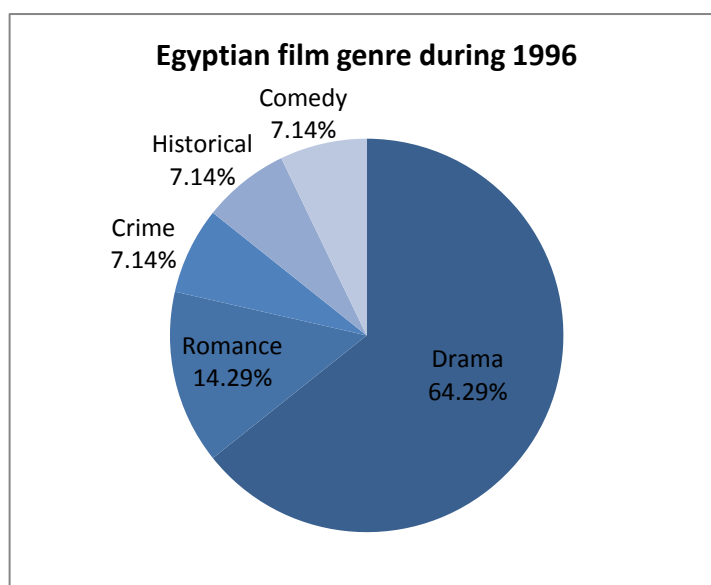


Figure 6. Egyptian films genre during 1996

From the above data, we can observe the Egyptian cinema situations before 1997, whereas the low number of films and concentration on drama films which reflect some aspects in society directly. The low numbers of films which had been produced yearly, and the low of the viewer's viewing rates, expressed the retreat that the Egyptian film industry has been suffering from. We suppose that the retreat was a

result of losing novelty after the period of depending on Arabian Gulf markets during 1980s (Ali, 1997, p. 308), and the governmental intervention; when the government use the cinema against some of the political groups (Al-Madlom, 2011), as well as the production company which used to produce cheap film for the Arabian Gulf market, and wasn't easy for them to produce high cost films.

In 1997 Egyptian cinema produced 12 films, 5 of them were drama films, 3 crime films, 2 comedy films, one historical and one action film. The following table explains the films that were produced in 1997 and the genre for each film.

Table 4. The Egyptian Films during 1997

No.	Name of the Film	Director	Genre
1.	The resignation of a police officer - <i>Esteqalat Dabet Shorta</i>	Muhammad Marzoq	Drama
2.	Ismailia: Back and Forth - <i>Ismailia Rayeh Jay</i>	Kariem Diaa Aldeen	Comedy
3.	Captain - <i>Alqoptan</i>	Sayyed Said	Drama
4.	The Women and Cleaver - <i>Al-Mara'a W Assator</i>	Said Marzouk	Crime
5.	Destiny - <i>Al-Maseer</i>	Youssef Chahine	Historical
6.	Woman Over the top - <i>Emra'a Fawq Al-Qimmah</i>	Ashraf Fahmy	Drama
7.	A Woman and Five Men - <i>Al-Mara'a W Khamsat Rejal</i>	Alaa Karim	Drama
8.	<i>Hassan Allool</i>	Nader Galal	Crime
9.	<i>Halliq Hoosh</i>	Mohamed Abdelaziz	Drama
10.	Fish and Four Sharks - <i>Samakah W Arba' Qoroosh</i>	Sherif Sha'ban	Comedy
11.	The Imp of the Day - <i>Ifreet Annahar</i>	Adel Alaasar	Crime
12.	Aish Alghorab	Samir Seif	Action

These films allotment according to genre, drama represent almost 42% of all films produced in 1997, while comedy increased to almost 17%.

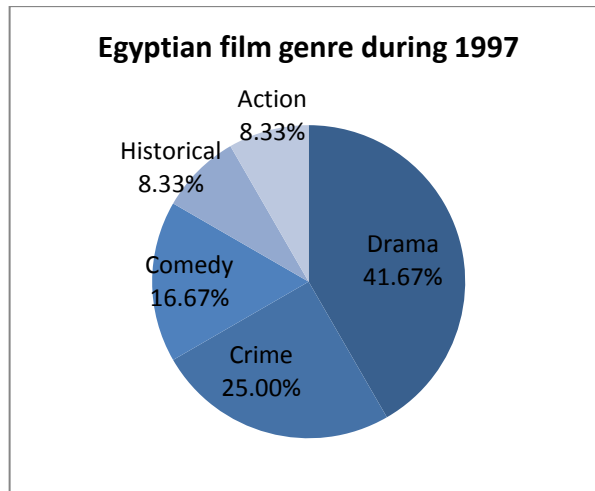


Figure 7. Egyptian films genre during 1997

In this year, the comedy film *Ismailia: Back and Forth 'Ismailia Rayeh Jay'* achieve unexpected success, so from this year on, comedy genre started appear as one of the main genre in the films and the number of comedy films has increased.

In 1998 Egyptian cinema produced 18 films, 6 of them were drama, 5 comedy films, 3 action films, 3 crime films, and one romance film. The following table explains what films that were produced in 1998 and the genre in each film.

Table 5. The Egyptian Films during 1998

No.	Name of the Film	Director	Genre
1.	The Hero - <i>Al-Batal</i>	Magdi Ahmed Ali	Drama
2.	Message to the Governor - <i>Resala Ela Alwali</i>	Nader Galal	Comedy
3.	48 hours in Israel - <i>48 Sa'a Fi Israel</i>	Nader Galal	Action
4.	<i>Abo Khotwa</i>	Yousef Abu Saif	Drama
5.	Evil Empire - <i>Impratoryyat Ashar</i>	Ismail Jamal	Action
6.	Laugh picture looked sweet - <i>Idhak Essora Tetla' Helwa</i>	Sherif Arafa	Drama
7.	<i>Ard Ard</i>	Ismail Mourad	Drama
8.	The Female and Wasp - <i>Al-Ontha W Addaboor</i>	Yousef Abu Saif	Comedy
9.	Sweet Killing - <i>Alqatl Allatheeth</i>	Ashraf Fahmy	Crime
10.	<i>Pizza Pizza</i>	Mazen Gabali	Comedy

11.	Mending Morale - <i>Jabr Al-Khawater</i>	Atef El-Tayeb	Crime
12.	<i>Dantela</i>	Enas El Dighade	Romance
13.	The Revenge Hour - <i>Sa'at Al-Entiqam</i>	Ahmed El-Sabawi	Action
14.	Lady of the women - <i>Sit Assittat</i>	Raafat El Mihi	Comedy
15.	Sa'edi in the Amarican University - <i>Sa'edi Fi-El Jameah Al-Amreekeh</i>	Saeed Hamed	Comedy
16.	Criminal with A Degree of Honor - <i>Mojrem Ma' Martabat Asharaf</i>	Medhat El Sebaie	Crime
17.	Mabrouk And Bolbol - <i>Mabrook W Bolbol</i>	Sandra Nashaat	Drama
18.	<i>Harmonica</i>	Fakhr El-Din Negaida	Drama

From the following graph, we can observe that comedy still rising; in this year almost 28% of Egyptian film industry was comedy films, whilst the drama films dropped to 33%. At the same time, there was increase in the number of films which produced in this year, from 12 in 1997 to 18 film in 1998.

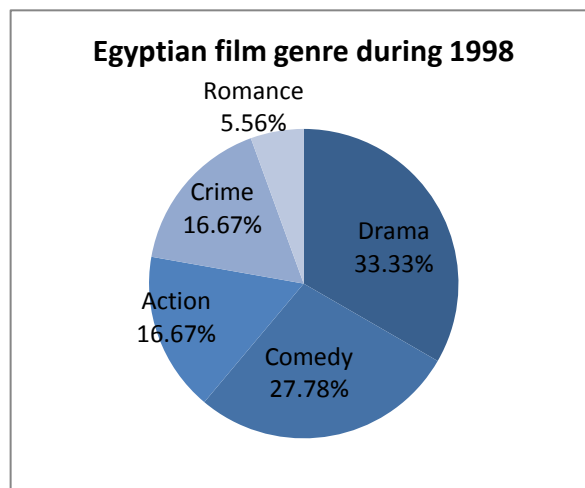


Figure 8. Egyptian films genre during 1998

The comedy films continue increasing and proving itself as one of the main genres in Egyptian film industry, from zero comedy film in 1995 to 5 comedy film in 1999, while the drama films standstill where 7 drama film produced in that year, 2 action

films, 2 biography film and one crime film. The following table shows the films which were produced in 1999 and the genre for each film.

Table 6. The Egyptian Films during 1999

No.	Name of the Film	Director	Genre
1.	The Other - Al Akhar	Youssef Chahine	Drama
2.	Most Stylish Boy in Roxi - Ashiak Wad Fi Roxi	Adel Adeeb	Drama
3.	Al-Kafeer	Ali Abdel Khaleq	Action
4.	Mahroos, worker for the Minister - El-Wad Mahroos Bit'a' El-Wazeer	Nader Galal	Comedy
5.	Empress - Al-Embratorah	Ali Abdel Khaleq	Crime
6.	National Security - Amen Dawlah	Nader Galal	Action
7.	Waves of Anger - Amwaj Al-Ghadab	Ismail Gamal	Drama
8.	Hasan And Aziza	Osama Farid	Comedy
9.	Abbood on The Border - Abbood Ala Al-Hodood	Sherif Arafa	Comedy
10.	Date Wine - Araq El-Balah	Radwan El Kashif	Drama
11.	Girl from Israel - Fatat Min Israel	Eihab Rady	Drama
12.	Night Chat - Kalam Allail	Enas El Dighade	Drama
13.	Kawkab Al-Sharq	Mohamed Fadel	Biography
14.	Hammaam in Amsterdam - Hammaam Fi Amsterdam	Saeed Hamed	Comedy
15.	Not in the intention to stay? - Wla Fi Al-Neyya Abqa?	Kariem Diaa Aldeen	Comedy
16.	Nasser	Anwar Alquadry	Biography
17.	The City - Al-Madeenah	Yousry Nasrallah	Drama

Until the end of 1999, we perceived that comedy genres in Egyptian cinema increased, by the beginning of 1990s the number of comedy film was very low, in 1995 the number of comedy film was zero, and by 1999 the number of comedy films became 5 or 29%.

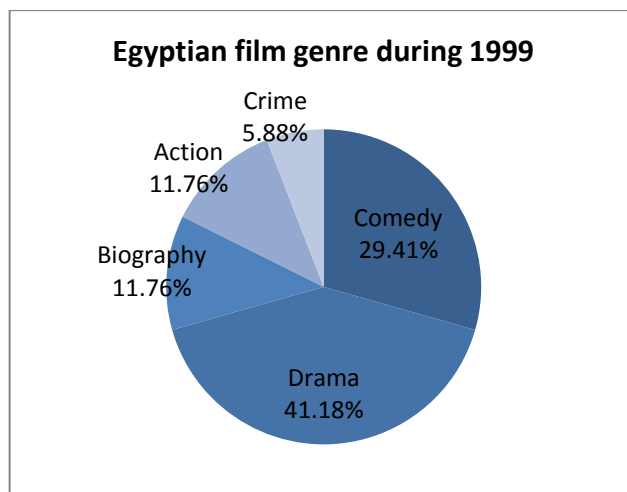


Figure 9. Egyptian films genre during 1999

By the beginning of the new millennium, comedy films started to compete with other genres, the genres were almost convergent, during the first year of the new millennium the Egyptian film industry which produced 27 films, 7 of them were comedy films, while 10 films were drama, in this year the drama genre represented 37% from Egyptian film industry, while the comedy and crime genre represented 26% for each, and the romance genre represented 11% .

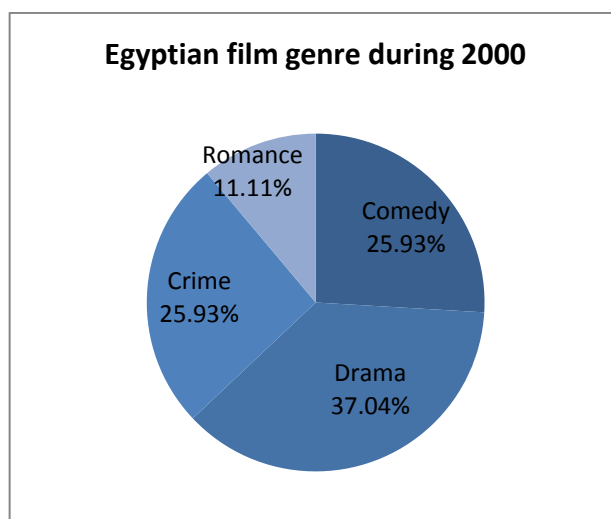


Figure 10. Egyptian films genre during 2000

The cursor of comedy genre has been going up, from 38 films which were produced in 2001, 15 films were of the comedy vaiety, in contrast to 17 films were drama

films. We can say 2001 was the first time that comedy genre in Egypt produced more than 10 comedy films in one year since 1990s.

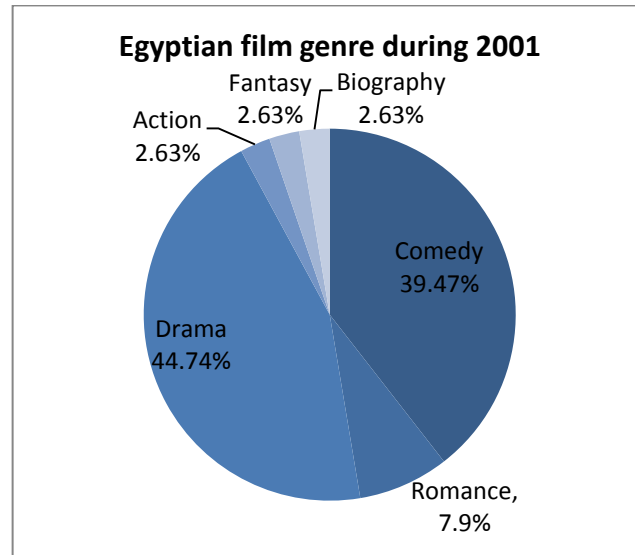


Figure 11. Egyptian films genre during 2001

Untill 2001, comedy genre were the second common genre in Egyptian film industry, when it started from zero films in 1995 as the following figure shows that 15 films in 2001, these films represent almost 39% of Egyptian film industry in 2001.

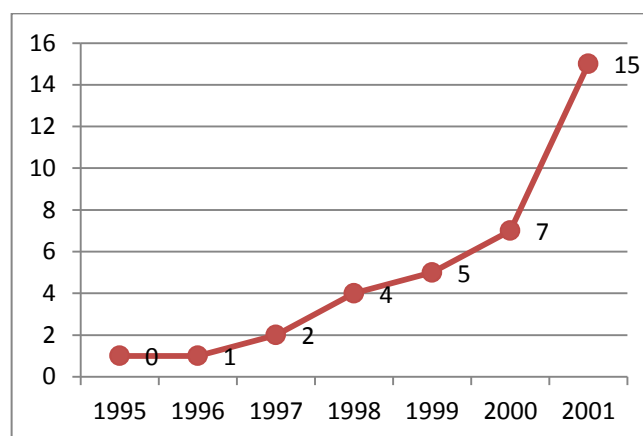


Figure 12. Comedy genre increasing from 1995-2001

The tendency of increase in comedy genre is clearly evident by 2002; comedy genre ascended to the top, despite that the films production in this year decreased from 38

films in 2001 to 22 films in 2002, but actually this reduction did not affect dramatically comedy genre. The decreasing of films production affected drama films; while there are 17 drama films in 2001, we found that the drama films became only 6 films in 2002, however comedy genre decreased from 15 films in 2001 to 11 films in 2002, which mean that half of the production in 2002 were comedy films, whereas the drama represent 27% of Egyptian film industry in 2002.

