The Relationship between the Self-Hyper femininity acceptance and objectification

perception among female television presenters during primetime in Lebanon

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Samar Nabil Jamil

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Notre Dame University - Louaize

Faculty of Humanities

Department of Media Studies

We hereby approve the thesis of

Samar Nabil Jamil

Candidate for the degree of MA in Media Studies-Elec Jour & PR

Dr. Maria Bou Zeid

Supervisor, Chair

5/28/2020

Dr. Joseph Ajami

Committee Member

Dr. Rita Sayyah

Committee Member

Dedication

I dedicate my dissertation work to my parents. A feeling of gratitude to my loving dad and loving mum, Nabil and Mona whose support and encouragement are the reason behind my continuous success and academic progress. They have supported me from day one in the process of MA. They are the reason of life, love, and success. And also I dedicate my dissertation to a special man Firas Mohammad who has supported me emotionally, morally, socially, psychologically and he has taken care of my health during some tough periods of this semester. He is the reason behind my internal peace that was needed to accomplish this work in a very tough period that my lovely country Lebanon is passing through.

Acknowledgement

Writing and conducting this research has been a challenge for me especially considering the health crisis the world is experiencing at the moment. The situation has been so difficult especially in applying social distancing. That is why I want to thank my professor and my advisor who has made my thesis come true. With his guidance and instructions I was able to fulfill the requirements and successfully complete this research.

At the same time, I want to thank all the respondents of the questionnaire who have taken the time to fill it out for me. Second, I am grateful for the presenters that have more than helpful in this research. Without their responsive reactions I wouldn't have been able to find the results.

Since the author has worked in the TV & Radio presenting field, and in production field, it made this study easier despite the obstacles. Therefore, the experience, the passion, and the knowledge allowed some interpretations in the study to appear without ruining the obligatory objective conduct.

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Abstract

The research is designed to investigate the impact of the relationship between self-hyper femininity acceptance and objectification perception among female television presenters during primetime in Lebanon along with identifying the perception of viewers towards these (primetime) female presenters. The research will help in identifying if there is a significant relationship between the two variables; (i) self-hyper femininity and self-objectification; (ii) Lebanese primetime TV presenters and the objectified perception of audience.

This study started with a literature review that is based on the self- hyper femininity acceptance and objectification perceptions, gender roles and sex theory, male gaze, castration and Laura Malvey study, feminism and feminist theory, objectification theory, sexual objectification and its acceptance, and the aftermath of sexual objectification. Unfortunately, in all parts of the cultures the visual media ensures that women are noticed for their physical appearance and sexuality not for their intellectual and intelligence.

The methodology part aims to identify how female presenters of primetime programs on Lebanese TV shows perceive themselves, and second how viewers of these Lebanese shows perceive these female presenters. So qualitative and quantitative research designs are utilized.

The quantitative research approach assesses relationships between variables and study the perception, attitudes, or behaviors of a large population. Analysis thus in a quantitative research design is based on the number of respondents, frequencies, and their equations. Consequently, results obtained from a quantitative research are objective since they are based on numbers. This quantitative research is based on random sampling that was applied because respondents were

selected randomly, anyone who watches TV is a potential respondents. The questionnaire was uploaded through a link using Google forms and accordingly distributed over a sample of 400 respondents.

On the other hand, a qualitative approach is used to collect detailed and rich information of a small population based on in depth interviews. The population under this study includes all female TV presenters on Lebanese TV channels that present programs during prime time. The population is not very big in comparison to other population. In fact, six private TV stations operate in Lebanon. They include MTV, LBC, Aljadeed, NBN, OTV, and Future TV. The population is 10 presenters, and the sample under study is only six of them who are: Ghada Eid, Carla Haddad, Anabella Hilal, Carmen Saleme, Zeina Janbieh, Sawsan Safa.

The findings of the research identified how female presenters of primetime programs on Lebanese TV shows perceive themselves and how are these TV female presenters perceived by the audience. According to the results obtained, the audience of prime time on TV believe that female TV presenters in Lebanon are beautiful and attractive, males are more likely to think that these presenters are strong and powerful and have authority and impact over the society. Respondents also believe that female TV presenters in Lebanon are known for their physical and sex appeal. In comparison to the self-perception of the TV presenters, they considered themselves as attractive and beautiful. Majority of them consider that beauty and attraction is very important to become successful in presenting any program. For majority of presenters the look and appearance is very essential to hook up and attract the audience but the content of the program is what keeps them watching. That is why, majority of TV presenters perceive themselves as highly feminine and not hyper feminine because they consider that the appearance and the program content complement each other.