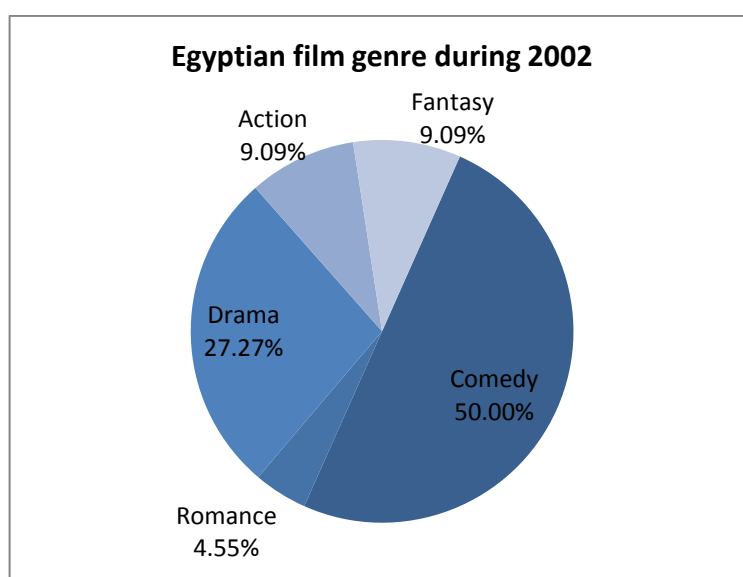


Figure 13. Egyptian films genre during 2002

The increasing of film production and the increase in comedy genre was not the only thing, which distinguished the beginning of new millennium. By that time, new feature started to appear; when some actors tended to specialize in playing in comedy films, but this out of the domain our research at this level. Checking the following table which shows the comedy films in the year 2002.

Table 7. Egyptian comedy films genre during 2002

No.	Film	Director
1.	Prince of Darkness - <i>Ameer Ad-Dalam</i>	Rami Imam
2.	<i>El-Lemby</i>	Wael Ehsan
3.	Keep the brain Sober - <i>Khalli Ed-Dmagh Sahi</i>	Mohamed Salah Abo Seif
4.	Eyes Magic - <i>Sihr El-Oyon</i>	Fakhr El-Din Negaida
5.	Youth On Air - <i>Shabab Ala Al-Hawa</i>	Adel Awad
6.	A Friend Indeed - <i>Sahib Sahbo</i>	Saeed Hamed
7.	Back School of Tumultuous - <i>Awdat Madrasat El-Moshaghbeen</i>	Jamal Et-Tabie
8.	Farmer in Congress - <i>Fallah Fi El-Kongress</i>	Fahmi Sharqawi
9.	Kathalik in Zamalik - <i>Kathalik Fi Zamalik</i>	Ahmed Awad
10.	Divorce Lawyer - <i>Mohami Khola'</i>	Mohamed Yasine
11.	What is there? - <i>Howa Fi Eih..?</i>	Sherif Mandour

One a glance of the previous table we can realize that the most known comedian actors during this decade were new actors starring in the comedy films in 2002, where Mohamed Saad; the star of film *El-Lemby*, which represents the actual beginning for this actor, in addition, this film informally is considered as the highest revenue making film in all the history of Egyptian film industry, Ahmed Adam, Hany Ramzy, Adel Imam; the only comedian who were able to continue acting from 1980s. In this thesis we will not discuss the actors or actress who played in these films; we will concentrate on the ideas which were treated in these films.

By 2002 comedy genre reached its peak, where the comedy became the dominant genre. The wave of comedy genre which started since 1997 when many attempts to create new formula of the films was able to attract the audience to cinema after a period of retreat. One of these successful attempts was the film *Ismailia: Back and Forth 'Ismailia Rayeh Jay'*. The film portrayed a common story in Egyptian society

about the difficult economic situations and poverty that many drama films treated before. But in this film the director tended to use comedy more than drama. This successful attempt lead to a wave of comedy films treating social, political and economic issues by using comedy genre, this wave reached its peak in 2002, and continued to 2010, and after, to create what became known as ‘The Third Comedy Generation’.

By saying that, we never deny that there are many other comedy films in Egyptian cinema, and the comedy is one of the features of the Egyptian film industry, but we talk about the systematic use of comedy for treating ideas the production companies used to treat it by drama and in some cases used comedy as subgenre.

The comedy genre still continued to increase, when it reinforced at the forefront by offering 14 comedy films out of 20 films produced in that year. These films represented 70% of the genre which used in 2003, however drama genre retreated to 15%, these percentages is represented the years up to 2010.

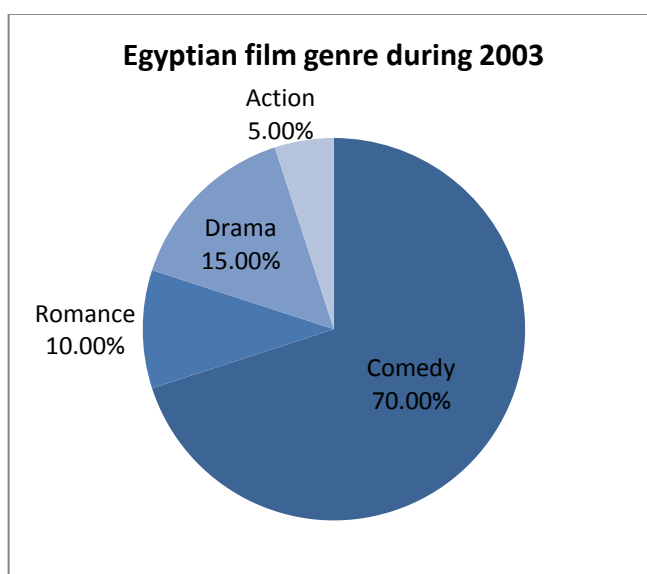


Figure 14. Egyptian films genre during 2003

We can observe that comedy genre started dominating at peak from 2002 and it continued until the end of our case study in 2010. During these years the only year that comedy genre lost the top in ranking was 2009 by nuance with drama genre. During years 2002 to 2010 the comedy genre reached half or more from the films production 5 years, and during the decade 2000 - 2010 comedy genre occupied the peak of ranking with 170 films represented almost 46.5% of the films industry during this decade. However the drama genre came in second in ranking with 113 films represented almost 31%.

In 2004, 27 films were produced; around 59% were comedy films, whilst around 30% were drama films.

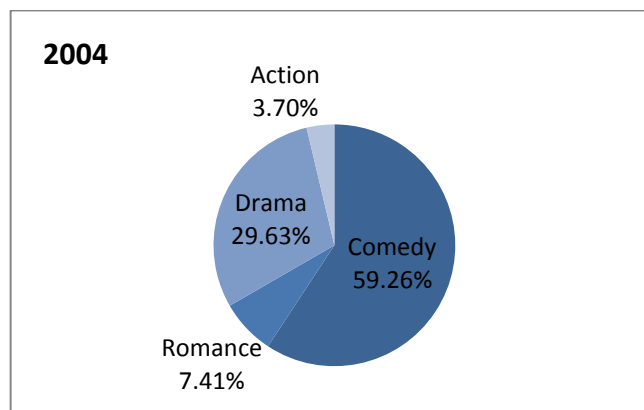


Figure 15. Egyptian film genre during 2004

In 2005, 37 films were produced; around 57% were comedy films, whilst around 19% were drama films.

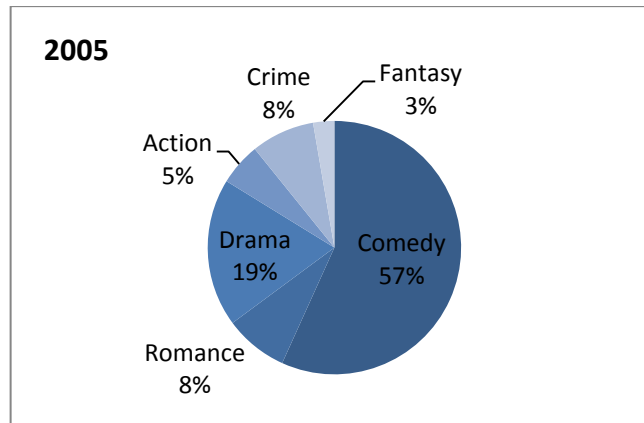


Figure 16. Egyptian films genre during 2005

In 2006, 38 films were produced; around 45% were comedy films, whilst around 37% were drama films.

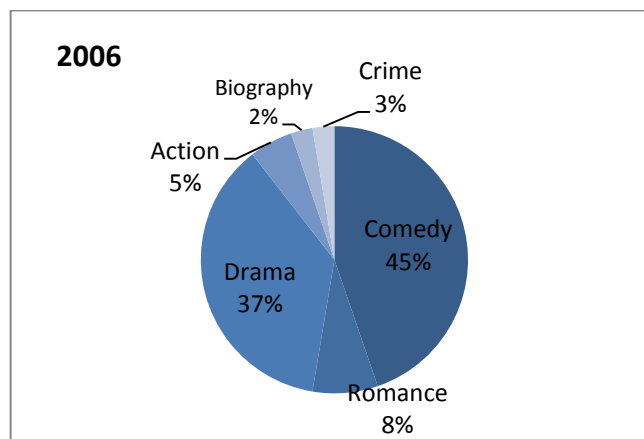


Figure 17. Egyptian films genre during 2006

In 2007, 46 films were produced; around 46% were comedy films, whilst around 20% were drama films.

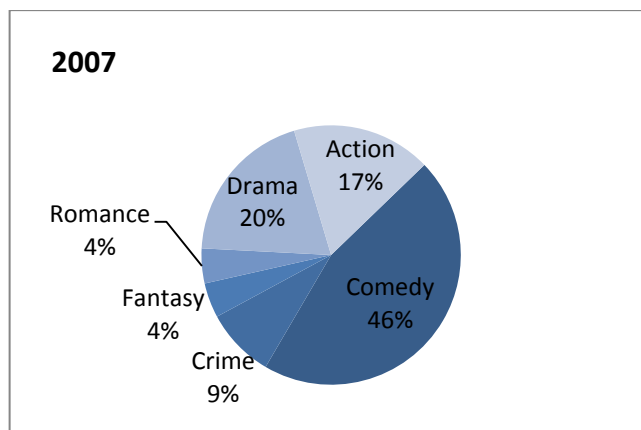


Figure 18. Egyptian films genre during 2007

In 2008, 43 films were produced; around 49% were comedy films, whilst around 35% were drama films.

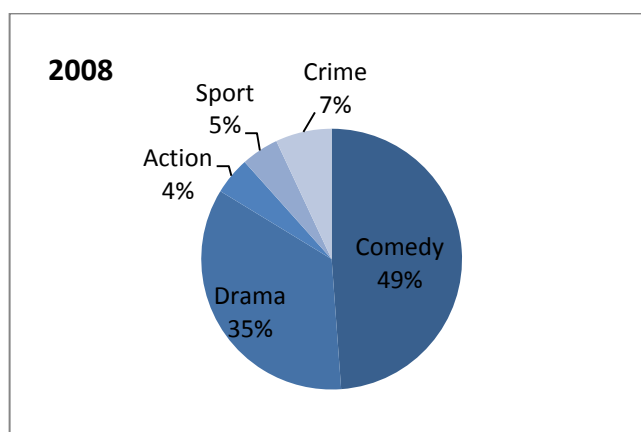


Figure 19. Egyptian films genre during 2008

In 2009, 40 films were produced; around 32% were comedy films, whilst around 35% were drama films.

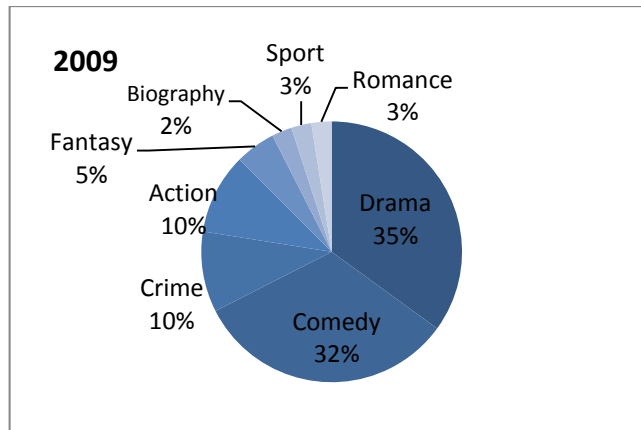


Figure 20. Egyptian films genre during 2009

In 2010, 28 films were produced; around 50% were comedy films, whilst around 36% were drama films.

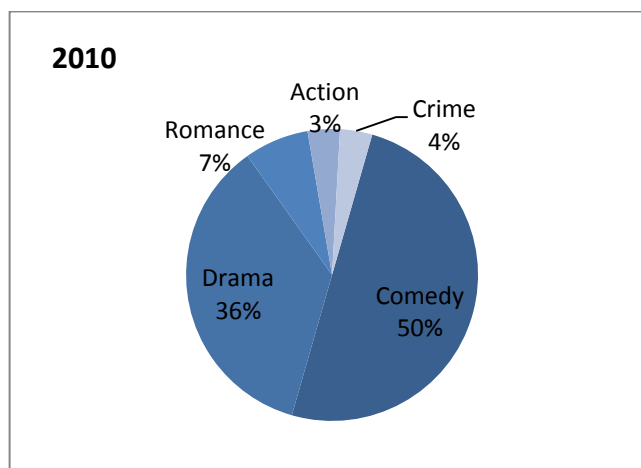


Figure 21. Egyptian films genre during 2010

To summarize what we discussed above, we can have a look at the next table:

Table 8. The numbers of the films for each genre in last decade 2000-2010

The Genre	The number of the films	Percentage
Comedy	170	46.45%
Drama	113	30.87%
Action	24	6.56%
Crime	23	6.28%
Romance	22	6.01%
Fantasy	8	2.19%
Biography	3	0.82%
Sport	3	0.82%
	366 Film	100%

During years 2000-2010, the Egyptian films industry produced 366 films, 170 films of them are comedy, which equal 46.5% from all the films production in that period. On the other hand, 113 films were drama films, this number represent almost 31% from all films' production at that time. Whilst all other genres represented less than 23%, next figure is explanatory:

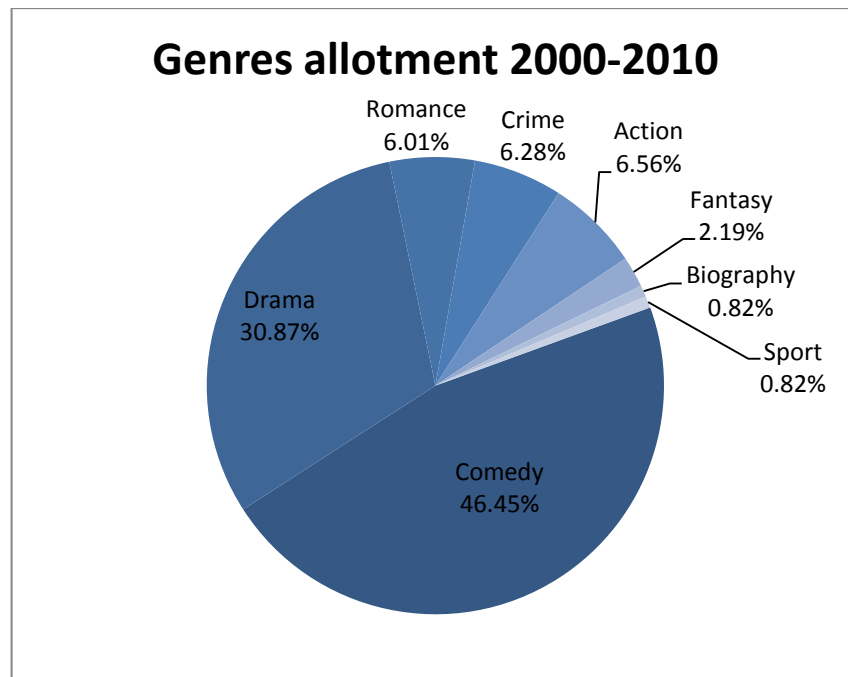


Figure 22. The percentage of each genre during overall the decade

Now we can reach to the conclusion that the tendency towards comedy genre started in 1997, then, after five years of its beginning, the comedy genre reach to the peak, and stayed at the top ranking for 8 years out of 9 years during 2002-2010 period. On the other hand, we can note that Egyptian film industry is standing basically on two genres: comedy and drama. These two genres represented almost 77% of the total Egyptian films during the years 2000-2010, while some genre had almost disappeared such as animation, adventure, war, sci-fi, horror and noir films.

These results lead use to the conclusion that the films industry in Egypt has been changing to produce more comedy films. This change, it is suggested caused by the country's circumstances during that period. These circumstances in my opinion led to the Egyptian revolution in 2011, so I can claim that there is a relationship between the trend to produce more comedy films, and the situations, which led to the Egyptian revolution in 2011.

4.2 Qualitative Analysis

In this section of my thesis, I will analyze two films textually as I mentioned in chapter three above. These films were chosen because they are compatible with our criterion that we defined it in chapter one; where we looked at Egyptian comedy film, having English subtitle, produced during last decade 2000-2010, starring by Egyptian actors or Actresses, and directed by Egyptian directors.

These determinants gave us the number of the films included in our case study. After that, we choose the actor or actress who starred in more than five comedy films in this period. Thus two films were selected; *Molasses 'Asal Aswad'* and *Bobbos*. Before I start my analysis, I prefer to give some information about these two films to help those who didn't watch them:

4.2.1 Molasses 'Asal Aswad':

This film has been considered as one of the most controversial films in Egypt at least during the last decade (Juma'a, 2010), the director was forced to change the films name three times; because the sensitivity of the topic; which is immigration. The story of this film written by the Egyptian author Khaled Diab, directed by Khaled Marie, and the film was produced in 2010 by United Bros. Cinema.

4.2.1.1 Synopsis

The film follow an Egyptian youth by the name Masri who was born in Egypt but he lived most of his life in America to where his parents immigrated. After twenty years in America; Masri decided to return back to his homeland. During his life in America; he drew a beautiful image in his mind about Egypt, but when he arrived to Egypt, he found everything he anticipated was the opposite of what in his mind. He suffered from many problems. He throws away his Egyptian passport. In the end, he

decide to leave Egypt and go back to America, but after the plane departed the airport, he craved Egypt and he claimed that he feel bad, what promoted the pilot to turn back to Egypt when he found out that Masri is an American citizen.

4.2.1.2 The Cast

The main character in this film are Ahmed Helmy the star of the film in the role of '*Masri Sayyed Al-Arabi*'; the Egyptian youth born in Egypt and lived for twenty years in America and he had an American passport, Edward '*Sa'eed*'; the childhood friend of Masri, an unemployed youth and still living with his family, Lotfy Labib '*Rady*'; the scrounger taxi driver, Enaam Salosa '*Mother of Sa'eed*', Tarek El Amir '*Monsif*'; husband of Sa'eed sister, Amy Samir Ghanem '*Mirvat*'; the English teacher in primary school.

4.2.1.3 Light and Color

This film tended to use bright colors to be suitable to the film genre which is comedy genre, most of the shots during the film were colorful. The director used the dark color just in two situations; in minute 26 in the police station and when Mr. Masri lost his American passport in minutes 41-42, in these minutes Mr. Masri wear a hat to signify his mystery, where he don't have identity, so he is being unacknowledged in the governmental record.

4.2.1.4 Sound

The soundtracks in this film are completely contradictory with the film genre, the film treat the topic by using comedy but without neglecting that the topic is non-comedy, so we can observe that the soundtracks almost quiet and tend to be sad, that's may to remind us that's we are in non-comedy film, but we laugh on ourselves. Moreover, the director use three songs, one in the beginning of the film after Mr. Masri reached Egypt, this song are popular and describes about the beauty of Egypt,

the second one was very painful, which took place when Mr. Masri lost his passport, the song was created especially for this film, and the last one portray the hopes which came at the end, and this one also created especially for this film.

4.2.1.5 Camera angels and directing

This film tend to use quiet shots, the director avoided the speed in all the film. In the intro, we observe just four shots, one for the plane in the space from outside, and another for Mr. Masri and who setting next of him, the third one for zoom in for Mr. Masri, and the last one for the plane during landing, with three close ups: one on the TV screen, one on the laptop screen, and third of a newspaper.

In general we can recognize most of the known shots used in this film, the movements among the shots and inside the shots itself prevent boredom. We can observe that in the sequencing when Mr. Masri at the airport, minute 05:43, the sequence started by tilt-down from the sign which say ‘wait behind line. Get travel documents ready’, to Mr. Masri and his companion where they want to check-in. After that the camera stand still 10 second in a long shot where Mr. Masri was waiting his turn and talking to his companion, then we see a close-up on the passports; the Egyptian passport of Mr. Masri and the American Passport of his companion. The forth shot was when they were talking with the officer who picked the Egyptian passport and ask Mr. Masri to wait behind the line. Here the director use the tilt up where the two passports of the American and the Egyptian are displayed and how the officer choose the Egyptian passport to ask him to wait.

Posteriorly, from the tilt to medium to long shot which the sequence start with, then over the shoulder shot, the companion of Mr. Masri check-in and went, before the officer call Mr. Masri to proceed where we see medium shot, then transition to over

shoulder shot on Mr. Masri where the dialogue between him and the officer started, to tilt-up from the passport in the officer hands to his face, then over shoulder shot on Mr. Masri to close-up on the officer to over shoulder shot to close-up again, after that medium shot for Mr. Masri and the officer together then back to over shoulder shot to close up on the officer when the officer ask Mr. Masri to wait until they check his passport.

To expression of passage of time; we see five shots each one almost one second: first three are three persons passing in front of Mr. Masri, then shot for Mr. Masri while he checking his wristwatch then another person pass in front of Mr. Masri, in each shot of these five shots we see that Mr. Masri changed his status, after that medium shot for Mr. Masri setting on the floor when the officer call him, from medium to over shoulder shots where the office stamp the passport and said ‘welcome in Egypt’ in this moment the shot moved to medium. In all the movement of this sequence, we just found one style of transition, which is cutting, and this expressed during all the film. We also observe other types of transition in minutes 14:20 in the hotel, 20:50 near the pyramids, 41-42 during the song, and in minutes 97:55-99 when Mr. Masri was waiting an answer from the American embassy, where we see the fading to black and fading to other shots.

It is worth mentioning also that most of the shots in the film tend to start moving and finish moving in form of tracking shots, especially when there is no dialogue and there is just soundtrack such as during the songs, and when Mr. Masri waiting a respond from the American embassy.

4.2.1.6 The Genre

As we said before, we choose this film because it is based on comedy genre, where the director used the comedy as a theme to treat the film story. He depends basically on two humor theories, which we discussed it in chapter two; these theories are: Superiority Theory, and Incongruity Theory. In some parts we found comedy based on Relief Theory. The director used the accent differences between who talk the mother language and who try to talk another language, in our case we find that Mr. Masri is an Egyptian but he can't speak Arabic correctly, and the Egyptian around him trying to speak English, which created unlimited of humor depending on Incongruity Theory, especially with the English teacher Miss Mirvat who have defect in pronunciation where she spell the V letter F, and at minute 70 when Mr. Masri and his friend Sa'eed started using Egyptian passport; where he faces all the types of corruption and poor services.

We observe the Superiority Theory of humor accompanying with Incongruity Theory in several parts; where the people who didn't have knowledge trying to explain for Mr. Masri what he have to do in minute 18, and when Mr. Masri try to find his home in Egypt but he didn't know the address starting from minute 51, and when he found his home in minute 53, and he try to retrieves his memories but the electrical bell shock him. In addition to minute 65 when Mr. Sa'eed urinate on the street, and from minute 70 when Mr. Masri and his friend Sa'eed start working on make his Egyptian passport; where he face all the type of corruption and poor of services. Also in the American embassy where there was an Egyptian man who wanted to apply for visa. Moreover, during the interaction between Mr. Masri and the husband of Sa'eeds sister in minutes 60, 67, 80, 103, 105 and 110 we can find comedy based on these theories.

We observe the Relief Theory in two situations, once in the police department starting from 24 to 28 and second when Mr. Masri incur to sexual harassment in minute 82 in the bus.



Figure 23. Mr. Masri in the bus where he subjected to harassment

4.2.2 Bobbos

This film is one of the last films by Adel Imam, after this film he acted in another film before he turned to acting in a TV series at least until this research was written. The story of this film authored by Youssef Maaty and directed by Wael Ehsan, this film was produced in 2009 by Good News Group.

4.2.2.1 Synopsis

The film follows businessman Mr. Mohsen who is consider as one of the most wealthy businessmen in Egypt. He has a strong relationships with the Egyptian government, especially with Mr. Nedam Abd Ad-Dayem who works in the security apparatus, Mr. Mohsen use Abbas the son of Mr. Nedam as medienne to achieve his plans. Mr. Mohsen fall in love Mrs. Mohja and he decide to marry her. At the same time, there is another businessman who is also interested in marry her, so Mr. Nedam intervene to solve the problem between them, and he asks Mr. Mohsen to give up his desire to marry Mohja in order to keep the governmental protection accorded to him, and let the other businessman marrying her. Mr. Mohsen decided to challenge the

government decision and escape with Mrs. Mohja to London and marry her there, but before they escape, the government arrested them. In the end the government change its decision and release them and let them adjust their financial situation and pay their debt.

4.2.2.2 The Cast

The main two characters in this film are Adel Imam '*Mohsen*'; the multi-millionaire who increased his wealth by taking loans from the banks, by using his governmental connections, Yousra '*Mohja*'; widow of a millionaire, had some financial difficulties with more than 100 million in debt. Hassan Hosny '*Abd Al-Monsif*' the lawyer of Mr. Mohsen, Lotfy Labib '*Labib*'; the lawyer of Mrs. Mohja, Ragaa El Geddawy '*Rajia*'; friend of Mrs. Mohja, Ezzat Abo Ouf '*Nedam Abd Ad-Dayem*'; the government official, Ashraf Abd Elbaki '*Ra'fat*' and Mai Kassab '*Tahany*' cooks in Mrs. Mohja villa.

4.2.2.3 Light and Color

In this film, the director tend to use bright colors to be suitable with the film genre which is comedy, most of the shots during the film were colorful. We observe changing of color in the office of the government official Mr. Nedam which at the time when the relation between Mr. Mohsen and the government was good, the color behind Mr. Nedam was green, and when the relation soured the color became red.



Figure 24. The color changing



Figure 25. The color changing

The director used the dark color just during the meetings with the government official. Mr. Mohsen gives somehow feeling of mystery about this character, we can observe that in minutes 16:34 to 18:15, 63:50 to 64:30, 71:25 to 71:58, 81:09 to 81:48 and 100:48 to 103:14. In addition to the meeting between Fikry Jadeed and the businesspeople in minute 109:36, as well as in minute 57:02 to 60:16 when Mr. Mohsen lost his villa, and in minute 75:17 to 77:00 when the police arrest Mr. Ra'fat.

4.2.2.4 Sound

The soundtracks related to the film genre which is comedy, and along the film, the director used sad music just in minute 2, 57, 72 to 77, 80, 103, and 105 to 107 which mean that the sad music represented almost 10% from the total duration of the film. There is almost 30 second of music expressing confrontation when Mr. Mohsen started to challenging the government at the minute 103. In the film there are two concerts; in the beginning of the film minute 03:33 where Mr. Mohsen have a party for the businesspeople and politicians, and in minute 81:50 in a wedding party of Mr. Ra'fat.

4.2.2.5 Camera angels and directing

As normal in comedy films, the director used shots, which inspire movement and the short shots to avoid the boredom. In the intro, the director used most of the possible shots, he starts with a tracing shot for the airport, then medium shot for the Mercedes car in front of the airport, followed by close up on the wheel of Mercedes car, then a

dolly in, tilt down, tracking, dolly in, tracking, dolly ...etc. and during the film we find the diversity of shots, the director tend to use the compound shot to give the audience feeling of continuation specially in a shot which view the companies of Mr. Mohsen, whereas he uses the pan then tilt down then dolly in, to link the name of the company with the content of the inside, and create the feeling of contradiction between the distinct company name and the nothingness which is inside.

The filming distribution among the villa of madam Mohja, almost 50% of the film was in this villa, the office of the senior official and Mr. Mohsen office, Mr. Mohsen villa, Mr. Ra'fat house, and some other shots in streets and other places.

4.2.2.6 The Genre

Also this film based on comedy genre, where the director used the comedy as a theme to treat the film story, he depends basically on two humor theories; Relief Theory; which suppose that the humor come as a result of talking about something forbidden or taboo, that create psychic energy, the laughter relief by laughing, and Incongruity Theory; which explain the laugh based on the relation between the concept and the real object. These theories we discussed it in chapter two. We can find that in most of the film, and sometime the director merge the two theories together in the same comedy shot, in minute 5 when Mr. Mohsen standing with two businessmen they talk about Egypt, and Mr. Mohsen thinks about a semi naked singer; the director use the two theories together, where they talk about Egypt while Mr. Mohsen think of the dancer, and Mr. Mohsen talk some words related to sex, which is forbidden to talk about it publicly in the Egyptian society. Same thing in minute 7 when the police came to the villa of Mr. Mohsen and he was sleeping with the singer, the director used Relief Theory to create the comedy.

From minute 10 to 16; when the bank committee visited the companies of Mr. Mohsen, the director depended on the Incongruity Theory to show how the economic situations in Egypt, by giving four companies of Mr. Mohsen all of them named to be 'first and biggest in Egypt and the Arab World' but actually, these companies are empty.

In minute 27 the director use Relief Theory to create comedy; when Mr. Mohsen went to madam Mohja' villa, and he finds there that it is a consolation, but all the women wear a miniskirt, which is unusual in Egyptian society. In minute 55 also the director depend Relief Theory, where Mr. Mohsen kissing his girlfriend during the discussion with his lawyer and madam Mohja lawyer.