As a conclusion, results indicated that Lebanese viewers do perceive females TV presenters of prime time shows as hyper feminine and consider that hyper femininity contribute in the success of the TV presenter due to the fact that 3 out of the top 4 according to the viewers' perceptions are hyper feminine. Yet since the second most successful presenter was not perceived as hyper feminine, other factors like the content and the material being delivered influence the success of these presenters.

Interviews with the TV presenters confirmed the results of the questionnaire, the interviewees indicate the importance of the look and the appearance but they also emphasized on the content of the program.

Chapter 1: Introduction

1.5. Introduction and Background of the Study

One of the predominant concerns that the following research raises is the contemporary media not only constructs the beauty and societal ideals but also normalizes the stereotyping of the genders as cultural standards. The depiction of the female television presenters indicates how media represents an unattainable and narrow standard of physical beauty and aesthetics – mainly linked with the female's worth and sexiness. It is asserted by Barber (2011), that mainly the advertisements broadcasted on the television sexually objectify women rather than showing the intellectual side of the female presenter. Similarly, Ullah, (2014) constructed a feminist study where the scholar pinpointed that television almost displays content where males are demonstrated as dominant and rough while the opposite gender is displayed as seductive, sensual, with sexually tempting clothing and submissive. Hence, the objectification of women is illustrated through a number of philosophical perspectives.

According to Szymanski Carr, & Moffitt (2011), the stereotyping and sexual objectification faced by women is not bounded to interpersonal associations with acquaintances and strangers rather mass media and many media outlets have constructed scenarios where women are oppressed by presenting them in sexually objectifying manner. Television shows, movies, advertisements, music videos and printed media all rampantly portray sensual objectifying images. Additionally, as pinpointed by Fredrickson & Roberts, 1997; and Szymanski Carr, & Moffitt, 2011, camera shots explicitly position the spectators to visualize the sexualized, objectified point of view. Unfortunately, as pinpointed by Augustus-Horvath & Tylka, (2009) media ensures that women of all ages, socio-cultural backgrounds, statues, and geographical

locations are influenced by such stereotypical images. The sexual objectification of women

evident in all forms, taking place in all parts of the culture have made women comfortable with

the idea of Self-Hyper femininity acceptance.

Furthermore, Reichert & Lambiase, (2003) states that even sexual objectified messages

are also communicated to the female watchers – if they utilize a specific night crème, a shampoo,

or a beauty bar, they will have a highly likelihood of gaining promotion, career opportunities and

a handsome partner as well (Furnham & Paltzer, 2011). It is argued by Tiggeman & Kuring

(2004) that such texts serve as a pivotal source in shaping individual understanding of the

societal perspectives that directs human behavior and reactions. Szymanski Carr, & Moffitt,

(2011) finds television programs to be paramount contributors towards the forming of stereotype

gender identities with the reinforcement of sexist norms and beliefs.

Objectification theory postulates that females often internalize the sexualized stereotyped

content and treat themselves as entities having no personal value and intellect – they mentally

accept the fact that they are being looked upon and evaluated on the basis of physical

attractiveness (Noll & Fredrickson, 1998). According to Fredrickson & Roberts (1997), and

Moradi & Huang, (2008) objectification, general wise and self-objectification specifically poses

harm as it elevates anxiety regarding physical appearance, they particularly fear body-shaming,

which, in turn leads to sexual dysfunction, depression, and anorexia. Hence, the elevated

sexualized and beautified depiction of the females within the mass media reinforces the

predominant ideology and societal norm that females will be applauded for their physical and

aesthetic charms rather than their intelligence and intellect. This further reinforces set of illusions

depicted by the television programs successful progression for a woman is solely dependent

upon her body language, elegant and sensuality. Drawing over the objectification theory, it

acknowledges television content to be an influential source of discourse that offers a framework of meaning dictating the beauty standards to women of all ages and statues.

Westernized culture in majorly bombarded with Objectified content and images and they directly and indirectly communicate not only the value of the women's status within the society it is also interlinked with their appearances, which should be an ideal of attractiveness and mostly it is not attainable by many women. Such unrealistic societal ideals ultimately lead to body shame, unhealthy routine and disgust. Gradually, over the time, such objectified content develops self-objectification acceptance among the women majority where the females take the observer's perspectives seriously on her own body and this might also lead to the monitoring of one's physical appearance.

Many studies elaborately pinpoint over the deteriorating consequences over the mental health of the women due to constant objectification. According to Szymanski & Henning, (2007) and Fredrickson & Roberts, (1997), the theory of objectification posits, the continual exposure to such stigmatized and objectified images forces women to internalize the societal beauty standards as their own personal view of themselves physically. This 'internalization' refers to the 'self-objectification' – it includes the variating levels of behaviors, attitudes, thoughts and perceptions such as comparing one body to another, surveillance, body shaming, self-conscious body monitoring, and comparing one's appearance within different cultural ideals (Fairchild & Rudman, 2008).

According to Fairchild & Rudman, (2008) many women find sexual objectification complementary and harmless means of improving oneself. Within many social circles the acceptance of such social ideals has led women to have elevated Self-Hyper femininity acceptance and positive objectification perceptions. However, many studies such as Augustus-

Horvath & Tylka, (2009), Szymanski & Henning, (2007), and Harned, (2000) pinpoint that self-objectification is linked with negative mental health outcomes including distorted eating, reduced performance, anxiety and depression. Hence it the stereotypical ideals of the society directly lead to negative consequences for the mental and psychological well-being of the women.

The sensual objectification and stereotypical representations of the gender are somewhat also interlinked with the concept of 'male gaze'. According to Feminist Theory, male gaze refers to how the females, their bodies and their surrounding environment is represented within the literature and visual arts, from the perspective of manly heterosexual spectrum – portraying females as sexual objects, objects to please and fulfil masculine desires. In context to television programs, (within the visual illustrations), the male gaze constitutes of three main aspects:

(1) Behind the camera there is a male

(2) The male characters that are playing a role within the cinematic representations

(3) The male spectators gazing at the visual images of the women.

The term 'male gaze' is coined by film critic 'Laura Mulvey' who compares the psychological perspectives of male gaze with scopophilia – meaning the pleasure gained by gazing. Hence the terms 'scoptopholia' and 'scopophilia' are both linked with both sexual and aesthetical pleasures gained by looking at someone. Within the field of feminist film theory and media studies, male gaze which directly propels sexual objectification of the women is based upon the behavioral attributes of voyeurism, scopophilia, and narcissism. In context to the narrative cinema, usually the female characters of the movie are displayed at two phases of eroticism with respect to male gaze:

(1) As a desirable entity, or shown as an erotic object in the filmed plot

(2) As a sensualized object for the sole pleasure of male spectators in the filmed plot.

Such media visualizations normalize the roles of dominant masculinity, and the dominated feminism, where women are depicted as passive entities for the satisfaction of male gaze.

1.6. Research Statement

The research statement designed for this study is *"The Relationship between the Self-Hyper femininity acceptance and objectification perception among female television presenters during primetime in Lebanon"*

1.7. Research Questions

As, the research statement of the study is too broad hence, few questions are designed to narrow down the scope of the study. Therefore, the research questions for the study are;

- How do female presenters of primetime programs on Lebanese TV shows perceive themselves?
- How are viewers of these Lebanese shows perceiving the female presenters?

1.8. Research Aims and Objectives

The research is designed to investigate the impact of the relationship between self-hyper femininity acceptance and objectification perception among female television presenters during primetime in Lebanon along with identifying the perception of viewers towards these (primetime) female presenters. The research will help in identifying if there is a significant relationship between the two variables; (i) self-hyper femininity and self-objectification; (ii) Lebanese primetime TV presenters and the objectified perception of audience.

Chapter 2: Literature Review

2.9. Self-Hyper femininity acceptance and objectification perceptions

According to Murnen & Byrne (1991), 'Hyper-femininity' refers to the elevated adherence towards stereotypical feminine role. Matschiner & Murnen (1999) in their study elaborate 'Hyperfeminine women' firmly believe that their successful progression is linked with their sexual objectification and ability maintain romanticized associations with the opposite gender. In context to "*Gender roles on television shows"*, Worell (2001) states audiences are often provided with a window on the surrounding world by the media producers. Due to the sophisticated multi-dimensional nature of the societal reality and single dimensionality of television, seldom provide credible perceptions of the world.