Figure 26. Consolation that Mr. Mosen went to

In minute 60, when the police officer arrest Mr. Mohsen because he doesn't have his ID, the director use also the Relief Theory of humor to create comedy, when Mr. Mohsen give the officer Viagra instead of his ID, same thing in minute 94 in Mr. Ra'fat house; when Mr. Mohsen use the Viagra as a bribe. In addition, in minute 64 when Mr. Lotfy came to be engage to madam Mohja and minute 98 when Mr. Mohsen and madam Mohja try to explain to Mr. Ra'fat and his wife what they have to do.

4.2.3 Analysis Molasses and Bobbos

In this part of my thesis; I will analyze two films by using textual analysis drawing upon semiotic analysis. In these two films, we can observe several paradigms; these paradigms represent the economic situations; and both of them give an image about the situations in Egypt. In the first film Molasses '*Asal Aswad*' the film treated the immigration; under this umbrella we will find many issues related to immigration; such as: poverty, homelessness, unemployment, pollution... etc.

Also in the second film *Bobbos*, the director discussed several problems that Egypt has been suffering from; the main problem the film is treating is the poverty. Under this umbrella we will find many issue related to poverty; such as: homelessness, low-income, political corruption ...etc. In this film, we will observe poverty from businesspeople perspective, where the businesspeople and politicians work together to protect each other.

The main character in Molasses '*Asal Aswad*' didn't come haphazardly; this character of an Egyptian youth who immigrated to America, and he come back to Egypt after 20 years. Using this character in the film provided us with an image about Egypt from an Egyptians eye. In addition, the character work as a photography signifies the film topic; where he try to snap the good or bad behavior and lifestyle, to give us integrated image about Egypt, and we can understand that the director try to say that he will give us the facts from an Egyptian eyes' prespective without changes.

Before the film starts; the codes began, the director encode the main idea of the film into two names each one has more than denotation meaning as Roland Barthes said; the name of the film and the name of the main character. The name of the film Molasses, which mean the black honey, it can be acceptable as a connotation for the

life in Egypt, where it's sweet but black like the black honey, this code describes the life in Egypt.

The second code is the main character name; among all names in the dictionaries, the director choose one name; Masri Sayyed Al-Arabi, which means Mr. Egyptian Arab. The connotative meaning of this name is this character can able to any Egyptian, so what Mr. Masri faced is normal and could happen for any Egyptian.

The opposite of Mr. Masri; we observed, Mr. Sa'eed a childhood friend of Mr. Masri, who still lives with his family in Egypt, he is jobless, and his dream is emigrate from Egypt. These events in the film lead us to the situations 20 years earlier, the situations which push Mr. Masris' father to immigrate to America. This can be seen as a signifier to the situations in Egypt at a standstill for more than 20 years.

The film is based on a comparison between the life of Mr. Masri and Mr. Sa'eeds life. Mr. Masri have his own work, Mr. Sa'eed still unable to find a job, and he still live with his mother; living with family is normal in Arab society, but the film shows that the reason of that is the housing shortage crisis which Egypt suffered from.

Not only this; the sister of Mr. Sa'eed and her husband Mr. Monsif live in the same apartment. The director avoid to talk long about this point, may be because there are many films discussed that issue already, but he gave the impression regarding housing crisis from two sides, once from the perspective of a rich man turned to be poor at minutes 42-47, the other from Mr. Monsif's perspective who try to have marital relationship with his wife but he can't because there is no space to be with his

wife alone. The situation makes him nervous almost in the whole film. In the film also we can observe the same idea when we see that Mr. Monsif who have been married for long time, but until now he don't have children's, which is unusual in Egyptian society. To simplify this relation between Mr. Masri and Mr. Sa'eed, we can have a look at the next table:

Table 9. Comparison between Mr. Masri and Mr. Sa'eed

	Old	Gender	Job	House	Citizenship
Mr. Masri	Around 25	Male	Photographer	He has his house in America and in Egypt	Egyptian having American Passport
Mr. Sa'eed	Around 25	Male	Jobless	He still live with his family	Egyptian

Despite the similarity between Mr. Masri and Mr. Sa'eed where they are friends, we found Mr. Masri have his own job and his house, whilst Mr. Sa'eed is jobless and still live in his family house, these situations represent not only Mr. Masri and his friend, actually it could be a representation of most of the Arab World, and most of the poor countries which have similar crisis.

In the second film *Bobbos*, we are able to observe a comparison between the multi-millionaire Mr. Mohsen and Madam Mohja, on the other hand we observe Mr. Ra'fat and Tahany, both are two couples; first one is multi-millionaire, and the second one is very poor. This comparison based on two kinds of differences syntagmatic which concerning the positioning and paradigmatic which concerning the substitution as Saussure said.

Mr. Mohsen, a very wealthy man able to get over than 16 loans from the banks without guarantees, the government favors him if he faced any problems. Mr. Ra'fat represents the normal educated people, he works at three jobs every day to be able to marry with his fiancée Tahany, who he has been engaged to her since nine years, and until now he can't marry because he doesn't have enough money to buy an apartment, which makes all his life distemper.

At the time when Mr. Mohsen is talking about hundreds of millions; we find that the problems of Mr. Ra'fat who represent the average people are solvable by one thousand. We have to know that Mr. Ra'fat represents the average educated people, who are able to find work, whilst in Egypt there are almost 12 million who live in cemeteries, makeshift houses or homeless (Salim, 2015), and most of them without identity; the director preferred to avoid talking about them, he limited his film to those people who are educated and can work but the salaries are very low, and they are forced to work more than one job to be able to live.

In *Bobbos*, we can observe two persons with different paradigms, Mr. Mohsen very rich man who related strongly to the government, although he got over than 16 loans, and he didn't abide to pay any of these loans; the government protects him and ease the installments for him. On the other hand Mr. Ra'fat an educated youth has several certificates from different institutes, he works in three different jobs, none of them in his field of study, for nine years he has been engaged Tahany, and till now he is unable to marry her because he does not have enough money. The police arrest him because he drives a 'TokTok' - a small car with three wheels used in Egypt as a taxi illegally - and they sequester the 'TokTok'.

Mr. Mohsen represent the elite in the Egyptian society, whatever he does, he is protected, whilst Mr. Ra'fat represents the common people who are missing a lot in their lives, where he try hard to be alive. The way the character is constructed in the film has connotative meaning which refers to the level of societal stratification, where the elite control the government, economy and judiciary, while the common people who live in the country suffered from joblessness, shortage of services, poor health and poor educational systems.

Indeed, this reflects most of Arab countries where the ruling classes live at high level receiving very good education and the best of health care. At this point I can give three examples from three Arab countries; first example, the time where most of Egypt cities suffered from the blackouts, we find some neighborhoods where the Egyptian elite live never suffered from this problem.

The second example from Jordan, where all students in 340 schools failed in General Secondary School, all these school are located in the poor neighborhoods (Smadi, 2015). Final example from Palestine, in time where most of Palestinian students studying in governmental school where they suffered from different types of problems; the government give the political elites the right to teach their children in private international schools, and the government pay around 18 thousand dollars for each child. These forms of corruption are very common in most of Arab countries.

Interestingly, *Bobbos* leads us to Maslow's Hierarchy of needs, where Maslow divided the human needs' five levels as we mentioned before, in *Bobbos* Mr. Mohsen signify to upper level of self-actualization, Mr. Ra'fat signify to the first two levels in Maslow's Hierarchy of needs.

From these two films, we can observe many codes which signify the problems which Egypt suffer from, as shown in next table:

Table 10. The Signifiers and Signified in the films

	Signifier	Signified
Molasses ' <i>Asal Aswad</i> '	US Passport	Lifestyle, privilege, respect, human rights
	River Water	The long life to the corruption, where no body unless Egyptian people able to live under this corruption /Corrupt System.
	Spoilt Grape	Also signify to the corruption which Egyptian suffer from
Bobbos	Toktok	The economic situations
	Abbas (Bobbos)	The corruption and cronyism
	Viagra	Bribery

The passport usually means a document for traveling, in the film the US passport represent the high lifestyle, privileges, respect, human rights ...etc. so the human gets his worth value according to what passport he has, I will discuss this issue later. The second thing is the Nile River, while the river means water and life, in Molasses '*Asal Aswad*' it is a symbol for corruption. Despite all pollution, which the river has; the people still drink from it, same thing with the corruption, where the people used to live in a corrupt environment.

Third signifier is the Spoilt Grape, in the film, Spoilt Grape is a symbol of the volume of the corruption that Egypt has been suffering from, so they are able to live in this corrupt environment, will not get hurt if he/she eats some of the spoiled food.

In the second film, the Toktok represents the economic situations in Egypt, despite that the Toktok have three wheels; it works like a car, which signifies nothing in Egypt work properly. Abbas or Bobbos, this is the name of the child, but in the film represents the relation between the businesspeople and government, where all types of corruption and cronyism. Viagra in the film was a signifier to bribery, where the sex and the money control the relation between the businesspeople themselves and between businesspeople and the government.

Back to Molasses '*Asal Aswad*', also we can observe three paradigms, but this time for same character, once when Mr. Masri has Egyptian Passport, when he have American Passport, and once when he lost his passports. In the beginning Mr. Masri came to Egypt using his Egyptian passport, during his life in America he draw a beautiful image about Egypt in his mind, but that was before he set his foot on the Egyptian soil; he was shocked by first Egyptian encounter with problems. The first moment when he landed in Egypt, Mr. Masri tries to take a breath of air, but he started coughing as a result of the pollution.

Later we will understand the pollution is not only the weather problem, but also in the whole system in Egypt. Our character had face to face with many 'pollution' which made him not to enjoy his beloved country which he dreamed about.

Actually, I observed that the director used these signs to transit from one level to another level in the film, and prepare the audiences for what's coming later. Thus, in the beginning, Mr. Masri came to Egypt with beautiful image in his mind; before he set his foot on the land he received first shock. These signs were repeated in minute 15, when Mr. Masri wake up and he looked at Egypt from the balcony, he said 'wow ... Egypt' then directly he crashed at the balcony door. Indeed, this small moment tell us a lot about what he will face soon after, where Mr. Masri crashed into many realities in Egypt.

Also in 53-54 when Mr. Masri tried to remember his home, he suffered an electric shock when he pressed the doorbell. From denotative level we understand that Mr. Masri's family left Egypt since a long time, so the house was very old and had not been cleaned for a number of years. But from the connotative meaning, we understand that in every time Mr. Masri try to feel a positive emotional relation with his country he receives more shocks, which refer to the relationship between the Egyptian and the Egypt; where they love their country but their country didn't love them and usually it make them suffered. Also it leads us to what will come soon after, where Mr. Masri will be shocked again and again.

This suffering was noticeable At minute 6 when Mr. Masri came to passport checkpoint we find the differences in treatment, between those who have American passport versus those who have Egyptian passport in Egypt. When Mr. Masri and who was setting next to him in the plane came to the passport checkpoint, we saw how the Egyptian officer choose to start with American passport, and the director gave us tilt up from passports which was on the table facing the officer, as we stated above using 'camera angles and directing'.

From this moment on we can assert that Egypt welcomed the foreigners and give them priority ahead of its citizen, especially if those foreigners are American. This shot also expresses the inferiority complex that some Egyptians have. As well, at the passports checkpoints the officer immediately assumed that what Mr. Masri has stolen from the plane just because he had an Egyptian passport. Moreover, how the officer's face changed when he talks to an Egyptian compared to dealing with a foreigner, we can observe that in the following pictures:



Figure 27. The Egyptian officer when he talk to Mr. Masri



Figure 28. The Egyptian officer when he talk to foreigner

Then Mr. Masri went to a hotel, when the man who attends reception realizes that Mr. Masri was an Egyptian; he refused to allow him to rent a room, at the end he extorted him by giving him a very expensive room.



Figure 29. The reception man trys to extort Mr. Masri

When Mr. Masri try to rent a car, they ask him to sign on blank paper in case anything happen to the care, while if you are non-Egyptian you don't need to do this. It was noticeable how the employee's face expressions changed when he realized that the person was an Egyptian.



Figure 30. The employee before he know Mr. Masri



Figure 31. The employee after he know Mr. Masri

In addition, when Mr. Masri tried to rent a horse, the man call his assistant to bring one, but when he know that Mr. Masri is an Egyptian he ask his assistant to change the horse to another inferior one. Further, when he was arrested after he took

pictures, where he was not supposed to take pictures, all in all Mr. Masri did not feel safe in his own country.



Figure 32. Mr. Masri when he came from USA



Figure 33. Mr. Masri in police station in Egypt

All these acts work in process to answer the question which Mr. Masri Ask in the 4th minute “why I need it -he means the American passport-, why I need to behave as a foreigner since I’m in my country...”.

The second paradigm start when Mr. Masri, decide to bring his American passport, first thing that Mr. Masri did when he got his American passport is throwaway his Egyptian passport, actually this shot signifies the dream of the Egyptian youths which come later when Mr. Sa'eed said that he applied three times for an American visa and he got rejected at minute 64:50, where they were dreaming to leave Egypt, which signifies the hell like of his life in their own eyes, compared to living in America which signifies Paradise for most Egyptians.

After all what he faced, Mr. Masri tries to get rid of his Egyptian nationality, which caused him all the problems. At this point we can understand that Mr. Masri decided to start according to Maslow's Hierarchy of Needs, to concede his Egyptian passport as a symbol which signified to him being an Egyptian and he accepted to be similar to any nationality as long it provides him basic needs of life, he want to feel safe

Mr. Masri preferred the life and respect more than the social relation, at least in this part of the film. Since he used his American passport, everything changed for him, even the driver who forced Mr. Masri to say 'Mr.' if he want to get in his car, start calling Mr. Masri by 'Mr.'. Here the director also tends to use comedy when the watchdog starts barking, Mr. Masri shows his American passport to the dog, then the dog stop barking. The director continues in describing, the same person but with American passport where new kinds of interactions take place. The director was trying to say it doesn't matter who you are, as much as what passport do you have.

We can say that passport as a symbolic difference and is the main signifier in the film, American passport signifies you receive better treatment priority, legitimacy ...etc. while the Egyptian passport signifies being illegitimacy, always having secondary place ...etc.

In addition, at the minute 34 we see the other face regarding the lack of safty, the taxi driver had an accident with another, the policeman allow the driver who was responsible for the accident to go free when he find that the car is owned by someone of the elite whether from the governmental or a businessman. Further, when Mr. Masri showed his American passport; the driver prefered to abdicate his rights because he already have an internal censorship and he feared the government.

Finally, when Mr. Masri lost his American passport, the third level of the comparison gets started, in this part Mr. Masri wears a hat to signify to this person is one of the millions forgotten Egyptian who are homeless and without ID card. The facetious thing is that since Mr. Masri lost his American passport, but unlike expected, the director prefers to give us some shots from Mr. Masri life with an effective song, but it didn't appear to be a big problems for Mr. Masri, which may mean that it did not cause a lot of problems, or let's say that the director decide that the problems which he faced after he lost his identity are negligible.