In the 1950's the first ever gender portrayal-based studies were launched with the emergence of the Second Wave Feminism (Motta, et al., 2011). The oppressive portrayal of women within the mass media in various genres was opposed. However academic researches addressed started to address Self-Hyper femininity acceptance and objectification perceptions among societies two decades later – the misrepresentation of the genders today is still a relevant subject within the contemporary media studies. The documentary 'Miss representation' produced by Jennifer Siebel Newsom in 2011, uncovered the stereotypical portrayal of women within the media; it further uncovers how media has developed content, and images that shape up the thinking regarding the gender roles by reinforcing them (Newsom, 2011).

Objectification perception as depicted within the different forms of media, certainly is deteriorating towards the societal ideals as they shape up the common prevalent perceptions, thinking and what is expected out of the romanticized relations and materialistic goods. It is not

only the men that are buying these ideals, but women themselves are fond of promoting the

hyper femininity acceptance. Besides men, females are much more prone to such attitudes that

can be observed in relationships, sexual contact and intimacy. Hence women are equally

responsible for observing the negative self-attitude and image.

As long as the mass media and relevant authorities continue to gain fame, profitability

and elevated viewership from these societal ideals, such trends regarding self-Hyper femininity

acceptance and objectification perception among female television artists will continue to

fostering within the society and the overall negative consequences will work as catalysts.

According to Flexner, & Fitzpatrick (1996), until the 19th century, women were largely viewed as

housewives by the patriarchal society. But from 1820 to 1870, when the Industrial Revolution

came into being, it mandated a cultural shift making possible for the females to compete with the

opposite gender within all possible professional opportunities including journalism. At that time,

it was feared by the media concerned authorities that the audiences won't accept the women

reporters, television anchors, and so forth. But many researchers conducted established

otherwise.

2.10   . Gender Roles & Sex

'Gender role' is referred to the attitudes, cumulative behaviors and beliefs regarding the

specific roles associated to men and women. They are assigned by the society and are majorly

determined by the cultural beliefs and norms regarding what gender roles should be leading to

ascribed cultural stereotypes. Coon & Mitterer (2012) states that widely held perceptions and

oversimplified considerations regarding basic characteristics of both genders are refer to the

gender roles. Therefore, men are portrayed as dominant, logical, superior and strong and women are portrayed as emotional, sexually objectified, passive and depicting other stereotypical roles.

Tuchman (1972), initially pinpointed that women were being denigrated by the media as they are portrayed in stereotypical roles, therefore the media content is considered to be an important source from which the dominant societal values and norms are being penetrated. Even many decades later, down the line, the contemporary political economy of the mass media is still supportive towards the misrepresentation of the gender. As stated by Kellner (2011), media has widely taught the societies on how to be both genders, how to look, dress, and consume – media directly dictates the culture pedagogy, being a misperceived source.

The widespread stigma of the current societies is that they agree over the depiction of the genders as sexually objectified entities, which can be witnessed on unlimited scale within the entertainment industry however the other stereotypes that were dominant in the past years included the portrayal of women as housekeepers, house wives, their roles as mothers and so forth – the traditional ideas have gradually become less renowned. Further, many critics like Hermes (2004) believes, towards such media messages, the audience is never passively receptive – he rejects the approach towards how the media messages are able to be understood by the target audience as desired; similarly, Hill and Gauntlet (2002) considers the same situation as 'fallacy of meaningfulness'. Likewise, Fiske (2016) pinpoints over the capability of correctly interpreting the media content messages by the audience and how it resists the 'ideological messages.

For overcoming the constant depiction of stereotypes within the mass media, the liberal feminists believe that women should adopt non- conventional responsibility and exhibit more masculine attributes. There is an elevated possibility that the media, afterwards will reflect the

changes by depicting the both genders in more non-traditional roles and by utilizing non-sexist communicational gestures. 'Miss representation' the documentary, by Newson (2011), addresses the previous shows where women solo artists not only sold their music and album but also illustrated their sexuality, selling their body image by the utilization of sexual connotations. On the other hand, these women artists, being completely in control of their own actions, and image, they yet submit themselves willingly for the promotion of 'Self-Hyper femininity acceptance', which is absolutely a counterblast for the 'Third Wave Feminists', perpetuating the negative stereotypes regarding women. While the documentary also pinpoints over how the media is able to develop a 'consciousness' mapped out by the opposite gender which in its true sense is absurd but majority of the women tend to accept it.

According to Rodgers, & Hust, (2018), college women are more likely to be sexually exploited as compared to young girls and elderly women in the music videos. They are portrayed as sexually powerful and attractive body posture wise. The spectators, on the other hand, view these women to be perceived as sex objects. The participants in the study conducted by Rodgers, & Hust, (2018), admitted to the acceptance of sexual objectification and they were less offended by the nonphysical potentially offensive sexual behaviors (POSB) including inappropriate remarks, catcalling and dirty jokes. Especially the female participants were comfortable with the POSB. The results suggested that repetitive exploitation of the women's body has normalized the acceptance of objectification.

According to Dr. Susan Edelman, when women are objectified, they usually confuse their potential and value with sexuality. When such abundant Barbie doll faces are witnessed on the television screens, often the normal women develop complex about their physical appearances. With the elevated stigma of sexualized objectification, the inner beauty of the personality,

intellect and intelligence is ignored. Women are perceived as sexual objects and they are not

valued for their smartness. Women on the other hand, take it really hard on themselves and even

body shame, constantly evaluating themselves with respect to the societal beauty ideals.

Certainly, unhappiness doesn't mean that media is empowering women.

According to the research conducted by Allen (2003), within the mid 1970's the common

audiences personally desired to position women in the newsroom, which gradually led to the first

female movement by which larger and lure audiences were attracted. Engstrom & Ferri (2000)

states twenty years ago from today, females only comprised of 13 percent of the T.V newscaster-

based workforce. Currently, the number has outgrown where the entry level television news

workforce is majorly based upon females – 2 out of 5 employees are women newscaster.

Particularly, in the US, researches have illustrated that females are more currently being

recruited as compared to males as newscaster. Furthermore, it is derived from the conclusion that

most of the women media presenters and news anchors are young, attractive, and may sexually

appealing to the opposite gender. Therefore, the stereotype that they are hired and witness

progress in escalating viewership is because of their age, physical and aesthetical attractions

rather than their stories or news they are breaking.

According to the analysis of Motta, et al., (2011) stereotypical gender-based studies

initially emerged in the 1950's with the launch of Feminism second movement. As women were

objectified and exploited the term 'gaze' originated in the 1970's within the film theory and

criticism (Sassatelli, 2011). It refers to how the spectator's attention is caught by the visual

media. Hence, gaze and visual representations (television programs, advertisements and cinema)

are directly interrelated to each other. However, film critics often refer to 'Male gaze' – the

concept was founded by filmmaker and scholar 'Laura Mulvey' which is elaborated in her

renowned work 'Visual Pleasure & Narrative Cinema, 1975 (Drukman, 2005). Being a key point within the Feminist Film theory, male gazes depicts a sexualized and seduced way of observing that empowers male and objectifies females – it deliberately supplicates 'sensual politics of gaze' (Chaudhuri, 2006).

According to the report published by the APA (American Psychological Association) teenage girls are often sexualized more and are portrayed in a sensual manner more often than the opposite gender; they are dressed in sexist manner, revealing apparel and the body postures imply sensual readiness as well (UNICEF-USA, 2019). The study conducted by Wesleyan University found that within the print media, about 51.8 % of the advertisements, and 58 fashion magazines displayed women from all ages and ethnic backgrounds as sex objects. However about 76 % of women were sexually objectified that appeared in the advertisements published in the men's fashion magazine (UNICEF-USA, 2019).