Figure 34. Mr. Masri after he lost the American passport

From this comparison we can understand that may be those who don't have an identity are better off than having an Egyptian passport, and for all these reasons we may be able to answer the first question “why do I need it? Why I need to be dealt with as foreigner since I’m in my own country...”.

Before Mr. Masri asked this question, the film start answering the question when Mr. Masri read an Egyptian newspaper at 3rd minute and he found his hands dyed with black, this was a cue to say that you are now close to Egypt, the country which knew printing 300 years earlier, it's at a standstill, or maybe it is a hint to say that the

problems in Egypt are huge and too much and you can touch it since you are close to Egypt.



Figure 35. Mr. Masri reading Egyptian newspaper in the plane

Even the news which appear in the newspapers “Bombings, 43 Victims, Huge fire ..” all these paving the way to answer the question which came later, when an Egyptian man who is setting next to Mr. Masri said “why you didn’t bring your American passport?” and Mr. Masri said “why I need? Why I need to behave as foreigner since I’m in my own country...” what make this man sarcastic said “yeah, you are right...” the director prepares and us to feel that what you will see in this film is the normal, it’s not a special case.



Figure 36. The titel on the newspaper that Mr. Masri read

In addition, this shot show the differences in dresses code, where Mr. Masri dressed casual, and put on a necklaces with long hair, while the person who setting next to

Mr. Masri wearing formal, these clothes codes tell us that Mr. Masri is more 'Western' than the man who was sitting next to him, but he refused to be 'Western' in his country.

In *Bobbos*, we can observe five companies and factories owned by Mr. Mohsen during the film, each one of these companies reflects one of the problems that Egypt suffered from, and three of these five related to the basic needs according to Maslow's Hierarchy of Needs; medical care, food and residence. Thus, the businessmen dominate access to the basic needs of life and use these needs to control the country as a whole.

At the same time, the director draws the image of these companies which are supposed to offer health and food and build homes, these companies themselves are completely empty, where the businesspeople take the loans from the banks to open these companies and factories, but they didn't use it to do that, and the government does nothing because the government is a part of the problem, or we can say the government can't do anything since the government depends on them. This also refers to the dependence on importing the goods from outside and at the time the nation's companies are idle, which explains the reasons of high percentage of unemployment in the society, and this also opens another door for how those businessmen made the country completely dependent on outside.

Indeed, the connotative meaning of this shot explains the reasons which push the elite to send their children to private school, and get private health care and hospitals abroad; because they know that what they built in their own country is not good enough nor an acceptable service for the people, so they don't use these services and

they prefer to use other services privates or from abroad which unavailable in their countries.

Also Mr. Mohsen received 16 loans, in addition to 600 million, and the guarantee were the factories and companies that Mr. Mohsen claims to own, but when the bank committee went to check these factories and companies they found nothing, bold, long beautiful name on a huge empty building, nevertheless the bank forced to give Mr. Mohsen extension and scheduling his loans when he use *Bobbos*.

Bobbos represent the magic wand or the password to dominate on some country such as Egypt. This magic wand explains how the businessmen control the country while the government plays as regulator to help the businessmen to dominate and becomes hegemonic.

Bobbos in the film is the son of Mr. Nedam Abd Ad-Dayem. He is anonymous government official. The director takes down shorthand of all the relations between government and businessmen via this 'fat child', the name of the child is Abbas, abbreviated to *Bobbos*. The director use this 'fat child' to refer to these relations between government and businessmen, it's disgusting relations based on mutual illegitimate benefits, at a large scandalous scale.

In the films intro, the director gave us a summary of the problem, where Mr. Mohsen travels to London to meet some of absconders' businessmen who have financial problems in Egypt. Mr. Mohsen have a credit at one of those absconders businessmen, his name is Mr. Asem, and he want to get his money from him, but Mr. Asem refused to pay his debt, and when Mr. Mohsen try to hit him, Mr. Asem said

“we are in London, that’s mean I can ask to arrest you”, this refers to the protection that Mr. Mohsen have in Egypt, and this kind of protection most businesspeople have because of close relationships with the Egyptian government. This protection is clearly shown in 7th minute when the officer of Investigation of Public Funds came to Mr. Mohsen's villa with injunction to confiscate the villa. Mr. Mohsen's lawyer said “.. All the government was here in our party yesterday...”, and in minute 42nd during the dialogue between Mr. Mohsen and Mr. Ra’fat who works at madam Mohja's villa, when Mr. Mohsen said: “...Who from the government refused? All of them are our friends...”

From the film we can observe that there is one system; which is the system of businesspeople and political union, if anyone try to stand against this system, they will disappear, the director express that by comedy in minute 13 when some unknown people came and hit the bank committee while Mr. Mohsen escaped, then in minute 15 we find that the chairman of the committee kisses Mr. Mohsen's hand and ask him to allow his sons and wife to visit him, at that time Mr. Mohsen refused. This chairman of the bank committee is the one who would decide if the bank would give Mr. Mohsen an extension and other loans, now he needs the help from Mr. Mohsen. The paradox here is that the hospital where the chairman of the committee receives treatment is in one of Mr. Mohsen's properties.

In the film, minute 111, during the dialogue between the senior official and the businesspeople, the senior official said: “... the sides of the triangle now are completed; the government, the businesspeople and the people ...” when he said ‘the people’ he moved his hand to backwards, look at the picture below. This exactly

signifies the relations between the three parts; businesspeople decide, government regulates and people are nothing in their hands.



Figure 37. Senior official in Bobbos film

In the intro of Molasses '*Asal Aswad*' we can see several consecutive shots. These shots are seen from 1st minute when Mr. Masri in the plane where a dialogue with the person who sitting next him started. In this dialogue we understand that Mr. Masri has been living in America for the last 20 years, and his father died there, in addition, Mr. Masri speaks the English language very well, but his Arabic language is poor. Indeed, the language of the diaspora needs more study. Mr. Masri represents not only himself or the Egyptian youth, it is phenomenon among the Easterners when they live away from their countries and particular in the West, where they try to learn the English language, in the opposite, rarely we observe Westerns try to learn the Easterners languages when they live in the East. Further, this phenomenon reflects the inferiority and superiority relations between east and west, which may be a topic for further studies.

Second dialogue at 2nd minute gives us information about Mr. Masri's career and the reasons of his travel to Egypt. Mr. Masri job is being photographer and he has Photo Gallery about Egypt, in addition, Mr. Masri is thinking to stay and live in Egypt.

In minute 4th the problem of the film started, Mr. Masri have an American passport, but he prefer to use his Egyptian passport when he visit Egypt, and when the person who setting next of him asked "why you didn't bring it with you" Mr. Masri answer: "why I need to dealt with as a foreigner while I'm in my own country".

The scenes at the beginning and the end of the film were in the plane; in the beginning Mr. Masri came to Egypt by his Egyptian passport, and he want to stay in Egypt. In the end he embraces his American passport departing to America.

During the film, Mr. Masri passed through three major situations, once when he has Egyptian passport from 1st minute until minute 30, and from minute 90 to minute 118, secondly when he has an American passport from minute 30 to minute 38, and from minute 118 until minute 131, finally when he has no passport from minute 38 to minute 90, see the next figure:



Figure 38. The film according to the passport with Mr. Masri

Actually, the passport in this film signifies cultural identity, lifestyle, respect, protection, and human rights. So when Mr. Masri have an American passport the people deal with him as an American citizen, they respect him, but when he have an Egyptian passport; he lost his human rights, and got extorted by people.

Despite all what happened with Mr. Masri, the director choose for him to return to Egypt at the end. But Mr. Masri have another opinion when he travels out the film to America with his wife to give birth there, and give their son the American citizenship, and create another wave of controversy. Some critics said that Mr. Helmy -Masri in the film- may have not agreed with the director about the end, the director choose back to Egypt as the end, but Mr. Helmy preferred America, and others said may be the director choose this end to mitigate the severity of the reaction about the film.

In *Bobbos* Mr. Mohsen during the film maintained a strong man's image who has unlimited influence, even when he was being arrested, he still has power and influence inside the prison. At 7th minute, the police controlled the villa of Mr. Mohsen because his problems with the banks, where he got loans and he didn't committed to payment, the bank decide to create a committee to recheck the collaterals which Mr. Mohsen submitted it to the bank to get these loans. After this sequence, the film gives us a glimps about the situations of Mr. Mohsen companies and factories, these companies represent the situation of most of Egyptian companies. In this sequence we observe that the director use tilt down from the big beautiful names and dolly-in to show the content of these companies, as we mention before.

At the end of the film the person who represent the government Mr. Nedam Abd Ad-Dayem was changed, and they bring another one named Fikry Jadeed who release Mr. Mohsen to start new era between government and businesspeople, but, yes the person was changed but Bobbos still around, this happened when Mr. Mohsen ask the new senior official about the picture which was on the table, the new senior official said “..This is my son Basem...” directly Mr. Mohsen started laughing, because he understood that the system didn’t change, just the faces, and he modified the name of the son to Bobbos.

The director used two names for the anonymous senior official; first one was Mr. Nedam Abd Ad-Dayem, where the name modified from *The Permanent System*, while the second name was Fikry Jadeed which was modified from *New Thought*.

Chapter 5

CONCLUSION

This chapter presents the conclusion of my thesis. During the thesis I looked at the Egyptian comedy films and I tried to figure out the most common comic elements in Egyptian comedy cinema. For doing so, I chose two films, *Molasses* and *Bobbos*, and I analyzed them using textual analysis and drawing upon semiotic analysis.

In this thesis, paradigmatic, syntagmatic, denotation and connotation were used under the semiotic umbrella; to understand the Egyptian society in a selected period.

At the beginning of my research, I proved that comedy is the most popular genre in the selected period of the study 1995-2010. It was my assumptions and proved this with a check list. After I analyzed the films, I think I can say that Egyptian cinema produce comedy films more than any genre else. I find out that Egyptian cinema in between 2000-2010 produced 366 films; comedy represents the main genre in 170 films, which amounted to 46.5% of all films production in the selected period.

The results suggested that the Egyptian films industry during this decade 2000-2010 include two main genres; the comedy and the drama, these two genres represent 77% from all the films production in the selected period, while other genres such as action, fantasy, crime, biography and romance represented less than 23%.

Furthermore, the Egyptian films industry in this period didn't produce some other genres such as Sci-fi, animation, historical...etc.

Before 1997, the comedy films were in lethargy, when the political and drama films controlled the films production. But after that, I can say that the number of the comedy films increased exponentially to be the most popular genres in Egypt by 2002. Unless 2009, I found that comedy dominated all other genre between 2002-2010.

This study shows us once again that comedy as a genre gives an important space and opportunity to the director to criticize the system. If we remember Charlie Chaplin films we will also see the same structure. He was making films to make people to laugh and think at the same time. I believe it is not an exaggeration to say he is one of the most critical and at the same time comic film maker in the film history. So, if this is the case, when we look at the cases selecting films in this study we can easily say that they are comedy films, which criticizes the system, in this case Egyptian system.

In both films we see traces which show us the corruption in Egypt. For instance in the film *Molasses Asal Aswad* we see different signifiers show us the immoral system of Egypt; dirty river water refers to corrupted system, rotten grape taken by the ground refers to poverty. In such system, US passport signifies life style and privilege, while the citizens suffer from different types of corruption.

Also in film *Bobbos* we can see different signifiers show us immorality in the Egyptian system, where the rich are getting richer, whilst the poor are getting poorer.

In the film, *Bobbos* refers to the corruption and cronyism, Toktok signifies the economic situation, and Viagra represent the bribery.

Actually, the name of the film shows us directly the dilemma in protagonist's feelings. As it is mentioned in the previous section, Asal Eswed means black honey. It is tasty but at the same time almost spoilt. The name of the movie has an aim, Egypt is like black honey it is sweet and bitter at the same time. This theme is supported with different elements. For instance, the main song of the movie also says: "Egypt, the country where you find anything and its contradiction." The bitter part is the poor conditions, poverty, unemployment etc. and the sweet side is the warmth, togetherness and sense of humor of Egyptians. The main character in the film *Masri Al-Arabi*, (the Egyptian Arab) also constructed with oppositions -being American and being Egyptian- at the same time.

Also in the second film *Bobbos*, despite the name of the film is modified from Abbas, the son of Mr. Nedam Abd Ad-Dayem, but we find that *Bobbos* is a signifier to all type of corruption and cronyism as I said before. Even the marriage relations become investment project, to solve the businesspeople problems and the government has the right to get involved these relations. On the other hand, the poor play the soldier role in chess game, where they die to protect the king, in this cases businesspeople.

Finally, I can say that the comedy in these films based on the problems that the Egyptian people suffers from; these problems related to the basic needs for any human which that related to the first and second levels of Maslow's Hierarchy of Needs, where the human looking for food, drink, residence, job and feeling safe. At

the same time, the films discuss the political and economic perspective, where the power and money work together to help each other to stay in the government, whereas the people represent the weaker party in this triangle.

From this research, three main points are observed: it is known that in 2011 there was revolution in Egypt against the government, this revolution ask for 'bread, freedom, dignity and social justice' these meanings almost the same ideas that the comedy films discuss during the decade 2000-2010, so I can claim that the reasons of the comedy's tendency in this period may come as a result of the high pressure which the government do against the production companies, to produce films in line with government policy, what pushed these companies to use comedy as a tool to pass their films away from the governmental censorship. Or maybe the government use the production companies to create a comedy films to reduce the tensions and pressure which the people suffered from because the difficulties of life.

Secondly, I think in addition to governmental censorship; the production companies prefer to produce comedy or drama films more than some other genres such as Sci-Fi or Action films because the cost of the comedy or drama films are less than producing Action or Sci-Fi, where the production companies are looking for high revenue without high investment, especially under unstable situation like in Egypt.

The third point is observed is the comedy films in this period was concentrated on the actors more than actresses, where we find many comedy actors, we find the number of comedy actresses are limited to two or three actresses who play the main role in comedy films, and this can be a topic for further research in the future.

5.1 Further Research

This study discuss the comedy genre in Egyptian cinema during last decade 2000-2010, at the end we found that the Egyptian film industry have been dominated by comedy genre, for other researcher they can discuss some more specific element of this topic, such as the women in comedy films, or the songs in Egyptian films, or the finance and revenue of Egyptian cinema.

REFERENCES

Al-Hameed, S. A. (2014, Aug. 07). *About the Egyptian comedy - The humor also an issue*. Retrieved March 16, 2015, from Al-Araby:

<http://www.alaraby.co.uk/miscellaneous/2014/8/7/%D8%B9%D9%86-%D9%83%D9%88%D9%85%D9%8A%D8%AF%D9%8A%D8%A7-%D9%85%D8%B5%D8%B1-%D8%A7%D9%84%D8%B6%D8%AD%D9%83-%D8%A3%D9%8A%D8%B6%D8%A7-%D9%82%D8%B6%D9%8A%D8%A9>

Ali, S. A. (1997). *Proceedings of Egyptian Cinema during 100 years*. Cairo: Supreme Council of Culture-Egypt.

Al-Madlom, L. (2011, May 25). *Political film; Between the indictment and innocence*. Retrieved March 20, 2015, from Civilized Dialogue: <http://www.ahewar.org/debat/show.art.asp?aid=260544>

Al-Misnawi, M. (2011). Arab cinema: its history, future and role in renaissance. *Arab Future* , 85-101.