2.11   . Male Gaze and Laura Malvey

With respect to feminist theory, male gaze refers to the portrayal of opposite gender and its surrounding conditions from the perspective of heterosexual masculinity that perceives women to be sexually stereotyped for pleasure and satisfaction of the male viewers. According to Drukman, (2005), females are visually positioned as 'seductive objects' within the male gaze, of heterosexual manly desire making her perceptions, point of views and sexual drives less valuable as compared to her being framed by the manly desire. Manlove, (2007) mentions while implementing the language of psychoanalysis, the traditional English films trigger or set a reaction towards deep routed drive referred as 'scopophilia': gaining sexual satisfaction by visualizing, as argued by Mulvey. Mulvey also stated in her essay how popular movie content is

produced in such a way where women are sensually objectified and masculine scopophilia is fulfilled. Such phenomena described as male gaze commonly but for Mulvey it is considered as the masculine heterosexual gaze. Unfortunately, in contemporary societies, for male viewers, women are sexualized illustrating how visual media reacts towards manly voyeurism (Mulvey, 2001).

A profound example of male gaze can be exhibited in the film 'The Postman Always Rings Twice released in 1946 (Loreck, 2019). As the audience is introduced to lead female character of the movie 'Cora Smith' the camera constantly uses close-ups and forces the viewers to stare at her body and physical appearance. Such content creates voyeuristic, sexual and seductive mode of looking which favors the male protagonist figures. The film further establishes plot points: the male lead character of the movie desires Cora & Cora is aware of his lust. But the most empowering message delivered to the male protagonist character is that Cora is seductive and sexy. Absolutely the viewers first acknowledge the sexiness of Cora before they even get to know her name (Loreck, 2019). This stigmatized ideology has made the contemporary societies comfortable with the idea that women should be sexually objectified. People have become much more comfortable with the male gaze with the frequency of sexualized women presented in television advertisements and music videos.

Although authored four decades ago Mulvey's essay is still valid and provokes controversial reactions – one common response is that both men and women are objectified within mass media. Taking various forms male gaze can be recognized by circumstances where women characters are controlled by and mainly are prevalent in aspects of what they are representing to, the main character of the film. During the 1950's Budd Botticher directed Westernized classic films stated:

"What counts is what the heroine provokes, or rather what she represents. She is the one, or rather the love or fear she inspires in the hero, or else the concern he feels for her, who makes him act the way he does. In herself the woman has not the slightest importance"

(Loreck, 2019).

Such a situation can be witnessed in various forms when the camera takes repeatedly positions to capture sensual moments of female bodies and their glamorous postures; in 'Rear Window' released in 1954 revolved around framing of female bodies; the movie 'She's All That' released in 1999 is based upon the makeover and beautification. Contemporary example can be viewed in the Transformers as how female characters are depicted as sexual entities (Loreck, 2019).

According to Zalzal (1997), as compared to the Arab world Lebanese women constitute of more rights and freedom. The way they dress, style, communicate and move around the societal circles is liberated. Almost exercise equal share of civil rights as males they comprise of legal protection from the religion as well. However, despite females are actively engaged in numerous zones of society, from career oriented to taking an interest in sports, and other co-curricular activities, they continue to retrieve marginal attention and media support. Women are often sexually objectified, the stereotypical depictions abound in the media content, the fancy roles, and framed by the societal roles as non-professionals, homemakers are all around the place.

Although the western culture is saturated with heterosexuality but it has influenced many parts of the globe. It was indicated by Karen Homey 60 years ago that American culture has sanctioned the right of all men to sensually objectify women regardless of status and age (Westkott, 1986). According to the 'Objectification theory' sexualization of the opposite gender

takes place in numerous forms ranging from sexual evaluation and sexual violence (Kaschak 1992). The deniable and subtle way through which sexual evaluation takes place is visual inspection of the female body and ubiquitous gaze. The theory emphasizes over sexualized gazing as it is responsible for the sexual objectification (Fredrickson & Roberts, 1997).

Objectification is prevalent as the female's body, physique, and sexual functions are distinguished from the individual personality, minimized to the status of mere entities (Bartky 1990). It can be stated that women when stereotyped they are treated as 'objects' or 'entities' constituting of no self-worth, and personal intellectual, they only exist to serve and utilized for the pleasures of opposite sex. However, all men are not in the favor of objectifying females while they comprise of enriched associations with their female partner and female friends and family (Stoltenberg, 1989). But importantly, as the male gaze isn't under the control of the opposite gender, there are fewer females that can completely resist the objectification contexts (Fredrickson & Roberts 1997).

2.12   . Approach of Laura Mulvey on Castration

In her essay, Mulvey elaborates two modes as how male gaze is being conducted among the movie spectators – 'fetishistic' and 'voyeuristic' which she has explained in terms of Freudian's approach as responses towards the 'Castration Anxiety' – the presence of a powerful female figure can frighten the masculinity of the male characters or spectators hence he fears that he may could also be without a penis (Mulvey, 2001). Mulvey states in her essay

'*The woman "connotes something that the look continually circles around but disavows: her lack of a penis, implying a threat of castration and hence unpleasure"*

-    (Mulvey, 2001)

Such frustrations of the men can be relieved through fetishistic scopophilia or by demystification.

2.13   . Feminism and Feminist Theory

In accordance to the 'Feminist theory' Objectification is focal point of discussion. Roughly it can be defined as treating and gazing a person, usually a female, as an 'object'. The core analysis is based upon sexual objectification of the female bodies – the stereotypical presentation occurring in the sexual realm. Martha Nussbaum (1995) pinpointed over seven attributes that were involved in the perception of how a person is treated as an entity.

a) *Instrumentality*: individual is treated as a tool for the objectified

b) *Denial of the autonomy*: individual is treated with absence of autonomy and self-determination

c) *Violability*: individual is treated as having absence of boundary integrity

d) *Inertness*: the individual is treated as having nil activity and agency

e) *Fungibility:* individual is replaceable with other objects

f) *Ownership:* the individual is treated as if he or she is owned by the other person

g) *Denial of subjectivity*: the individual's self-worth, emotions and experiences are not taken in any account.

-    (Nussbaum, 1995)

According to Collins (2000), and Evans-Winters & Esposito (2010) the '*Critical Race Feminism*' favors the anti-essentialist standards of voice, recognition and beauty by focusing on the acceptance of diversity and multiple voices. Unfortunately, theorists and researchers are not prone towards the utilization of this theory however it can be implemented widely for race and gender analysis – its basic argument asserts that if Critical Race Feminist Theory is observed

within the mass media it can function as potential theoretical model to dismantle the sexual objectification and eliminate the Self-Hyper femininity acceptance.

Through the extensive analysis of the literature, it is immensely evident that women constantly face sexual objectification via active and passive utilization of the multimedia in their daily routine interactions (Fredrickson & Roberts, 1997). According to Miles-McLean et al., (2015), interpersonal interactions, and visual media forms are both predominant avenues through which a continual stream of sexually stereotypical objectifications of the gender takes place. Sexual objectification towards women within interpersonal associations takes place through unwanted sexual advances and body evaluations (Miles-McLean et al., 2015). The 'Interpersonal Sexual Objectification Scale - ISOS' was created by Kozee et al., (2007) that is used to measure the degree of individuals sexual stereotypical encounters. The scale is able to qualify behaviors such as leering, whistling, sexually insinuating stares, catcalling, and making inappropriate sexual comments about the female body including an undesired forms of body evaluation.

2.14   . Objectification Theory

According to Fredrickson & Roberts, (1997) Objectification of the gaze takes place in three predominant arenas. Initially the male gaze is prevalent within the actual social and interpersonal encounters. Researches such as (Bartky 1990), pinpoint that

(1) Females are gazed at more as compared to males;

(2) Women can feel if they are being gazed in interpersonal encounters.

(3) Males usually conduct non-reciprocated look towards females than vice versa publicly.

(4) The male gaze is associated with sexual evaluative commentary that has proved to be derogatory in context to the color of women.

Furthermore, Fredrickson & Roberts, (1997), in his study elaborated how the English language offered particular verbs that connoted with the male gaze such as 'leer' and 'ogle' which is disquieting for the females. Secondly, the objectified gaze is also prevalent within the forms of visual media that denote social and interpersonal encounters. As pinpointed by Umiker-Sebeok, (1981), the analysis of television programs and specifically the advertisements potray men directly looking at their female associates. Even, scholar, Goffman (1979) elaborated the term of *'anchored drift'* that even exists today – a media-based theme in which men are illustrated as staring their opposite gender or monitoring her from a distance, either daydreaming or mentally drifting away from the current scenario.