Alxan, J. (1982). *Cinema in Arab World (Arabic)*. kuwait: Aalam Al-ma'refa.

At-Talmasany, A. A.-Q. (1999). *Egyptian Documentary Films During 75 Years (Arabic)*. Ministry of Culture - Egypt.

- Barthes, R. (1968). *Elements of Semiology*. New York : Hill and Wang.
- Berger, A. (2004). Semiotic Analysis. *SAGE Journals Online*, 3-42.
- Berger, A. A. (2013). Why We Laugh and What Makes Us Laugh: The Enigma of Humor. *Europe's Journal of Psychology*, 210-213.
- Bilkhiry, R. (2010). *Muslim Image in American Cinema (Arabic)*. Algeria : University of Dely Brahim.
- Bordwell, D., & Thompson, K. (2008). *Film Art*. New York: Lisa Moore.
- Buckland, W. (2003). *Film Studies*. London: Teach Yourself.
- Chandler, D. (2007). *Semiotics-The Basics*. Taylor & Francis.
- Chandler, D. (2014, March 07). *Semiotics for Beginners*. Retrieved June 27, 2015, from Paradigmatic Analysis: <http://visual-memory.co.uk/daniel/Documents/S4B/>
- Cook, P. (1985). *The Cinema Book*. London: British Film Institute .
- Cowie, P. (1971). *A concise History of The Cinema - Volume 1: Before 1940*. U.S.A.: Tantivy Press.
- Denzin , N. K., & Yvonna, L. S. (2005). Introduction, The Discipline and Practice of Qualitative Research. *Sage*, 1-20.

Dirks, T. (2014). *Comedy Films*. Retrieved Dec. 07, 2014, from filmsite:

<http://www.filmsite.org/comedyfilms.html>

Dirks, T. (2014). *The History of Film - The Pre-1920s* . Retrieved Dec 01, 2014,

from Filmsite: <http://www.filmsite.org/pre20sintro.html>

Eid, H. (1998, June 2). *The reasons for the continued retreat of Egyptian cinema*

(Arabic). Retrieved Dec. 12, 2014, from Al-Hayat Newspaper:

[http://daharchives.alhayat.com/issue_archive/Hayat%20INT/1998/6/2/%D8%A7%D9%94%D8%B3%D8%A8%D8%A7%D8%A8-](http://daharchives.alhayat.com/issue_archive/Hayat%20INT/1998/6/2/%D8%A7%D9%94%D8%B3%D8%A8%D8%A7%D8%A8-%D8%AA%D8%B1%D8%A7%D8%AC%D8%B9-%D8%A7%D9%84%D8%B3%D9%8A%D9%86%D9%85%D8%A7-%D8%A7%D9%84%D9%85%D8%B5%D8%B1%D9%8A%D8%A9-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%8)

[-D8%AA%D8%B1%D8%A7%D8%AC%D8%B9-](http://daharchives.alhayat.com/issue_archive/Hayat%20INT/1998/6/2/%D8%A7%D9%94%D8%B3%D9%8A%D9%86%D9%85%D8%A7-%D8%A7%D9%84%D9%85%D8%B5%D8%B1%D9%8A%D8%A9-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%8)

[-D8%A7%D9%84%D8%B3%D9%8A%D9%86%D9%85%D8%A7-](http://daharchives.alhayat.com/issue_archive/Hayat%20INT/1998/6/2/%D8%A7%D9%94%D8%B3%D9%8A%D9%86%D9%85%D8%A7-%D8%A7%D9%84%D9%85%D8%B5%D8%B1%D9%8A%D8%A9-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%8)

[-D8%A7%D9%84%D9%85%D8%B5%D8%B1%D9%8A%D8%A9-](http://daharchives.alhayat.com/issue_archive/Hayat%20INT/1998/6/2/%D8%A7%D9%94%D8%B3%D9%8A%D9%86%D9%85%D8%A7-%D8%A7%D9%84%D9%85%D8%B5%D8%B1%D9%8A%D8%A9-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%8)

[-D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%8](http://daharchives.alhayat.com/issue_archive/Hayat%20INT/1998/6/2/%D8%A7%D9%94%D8%B3%D9%8A%D9%86%D9%85%D8%A7-%D8%A7%D9%84%D9%85%D8%B5%D8%B1%D9%8A%D8%A9-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%8)

elcinema.com. (2011, Nov. 26). *First Film in Egypt (Arabic)*. Retrieved Oct. 28,

2014, from elcinema.com: <http://www.elcinema.com/news/nw678924451/>

Fatt, J. P. (1998). Why do we laugh? *Communication World*, 12-14.

Given, L. M. (2008). *The Sage Encyclopedia of Qualitative Research Methods* . New

York : SAGE.

Grant, B. K. (1995). *Film Genre Reader II*. Austin: University of Texas.

Griffin, R. M. (n.d.). *Why We Laugh*. Retrieved Nov. 09, 2014, from WebMD:

<http://www.webmd.com/men/features/why-we-laugh>

Harwell, M. R. (n.d.). Research Design in Qualitative / Quantitative / Mixed Methods. *Sage*, 147-182.

Helmy, S. (2013). *The beginning of Egyptian Cinema 1907-1939*. Cairo: General Authority for Cultural Palaces.

IMDb. (n.d.). *Most Popular by Genre*. Retrieved Nov. 02, 2014, from IMDb:

http://www.imdb.com/genre/?ref_=nv_sr_1

International, F. H. (n.d.). Qualitative Research Methods Overview. *Family Health International*, 1-12.

Joma'a, M. (2008, June 27). *The Highest Cost of Egyptian Cinema Fail (Arabic)*.

Retrieved April 22, 2015, from Al-Jazeera:

<http://www.aljazeera.net/news/cultureandart/2008/6/26/%D8%A3%D9%83%D8%AB%D8%B1-%D8%A7%D9%84%D8%A3%D9%81%D9%84%D8%A7%D9%85-%D8%A8%D8%AA%D8%A7%D8%B1%D9%8A%D8%AE-%D8%A7%D9%84%D8%B3%D9%8A%D9%86%D9%85%D8%A7-%D8%A7%D9%84%D9%85%D8%B5%D8%B1%D9%8A%D8%A9-%D8%AA%D9%>

Juma'a, M. (2010, July 07). *'Molasses' film criticize the Egyptian life* . Retrieved

March 06, 2015, from Aljazeera net:

<http://www.aljazeera.net/news/cultureandart/2010/7/7/->

%D8%B9%D8%B3%D9%84-%D8%A5%D8%B3%D9%88%D8%AF-

%D9%81%D9%8A%D9%84%D9%85-

%D9%8A%D9%86%D8%AA%D9%82%D8%AF-

%D9%88%D8%A7%D9%82%D8%B9-%D9%85%D8%B5%D8%B1

Lapsley, R., & Westlake, M. (1988). *Film Theory: An Introduction*. Glasgow:

Manchester University Press.

Manley, B. (2011). *Moving Pictures: The History of Early Cinema*. *ProQuest*

Discovery Guides, 1-15.

Manley, B. (2011). *Moving Pictures: The History of Early Cinema*. *Discovery*

Guides, 1-15.

Mansour, D. (2012). *Egyptian Film Censorship: Safeguarding Society, Upholding*

Taboos. *alphaville Journal of Film and Screen Media*, 1-16.

Maslow, A. H. (1954). *Motivation and Personality*. Harper & Row, Publishers.

McKEE, A. (2003). *Textual Analysis - A Beginners Guide*. London: SAGE

Publications .

- Mir'y, D. (2003). *The History of Documentary Film (Arabic)*. Alexandria: Bibliotheca Alexandrina.
- Moine, R. (2008). *Cinema Genre*. Blackwell .
- Nijholtr , M., & Mulde, A. (2002). Humour Research: State of the Art. *Center for Telematics and Information Technology*, 1-24.
- PASCOE, G. J. (2012). *A Qualitative Textual and Comparative Analysis of The Representation of Masculinity in The Action and Romantic Comedy Genres* . South Africa: University Of South Africa.
- Ragheb, N. (2000). *Stereotypes in Egyptian Films*. Cairo: City of Arts.
- Saad, Y. (2015, Jan. 15). *22 information about Ali El-Kassar*. Retrieved June 25, 2015, from Almasry Alyoum: <http://lite.almasryalyoum.com/lists/arts/37437/>
- Sa'ed, A. A.-M. (2003). *Brief History of Egyptian Cinema (Arabic)*. Cairo: D.N. Cairo.
- Saif, L. N. (2002). *Naguib El Rehani - The comedy developing in Egypt*. Cairo: Madboli Library.
- Salim, M. (2015, Jan. 25). *Egypt's large homeless population suffering*. Retrieved March 26, 2015, from Almonitor: <http://www.al->

monitor.com/pulse/politics/2015/01/egypt-homeless-poverty-corruption-sisi-winter-makeshift-home.html#

SAS, R. E. (2009). *Keystone Shorts 1914-1915*. Retrieved Dec. 07, 2014, from
Charlie Chaplin - Official Website :
<http://www.charliechaplin.com/en/films/keystones>

Schein, H. (1956). What Is Film Humor? *The Quarterly of Film Radio and Television*, Vol. 11, No. 1 24-32.

Schopenhauer, A. (2011). *The World As Will And Idea*. Kegan Paul, Trench, Trübner & Co.

Setia, R., Osman, M., Abdullah, S., & Jusoff, K. (2009). Semiotic Analysis of a Media Text The Lord of the Rings: The Fellowship of the Ring. *Canadian Social Science*, 25-31.

Shadi, A. A. (1997). *Proceedings of Egyptian Cinema during 100 years (Arabic)*. Cairo: Supreme Council of Culture-Egypt.

SHAFIK, V. (1998). *Arab Cinema - History And Cultural Identity*. Cairo: The American University in Cairo Press.

Shafik, V. (2007). *Popular Egyptian Cinema - Gender, Class and Nation*. Cairo: The American University in Cairo Press.

Shenawi, M. N. (2013). *Impact of Western Cultural Values as Presented in Egyptian Movies*. Cairo: The American University in Cairo.

Silverman, K. (1983). *The subject of semiotics*. Oxford University Press.

Smadi, T. (2015). *Report about General Secondary School*. Retrieved August 11, 2015, from Al-Jazeera: <https://www.youtube.com/watch?v=UIMC2IILxRo>

Smith, M., & Segal, J. (2014, Nov.). *Laughter is the Best Medicine*. Retrieved Nov. 23, 2014, from Helpguide.org: <http://www.helpguide.org/articles/emotional-health/laughter-is-the-best-medicine.htm#>

Stam, R., Burgoyne, R., & Flitterman-Lewis, S. (1992). *New vocabularies in film semiotics : structuralism, post-structuralism, and beyond*. London: Routledge.

State Information Service . (2000, Nov. 15). *First Egyptian Silent Film*. Retrieved Oct. 28, 2014, from State Information Service: <http://www.sis.gov.eg/Ar/Templates/Articles/tmpArticles.aspx?ArtID=28277#.VE-8AvnF-Sp>

Streets, E. (2014, July 13). *More than 22 million Egyptians live in poverty*. Retrieved March 14, 2015, from Egyptian Streets: <http://egyptianstreets.com/2014/07/13/more-than-22-million-egyptians-live-in-poverty-report/>

Veatch, T. C. (1998). A theory of humor. *Walter de Gruyter*, 161-215.

Youssef, A. (2014, Sept. 07). *Egypt's 2013 illiteracy rate is 25.9%*. Retrieved March 14, 2015, from Daily News - Egypt:
<http://www.dailynewsegypt.com/2014/09/07/egypts-2013-illiteracy-rate-25-9-capmas/>

APPENDIX

Appendix A: List of the Egyptian films since 1995 to 2010

1995		
Name of the Film	Director	Genre
Why Does the Sea Laugh? - <i>Albahr Byedhak Lih?</i>	Muhammad Kamel Al-Qaylaby	Drama
Thief of joy - <i>Sariq Alfarah</i>	Daoud Abdel Sayed	Romance
The birds of darkness - <i>Toyor Addalam</i>	Sherif Arafa	Drama
Few love a lot of violence - <i>Qaleel Min Alhob Kateer Min Alo'nf</i>	Raafat El-mehi	Drama
Women without a price - <i>Lahm Rekhees</i>	Enas El Dighade	Drama
O Life O Love - <i>Ya Donya Ya Gharami</i>	Magdi Ahmed Ali	Drama
Al Garage	Alaa Karim	Drama
Peel hazelnuts - <i>Qisher Albunduq</i>	Khairy Beshara	Crime
1996		
Sleeping in Honey - <i>Annawm Fi Alasal</i>	Sherif Arafa	Romance
Killing – <i>Eghtyal</i>	Nader Galal	Crime
Extension – <i>Attahweela</i>	Amaly Bahnasy	Drama
Romantica	Zaki Fateen Abdel Wahab	Drama
Toffaha	Raafat El-mehi	Drama
Turtles – <i>Assalahef</i>	Said Marzouk	Drama
Traffic signal - <i>Esharat Moror</i>	Khairy Beshara	Drama
Wicked Man - <i>Arrajol Alsharis</i>	Yassin Ismail Yassin	Drama
Hot Night - <i>Layla Sakhina</i>	Atef El-Tayeb	Drama
Demons of asphalt - <i>Afareet Alesfalt</i>	Ossama Fawzy	Drama
Nasser 56	Mohamed Fadel	Historical
Fancy – <i>Nazwa</i>	Ali Badrakhan	Romance
Bakheet w Adeela 2	Nader Galal	Comedy
Astakouza	Enas El Dighade	Drama

1997		
The resignation of a police officer - <i>Esteqalat Dabet Shorta</i>	Muhammad Marzoq	Drama
Ismailia: Back and Forth - <i>Ismailia Rayeh Jay</i>	Kariem Diaa Aldeen	Comedy
Captain – Alqoptan	Sayyed Said	Drama
The Women and Cleaver - <i>Al-Mara'a W Assator</i>	Said Marzouk	Crime
Destiny - <i>Al-Maseer</i>	Youssef Chahine	Historical
Woman Over the top - <i>Emra'a Fawq Al-Qimmah</i>	Ashraf Fahmy	Drama
A Woman and Five Men - <i>Al-Mara'a W Khamsat Rejal</i>	Alaa Karim	Drama
Hassan Allool	Nader Galal	Crime
Halliq Hoosh	Mohamed Abdelaziz	Drama
Fish and Four Sharks - <i>Samakah W Arba' Qoroosh</i>	Sherif Sha'ban	Comedy
The Imp of the Day - <i>Ifreet Annahar</i>	Adel Alaasar	Crime
Aish Alghorab	Samir Seif	Action
1998		
The Hero - <i>Al-Batal</i>	Magdi Ahmed Ali	Drama
Message to the Governor - <i>Resala Ela Alwali</i>	Nader Galal	Comedy
48 hours in Israel - <i>48 Sa'a Fi Israel</i>	Nader Galal	Action
Abo Khotwa	Yousef Abu Saif	Drama
Evil Empire - <i>Impratoryyat Ashar</i>	Ismail Jamal	Action
Laugh picture looked sweet - <i>Idhak Essora Tetla' Helwa</i>	Sherif Arafa	Drama
Ard Ard	Ismail Mourad	Drama
The Female and Wasp - <i>Al-Ontha W Addaboor</i>	Yousef Abu Saif	Comedy
Sweet Killing - <i>Alqatl Allatheeth</i>	Ashraf Fahmy	Crime
Pizza Pizza	Mazen Gabali	Comedy
Mending Morale - <i>Jabr Al-Khawater</i>	Atef El-Tayeb	Crime
Dantela	Enas El Dighade	Romance
The Revenge Hour - <i>Sa'at Al-Entiqam</i>	Ahmed El-Sabawi	Action

Lady of the women - <i>Sit Assittat</i>	Raafat El Mihi	Comedy
Sa'edi in the Amarican University - Sa'edi Fi-El Jameah Al-Amreekeh	Saeed Hamed	Comedy
Criminal with A Degree of Honor - Mojrem Ma' Martabat Asharaf	Medhat El Sebaie	Crime
Mabrouk And Bolbol - Mabrook W Bolbol	Sandra Nashaat	Drama
Harmonica	Fakhr El-Din Negaida	Drama
1999		
The Other - Al Akhar	Youssef Chahine	Drama
Most Stylish Boy in Roxi - Ashiak Wad Fi Roxi	Adel Adeeb	Drama
Al-Kafeer	Ali Abdel Khaleq	Action
Mahroos, worker for the Minister - El-Wad Mahroos Bit'a' El-Wazeer	Nader Galal	Comedy
Empress - Al-Embratorah	Ali Abdel Khaleq	Crime
National Security - Amen Dawlah	Nader Galal	Action
Waves of Anger - Amwaj Al- Ghadab	Ismail Gamal	Drama
Hasan And Aziza	Osama Farid	Comedy
Abbood on The Border - Abbood Ala Al-Hodood	Sherif Arafa	Comedy
Date Wine - Araq El-Balah	Radwan El Kashif	Drama
Girl from Israel - Fatat Min Israel	Eihab Rady	Drama
Night Chat - Kalam Allail	Enas El Dighade	Drama
Kawkab Al-Sharq	Mohamed Fadel	Historical
Hammaam in Amsterdam - Hammaam Fi Amsterdam	Saeed Hamed	Comedy
Not in the intention to stay? - Wla Fi Al-Neyya Abqa?	Kariem Diaa Aldeen	Comedy
Nasser	Anwar Alquadry	Historical
The City - Al-Madeenah	Yousry Nasrallah	Drama
2000		
Principal - An-Nazzer	Sherif Arafa	Comedy
Belia and his High head - Belia Wi- Dmagho El-Alia	Nader Galal	Comedy
Under the Quarter for a Pound and a Quarter - That Er-Robo' B Jnih W Robo'	Ismail Gamal	Comedy
Shagee' Assima	Ali Ragab	Comedy

Just Girls Team - Firgat Banat w Bas	Sherif Sha'ban	Comedy
Cultural Film - Film Thaqafi	Mohamed Amin	Comedy
Hello America	Nader Galal	Comedy
Red agenda - Alajinda Al-Hamra'	Ali Ragab	Crime
El-Kashi Mashhi	Tarek El Nahry	Crime
Pleasure Market - Sooq El-Mot'a	Samir Seif	Crime
Woman under surveillance - Imra'a That Ar-Raqaba	Ashraf Fahmy	Crime
Bono Bono	Ali Abdel Khaleq	Crime
Zangit Sittat	Alaa Karim	Crime
Land of Fear - ArdEl-Khof	Daoud Abdel Sayed	Crime
The Closed Doors - Alabwab Al-Moghlaqa	Atif Hatata	Drama
The Honour - Al-Sharaf	Mohammad Sha'ban	Drama
The Mongoose - An-Nems	Ali Abdel Khaleq	Drama
Madness of Life - Joonon El-Haya	Said Marzouk	Drama
Man with a past - Ragol Laho Mady	Ahmed Yehia	Drama
Alih El-Aead	Ali Abdel Khaleq	Drama
Omar 2000	Ahmed Atef	Drama
Fol El-Fol	Medhat El Sebaie	Drama
Concerto in Darb Saada - Concerto Fi Darb Saada	Asmaa El Bakri	Drama
Oh No culpability De'bis - Adam El-Mo'akhada ya De'bis	Ismail Hassan	Drama
The Red Rose - Al-Warda Al-Hamra'	Enas El Dighade	Romance
Shorts, T-Shirt and a Cap - Short w Fanilla w Kab	Saeed Hamed	Romance
Why allowed me to love you - Lih Khallitni Ahibbak	Sandra Nashaat	Romance
2001		
Afrikano	Amr Arafa	Action
Days of Sadat - Ayyam Al-Sadat	Mohamed Khan	Biography
Ambulance 55 - Es'aaf 55	Magdy Hawary	Comedy
Ibin Ezz	Sherif Arafa	Comedy
We are the owners of the airport -	Sherif Yehia	Comedy

Ehna Ashab El-Matar		
Look its Great - Etfarraj Ya Salam	Mohammad Kamel Al-Qalyobi	Comedy
Mediterranean man - Al-Rajol Al-Abyad Al-Motawasset	Sherif Mandour	Comedy
Al-labbees	Ashraf Fayek	Comedy
We received the following statement - Gaana Elbayan Eltaly	Saeed Hamed	Comedy
Jala Jala	Mazen Gabali	Comedy
Republican marriage decision - Zawaj B Qara Jomhori	Khaled Yousef	Comedy
A Generous Gesture	Saeed Hamed	Comedy
Zakeyya Zakareyya in the Parliament - Zakeyya Zakareyya Fi El-Barlaman	Raed Labib	Comedy
Sa'edi Forth and Back - Sa'edi Rayeh Jay	Mohamed El Naggar	Comedy
In order to God loves you - Ala shan Rabbena yehebbak	Raafat El-mehi	Comedy
If this is A dream - Law da Kan Hob	Tarek El Nahry	Comedy
Thieves in KJ2 - Haramyya Fi KJ2	Sandra Nashaat	Comedy
Girls' Secrets - asrar El-Banat	Magdi Ahmed Ali	Drama
Friends or Business - Ashab Wella Business	Ali Idris	Drama
1st Secondary School Year - Ola Thanawi	Mohamed Salah Abo Seif	Drama
Magician – Assaher	Radwan El Kashif	Drama
The storm - Al-Asefah	Khaled Yousef	Drama
Badr	Youssef Mansour	Drama
Hero from the South - Batal Min El-Janoob	Mohamed Salah Abo Seif	Drama
Granitta	Amr Abdel Aziz	Drama
Randeevo	Ali Abdel Khaleq	Drama
Silence .. We're Rolling - Sokoot H-Nsawwar	Youssef Chahine	Drama
Sharam Baram	Raafat El-mehi	Drama
Anbar and Colors - Anbar Wl-Alwan	Adel Alaasar	Drama
Chair in the Club - Korsi Fi Le-Klub	Sameh El Bagoury	Drama
A Citizen, an Informer and aThief - Mowatin w Mokhbir w Harami	Daoud Abdel Sayed	Drama

We Love the Free Life - Neheb e'shit Al Horriyya	Adel Alaasar	Drama
Nakawa	Ismail Hassan	Drama
Divorce - Yameen Talaq	Ali Abdel Khaleq	Drama
Memoirs of a Teenager - Mozakarat Moraheka	Enas El Dighade	Fantasy
Snake and Ladder - Assollam W Al-Tho'ban	Tarek El Aryan	Romance
Lovers - Al-Asheqan	Nour El Sherif	Romance
Love Journey - Rehlet Hob	Mohamed El Nagggar	Romance
2002		
Volcano of anger - Borkan El-Ghadab	Mazen Gabali	Action
Mafia	Sherif Arafa	Action
Prince of Darkness - Ameer Ad-Dalam	Rami Imam	Comedy
El Lemby	Wael Ehsan	Comedy
What is there? - Howa Fi Eih..?	Sherif Mandour	Comedy
Keep the brain Sober - Khalli Ed-Dmagh Sahi	Mohamed Salah Abo Seif	Comedy
Eyes Magic - Sihr El-Oyon	Fakhr El-Din Negaida	Comedy
Youth On Air - Shabab Al-Hawa	Adel Awad	Comedy
A Friend Indeed - Sahib Sahbo	Saeed Hamed	Comedy
Back School of Terrors - Awdat Madrasat El-Moshaghibeen	Jamal Et-Tabie	Comedy
Farmer in Congress - Fallah Fi El-Kongress	Fahmi Sharqawi	Comedy
Kathalik in Zamalik - Kathalik Fi Zamalik	Ahmed Awad	Comedy
Divorce Lawyer - Mohami Khola'	Mohamed Yasine	Comedy
Desire - Ar-Raghba	Ali Badrakhan	Drama
The Passion and Blood - Al-Eshq w Ad-Dam	Ashraf Fahmy	Drama
The Ostrich and the Peacock - An-Na'ama w At-Tawos	Mohamed Salah Abo Seif	Drama
Lost in America - Tayih Fi Amreeka	Rafi Jirjis	Drama
Suspicious trip - Rehla Mashboha	Ahmed Yehia	Drama
Whaling - Sayd El-Hetan	Ali Abdel Khaleq	Drama

Disappearance of Jafar El-Masri - Ikhtifa' Ja'far El-Masri	Adel Alaasar	Fantasy
His Excellency The Minister - Ma'ali El-Wazeer	Samir Seif	Fantasy
Strong Heart - Qalb Jaree'	Mohamed El Naggar	Romance
2003		
Mummy Escape - Horob Momya'	Erdal Murat Aktas	Action
First love of my heart - Awwil Marra Et-Hib Ya Qalbi	Alaa Karim	Comedy
How to Let Girls Love You - Izzay El-Banat Tehebbak	Ahmed Atef	Comedy
Beware your face - Iw'a Wishak	Saeed Hamed	Comedy
The Danish Experience - At-Tajroba Ad-Dinimarkiah	Ali Idris	Comedy
Elly Bali Balak	Wael Ehsan	Comedy
Almchksata	Fakhr El-Din Negaida	Comedy
Thieves in Thailand - Haramyya Fi Tayland	Sandra Nashaat	Comedy
Fishtail - Dail Es-Samaka	Samir Seif	Comedy
I Want My Right - Ayiz Haqi	Ahmed Nader Galal	Comedy
soldiers in the Camp - Askar Fi El-Moaskar	Mohamed Yasine	Comedy
Indian Movie - Film Hindi	Mounir Rady	Comedy
Talk with Mom	Ahmed Awad	Comedy
From First Sight - Min Nadrit Ein	Ehab Lamei	Comedy
Meedo Troubles - Meedo Mashakil	Mohamed El Naggar	Comedy
Sea digger - Haffar El-Bahar	Adel Alaasar	Drama
Double peace for women - Salam Morabba' Lissittat	Abd El-Hadi Taha	Drama
Sleepless Nights - Sahar El-Layali	Hani Khalifa	Drama
I Love You .. Me Too - Bahibbak Wana Kaman	Mohamed El Naggar	Romance
Lovers' Cut-outs - Qasaqees El-Oshaq	Said Marzouk	Romance
2004		
Tito	Tarek El Aryan	Action
Ashtata Ashtoot	Amr Abdel Aziz	Comedy
Basha student - El-Basha Telmeez	Wael Ehsan	Comedy

I Love Cinema - Bahib Es-Seema	Ossama Fawzy	Comedy
Girls Love - Hob El-Banat	Khaled El Hagar	Comedy
My aunt Faransa - Khalti Faransa	Ali Ragab	Comedy
First Year Con - Sana Ola Nasb	Kamla Abou Zekri	Comedy
You Leave and i will leave - Seeb Aana Aseeb	Wa'el Shirkis	Comedy
Take-Away Youth - Shabab Take Away	Sa'ed Mohammad	Comedy
Inch and Half - Shiber w Nos	Adel Yahya	Comedy
Sayi' Bahar	Ali Ragab	Comedy
A Groom from a Security Agency - Arees Min Jiha Amnyya	Ali Idris	Comedy
Okal	Mohamed El Naggar	Comedy
A Natural-born Fool - Ghabi Minno Fih	Rami Imam	Comedy
Great Chinese Bean - Fool As-Seen Al-Adeem	Sherif Arafa	Comedy
Kimoo w Anteemo	Hamed Saed	Comedy
Mandora w Aziza	Hassan Ibrahim	Comedy
Best Times - Ahla El-Awqat	Hala Khalil	Drama
Alexandria - New York	Youssef Chahine	Drama
Love - Halet Hob	Saad Hendawy	Drama
Your Love Is Fire - Hobbak Naar	Eihab Rady	Drama
Farah	Akram Farid	Drama
Qishta Yaba	Atif Shokri	Drama
Klivitty	Mohamed Khan	Drama
Day of Dignity - Yom El-Karama	Ali Abdel Khaleq	Drama
7playing cards - 7 Waraqat Kotchaina	Sherif Sabri	Romance
Love Coincidences - Kan Yom Hobbak	Ehab Lamei	Romance
2005		
Abu Ali	Ahmed Nader Galal	Action
War of Atalia	Ahmad Saleh	Action
I Want Deposed - Oreed Khol'an	Ahmed Awad	Comedy
Seventh Sense - Al-Hassa As-Sab'a	Ahmed Mekky	Comedy

Embassy in the Building - As-Safara Fi El-Emarah	Amr Arafa	Comedy
Mr. Abu Arabi Arrived - As-Sayyed Abu Al-Arabi Wasal	Mohsan Ahmed	Comedy
Love and death of Vic - Bahebbak w Bamoot Feek	Sayed Essawy	Comedy
Boha	Rami Imam	Comedy
Coming in fast - Jay Fi As-Saree'	Jamal Qasem	Comedy
Haha w Toffaha	Akram Farid	Comedy
Karim's Harem - Harem Karim	Ali Idris	Comedy
Hamada Plays - Hamada Yel'ab	Saeed Hamed	Comedy
Free Cholesterol - Khali min El-Kolistrol	Mohamed Salah Abo Seif	Comedy
Tutorial	Sameh Abdel Aziz	Comedy
Zackie Chan	Wael Ehsan	Comedy
Mr. Emotional - Sayyed Al-Atifi	Ali Ragab	Comedy
Spicy Youth - Shabab Spicy	Hatem Mosa	Comedy
Love Teach Me - Allamni Al-Hob	Yasser Zaied	Comedy
Ali Spicy	Mohamed El Naggar	Comedy
Youth lover - Eyal Habiba	Magdy Hawary	Comedy
The Night of Baghdad Fell - Laylat Sokoot Baghdad	Mohamed Amin	Comedy
Forgive us, we are Chides - Ma'lesh Ehna Benetbahdel	Sherif Mandour	Comedy
Me or My Aunt - Ya Ana Ya Khalti	Saeed Hamed	Comedy
Vigil Girls	Fakry Abdel Aziz	Crime
Open Your Eyes - Fattah Enaik	Osman Abou Laban	Crime
Private Alexandria - Mallaki Eskenderiya	Sandra Nashaat	Crime
Dreams Of Our Age - Ahlam Omrina	Osman Abou Laban	Drama
Freedom Seekers - Albahithat An Al-Horryya	Enas El Dighade	Drama
Downtown Girls - Banat Wist Al-Balad	Mohamed Khan	Drama
Adam's Autumn - Khareef Adam	Mohammad Kamel El-Qlyoby	Drama
Deer Blood - Dam El-Ghazal	Mohamed Yasmine	Drama
Farhan Molazim Adam	Amr Abdel Aziz	Drama

One Cappuccino - Wahed Capatchino	Sameh Almansy	Drama
Ouija	Khaled Yousef	Fantasy
My Soul Mate .. Enta Omri	Khaled Yousef	Romance
Life Is So Yummy - Al-Hayat Montaha Al-Lathah	Manal El Seifi	Romance
Ghawi love - Ghawi Hob	Ahmed Elbadry	Romance
2006		
The Hostage - Ar-Raheena	Sandra Nashaat	Action
One of the people - Wahed Min An-Nas	Ahmed Nader Galal	Action
Halim	Sherif Arafa	Biography
1/8 Dozen Villains - 1/8 Dastet Ashrar	Rami Imam	Comedy
do you think so - Ayadonno	Akram Farid	Comedy
El-Eial Hirbit - Run Away Kids	Magdy Hawary	Comedy
Team 16 crime - Alfirqa 16 Ejram	Hamed Saed	Comedy
Which System? - Aih En-Nedam?	Hatem Mosa	Comedy
Arabic Cinderella - Bilarabi Sandrilla	Kariem Diaa Aldeen	Comedy
Made me a criminal - Ja'alatni Mojriman	Amr Arafa	Comedy
Dada	Ali Abdel Khaleq	Comedy
Tariq Circumstances - Darf Tariq	Wael Ehsan	Comedy
Abdo of the Seasons - Abdo Mawasim	Wael Sharkas	Comedy
Aalya El Tarb Bl Talta	Ahmed Elbadry	Comedy
El - Nadla Returns - Awdat El-Nadla	Saeed Hamed	Comedy
In Masr rail station - Fi Mahattat Masr	Ahmed Nader Galal	Comedy
Inner City Story - Qissat Al-Hay Asha'bi	Ashraf Fayek	Comedy
Katkout	Ahmed Awad	Comedy
Lakhmit Ras	Ahmed Elbadry	Comedy
Born to be a Criminal - Wesh Ijram	Wael Ehsan	Comedy
Code 36	Ahmed Samir Farag	Crime
Leisure Time - Awqat Faragh	Mohamed Mostafa	Drama

The Diver - AlGhawwas	Fakhr El-Din Negaida	Drama
Justified Betrayal - Khiyana Mashro'a	Khaled Yousef	Drama
Like an Air - Zay El-Hawa	Akram Farid	Drama
Live - Ala Alhawa	Ehab Lamei	Drama
The Yacoubian Building - Imarit Yacoubian	Marwan Hamed	Drama
Cut and Paste - Qas w Lasq	Hala Khalil	Drama
Serious - Kamel Al- Awsaf	Ahmed Elbadry	Drama
Speech in Love - Kalam Fi Al-Hob	Ali Idris	Drama
Game of love - Le'bit Hob	Mohamed Ali	Drama
Let's Dance - Ma Teeji Norqos	Enas El Dighade	Drama
None but that - Mafeesh Gheir Kedah	Khaled El Hagar	Drama
Double Faces - Malik w Ktaba	Kamla Abou Zekri	Drama
Difficult Mission - Mohimma Sa'ba	Eihab Rady	Drama
90 Minutes - 90 Daqiqa	Ismail Farouk	Romance
To End of the world - Akhir Adonya	Amir Ramses	Romance
About Love and Passion - An El Eshq Wel Hawa	Kamla Abou Zekri	Romance
2007		
The Island - Al-Jazera	Sherif Arafa	Action
Devils - Ash-Shayateen	Ahmed Abou-Zeid	Action
Taymour and Shafika	Khaled Marie	Action
Joba	Ahmed Samir Farag	Action
Hasan Tayyara	Sameh Abdel Aziz	Action
The Outlaw - Kharij Ala Al-Qanoon	Ahmed Nader Galal	Action
Ajamista	Tarek Abdel Moty	Action
Special Operations - Amalyyat Khassa	Osman Abou Laban	Action
Dreams Of the Careless Young - A7lam El-Fata Et-Tayish	Sameh Abdel Aziz	Comedy
Lion an 4 Cats - Asad w Arbaa Otat	Sameh Abdel Aziz	Comedy
I'm not with them - Ana Mosh Ma'ahom	Ahmed Elbadry	Comedy

Two on the Sidewalk - Ethnan Ala At-Tareeq	Tariq Al-Hayes	Comedy
Hide and Seek - Ostoghomaya	Imad Al-Bahat	Comedy
First in Love - Al Awela Fil Gharam	Mohamed Ali	Comedy
This is Love - El-Hob Kida	Akram Farid	Comedy
Eldaramally's Bad Luck - Eldaramally Faqri Tamally	Fakry Abdel Aziz	Comedy
Hosh Elli Weqe' Minnak	Ahmed El Gendy	Comedy
Mind your Business - Khallek Fi Halak	Ayman Makram	Comedy
Shikamara	Ayman Makram	Comedy
Morning Lies - Sabaho Kedb	Mohamed El Naggat	Comedy
Tata Slept Tata Wake up - Tata Nam Tata Qam	Kariem Diaa Aldeen	Comedy
Dr. Omar Gang - Esabat Ad-Daktoor Omar	Ali Idris	Comedy
Omar & Salma	Akram Farid	Comedy
Nightingale Doqqi - Andaleeb Ad-Doqqi	Wael Ehsan	Comedy
Keda Reda	Ahmed Nader Galal	Comedy
Krkr	Ali Ragab	Comedy
Maniacs 1/2 Com - Majaneen 1/2 Com	Ahmad Fahmi Abd Addahir	Comedy
Morgan Ahmed Morgan	Ali Idris	Comedy
Artificial Speed Bump - Matabsina'e	Wael Ehsan	Comedy
45 Day - 45 Yom	Ahmed Yousri	Crime
The Ghost - Ash-Shabah	Amr Arafa	Crime
Street 18 - Share' 18	Hossam Elgohary	Crime
Statement of account - Kashf Hesab	Amir Ramses	Crime
The Clown - Al Belyatsho	Imad Al-Bahat	Drama
At-Torbene	Ahmed Medhat	Drama
Al-Majik	Mohamed Mostafa	Drama
When Things Get Better - Hina Maysara	Khaled Yousef	Drama
Ne'ma Bay - Khaleej Ne'ma	Magdy Hawary	Drama
5 Stars - 5 Nojoom	Hatem Mosa	Drama

Private Affairs - Alaqat Khassa	Ehab Lamei	Drama
In the Heliopolis Flat - Fi Shoqqat Masr Al-Jadeeda	Mohamed Khan	Drama
This Is Chaos - Hia Fawda	Youssef Chahine & Khaled Yousef	Drama
Real Dreams - Ahlam Haqeeqya	Mohamed Gomaa	Fantasy
Return Point - Noqtat Rojo'	hatem fareed	Fantasy
The Seven Colors of Heaven - Alwan Es-Sama Assab'a	Saad Hendawy	Romance
Room 707 - Ghorfa 707	Eihab Rady	Romance
2008		
Kalashnikov	Rami Imam	Action
Transit Prisoner - Masjoon Tranzit	Sandra Nashaat	Action
Last Words - Akhir Kalam	Akram Farid	Comedy
Ashraf Thief - Ashraf Harami	Fakhr El-Din Negaida	Comedy
Our Days Coming -Ayamna El Gaya	Mohammad Shinnawy	Comedy
H. Dabbour	Ahmed El Gendy	Comedy
Nanny Doody - Ad-Dada Doody	Ali Idris	Comedy
Non engineer Hasan - Al-Mish Mohandis Hasan	Manal El Seifi	Comedy
Boshkash	Ahmed Yousri	Comedy
My love is sleeping - Habibi Na'eman	Ahmed Elbadry	Comedy
Hassan and Morcos	Rami Imam	Comedy
Rami Al-I'tesamy	Sami Rafe'	Comedy
Ramadan Mabrouk Abou El Alamin Hammodaouda	Wael Ehsan	Comedy
Trapezoidal - Shebh Moh7aref	Walid Mahmoud	Comedy
Shaban the Knight - Shaban Al-Faris	Sherif Abdeen	Comedy
The President Chef - Tabbakh Ar-rayyis	Saeed Hamed	Comedy
Here, Please, Driver! - Ala Ganb Ya Osta	Saeed Hamed	Comedy
Captain Hema	Nasr Mahrous	Comedy
Karaoke	Ahmed Owise	Comedy
Walking in the Wrong Direction - Mashyeen Bil'aks	Mossad Fouda	Comedy

There's No Hope - Mafeesh Fayda	Hatem Fareed	Comedy
Nemes Bond	Ahmed Elbadry	Comedy
Code Sheet - Warqet Shafrah	Amir Ramses	Comedy
This Country Has a Government - Elbalad Di Fiha Hokoma	Abdel Aziz Hashad	Crime
Camp	Abdel Aziz Hashad	Crime
The Baby Doll Night - Laylat el Baby Dol	Adel Adeeb	Crime
Sorry for the Disturbance - Asif Ala Al-Ez'aj	Khaled Marie	Drama
Have We Met Before - Ehna Etqabilna Qabl Keda	Hesham Elshafei	Drama
Mr. Omar Harb - Alrayes Omar Harb	Khaled Yousef	Drama
The Jungle - Al-Ghaba	Ahmed Atef	Drama
The Promise - Al-Wa'd	Mohamed Yasine	Drama
Sea of Stars - Bahr An-Nojoom	Ahmed el Mehdi	Drama
Basra	Ahmed Rashwan	Drama
City Of Girls - Balad El-Banat	Amr Byyomy	Drama
Balteyya Ayma	Ali Ragab	Drama
Girls and Motorcycles - Banat w Motsiclat	Fakhr El-Din Negaida	Drama
The Aquarium - Jinanat Al-Asmak	Yousry Nasrallah	Drama
On A Day Like Today - Zay An-Naharda	Amr Salama	Drama
Stolen Kisses - Qobolat Masroqa	Khaled El Hagar	Drama
Cabaret - Kabarih	Sameh Abdel Aziz	Drama
Femininity Moments - Lahadat Onotha	Mo'min Ashorbajy	Drama
AL Zamahlawaya	Ashraf Fayek	Sport
Dream of the Life - Hilm Al-Omr	Wael Ehsan	Sport
2009		
A Crisis of Honor - Azmit Sharaf	Walid El-Tabei	Action
Ibrahim El Abyad	Marwan Hamed	Action
Replacement of Lost - Badal Faqed	Ahmad Alaa Aldeeb	Action
Cousins - Awlad El-Am	Sherif Arafa	Action
Cutthroat - El saffah	Saad Hendawy	Biography

Prince of the Seas - Amir Al-Behar	Wael Ehsan	Comedy
Lets Meet - Eba'a Abelny	Ismail Farouk	Comedy
He Is Romantic - El-Bih Romancy	Ahmed Elbadry	Comedy
The story have Menna - El Hekaya Feeha Menna	Olfat Osman	Comedy
Dictator - El Dictator	Ehab Lamei	Comedy
Bobbos	Wael Ehsan	Comedy
Do you Hear Anything - Had Same'e Haga	Sameh Abdel Aziz	Comedy
Fawzia's Secret Recipe - Khaltat Fawzia	Magdi Ahmed Ali	Comedy
Dr. Silicon	Ahmed Elbadry	Comedy
Teer Enta	Ahmed El Gendy	Comedy
Alket Moot	Maged Nabih	Comedy
Omar & Salma 2	Ahmed Elbadry	Comedy
Thieves Jok - Maklab Haramiya	Samih El-Nakash	Comedy
Adrenaline	Mahmoud Kamel	Crime
Difficult Days - Ayam Sa'ba	Fadi Farouk	Crime
The Suspect - Al Moshtaba	Mohamed Hamdy	Crime
Adam Manor - Ezbet Adam	Mahmoud Kamel	Crime
Dearest Friends - A'az Ashab	Ahmed Samir Farag	Drama
Oh Scheherazade, Talk - Ehky Ya Shahrzad	Yousry Nasrallah	Drama
The Academy - El Akademiya	Ismail Farouk	Drama
The Wedding - Al-Farah	Sameh Abdel Aziz	Drama
Natural color - Bilalwan Tabe'yyah	Ossama Fawzy	Drama
Without control - Bidon Raqabah	Hany Girgis Fawzy	Drama
Wedding - Hafl Zafaf	Ahmed Yousri	Drama
Shehata Grocery - Dokan Shehata	Khaled Yousef	Drama
Hunter Turtledoves - Sayyad Al-Yamam	Ismail Mourad	Drama
Eye of The Sun - Ein Shams	Ibrahim El Batout	Drama
Fakhfakheeno	Ibrahim Afeefi	Drama
Jiffy - Lamh Al-Basar	Yosif Hisham	Drama
One Zero - Wahed Sifr	Kamla Abou Zekri	Drama

The Day When We Meet - Youm Ma Etabelna	Ismail Mourad	Drama
1000 Mabrouk	Ahmed Nader Galal	Fantasy
Crazy of Amira	Enas El Dighade	Fantasy
Mekano	Mahmoud Kamel	Romance
The International - Al-Alami	Ahmed Medhat	Sport
2010		
Dealer	Ahmad Saleh	Action
Ibn Alqonsol	Amr Arafa	Comedy
El Talata Yeshtghaloha	Ali Idris	Comedy
Mysterious man Beslamto - El Ragol El Ghamed Beslamto	Mohsan Ahmed	Comedy
Lembi 8 Giga	Ashraf Fayek	Comedy
Bolbol Confused - Bolbol Hayran	Khaled Marie	Comedy
Bonne Soiree	Ahmed Awad	Comedy
Alzheimer's	Amr Arafa	Comedy
Sameer, Shaheer & Baheer	Moataz El Tony	Comedy
Mickey Family - A'elat Mickey	Akram Farid	Comedy
Molasses - Asal Aswad	Khaled Marie	Comedy
No Retreat, No Give Up -La Taragoa Wala Esteslam	Ahmed El Gendy	Comedy
Respectable Less One Quarter - Mohtaram Ella Rob'	Mohamed Hamdy	Comedy
My Eyes Light - Nour Einy	Wael Ehsan	Comedy
Sons of The Downtown -Welad El Balad	Ismail Farouk	Comedy
Al Wattar	Magdy Hawary	Crime
678	Mohamed Diab	Drama
Sensations - Ahasees	Hany Girgis Fawzy	Drama
Elites - Al Kebar	Mohamed Gamal El-Adl	Drama
Two Girls From Egypt - Bintein Min Masr	Mohamed Amin	Drama
That Days - Tilka al-ayam	Ahmed Ghanem	Drama
We Live Moment - Aychen Allahza	Olfat Osman	Drama
Sparrows of the Nile - Asafeer An-Neel	Magdi Ahmed Ali	Drama

Uncharged - Qate' Shahn	Sayed Essawy	Drama
Call Me, Thank You - Kallemni Chokran	Khaled Yousef	Drama
Heliopolis	Ahmed Abdallah	Drama
The sea Messages - Rassael al-bahr	Daoud Abdel Sayed	Romance
Boy and Girl - Walad w Bent	Kareem El-Adl	Romance