The last, perhaps the most surreptitious way, in which male gaze infuses within the westernized culture is in the public encounters with the visual media forms where the women are extensively objectified, the spotlight bodies and their parts are sensual that aligns with the demands of the male gaze (Fredrickson & Roberts, 1997). Furthermore, the objectification perception and belittle treatment of the women isn't restricted to pornography within visual media. The critical analysis of mainstream movies (Zoonen, 1994), visual arts, advertisements, television programs (Civile, & Obhi, 2016), music videos, magazines, and sports photography (Duncan, 1990) offer prove that female physical appearances and their bodies are targeted for sexual exploitation – women of diverse ethnic colors are often infused with stereotypical racism. According to (Civile, & Obhi, 2016), African women are mostly depicted as animals or objects with animalistic characteristics, whereas Asian women are portrayed as subservient and exotic. Mostly the visual media's emphasis on aesthetical attraction of a female body is quantified with respect to facial prominence. Whereas, the male characters, depicted in artwork or print media

with a focus on their face and head; there are substantial facial details throughout the scenes. But when there are female characters, the emphasis is all over the body.

Making the situation more deteriorating, the proliferation of sexualized portrayal of women by the mass media has become rapid and predominant theme as well. Within various cultures the confrontations with such depictions are unavoidable. In culmination the sexual stereotypical depiction of the women bodies has become permeated the cultural milieu. It has extensively influenced the women majority including girls in some perspective, irrespective to their social contacts. Numerous theorists have ventured to elaborate why the exploitation of women bodies including visual evaluations are critical for heterosexuality of opposite gender. According to Singh (1993), the evolutionary theorists pinpoint on the physical beauty of the females that indirectly denotes the reproductive potential hence for the criterion of male's mate selection the evaluation of women's aesthetical attractiveness has become mandatory. Other researches such as Miner-Rubino, Twenge, & Fredrickson, (2002) argue that cultural acceptance of Self-Hyper femininity and objectification perception among different societies is due to express and sustain patriarchy.

In context to psychological perspective, the most paramount impact of stereotypical treatment is that women of all ages and status coaxes them to implement a peculiar perception of themselves. In accordance to Objectification theory, the cultural milieu of stereotypical perceptions reinforces women to treat themselves as entities to be looked upon and evaluated for their sexuality. On the other hand, according to Dow (1995) and Bartky (2015), many feminist theorists argue that majority of the females adopt the perspectives of observers on their physical selves. To elaborate this situation the Psychological theory on socialization and self can shed some light over how the internalization takes place. According to Bartky (2015), it is triggered

with the compliances to appropriate external pressures that escalates via interpersonal

recognition, and meets its fate by people claiming of ownership of the attitudes and social values

that are incorporated by placing their own sense of personal individuality.

2.15   . Sexual Objectification and its acceptance

Many of the external pressures abound, as females are motivated with the preoccupation

of their individual physical appearance. For example, a wide array of advantages is exploited by

the women who are either eye-catching or aesthetical attractive within westernized culture. Even

many empirical studies illustrate how women's body plays a pivotal role in determining life

experiences. Researches have illustrated, for instance obesity negatively influences over the

women but not on men; their social mobility is restricted where obese females constitute of

minimal economic and educational achievements as compared to their parents. If compared and

contrasted with thin teenage girls, obese girls constitute of less chances to be accepted at colleges

(Wooley & Wooley, 1979). In addition to this, according to (Bartky 1990), hostile work

environments and job discrimination is mostly reported by obese women than by obese men.

According to Evans-Winters & Esposito (2010), the female co-workers deemed

unattractive by the male faculty are described more negatively and are rigid than unattractive

males. Additionally, the study conducted by Fiske, et al., (1991) explained the females who

aspire to corporate or higher managerial jobs are likely to face job discrimination due to their

unfeminine appearance. Many of the studies have also demonstrated that higher physical

attractiveness of women correlates with elevated popularity, marriage opportunities and dating

experience as compared to men. The numerous analysis of implicit cultural frameworks of

gender associations assume that both genders coordinate their heterosexual relations as females

can exchange their sensuality for substantial treatment in relationships.

Many researches such as MacMillan, Nierobisz, & Welsh, (2000), and Fairchild & Rudman, (2008) illustrate that such type of sexual objectified encounters is conducted by strangers, rather than the acquaintances & often is witnessed in the public corners. The scale developed by Kozee et al., (2007) is also able to qualify behaviors such as degrading sexual gestures, founding, touching inappropriately, and pinching the women against their will, sexual harassment and undesired sexual advances. According to Nadal & Haynes (2012), these behaviors are commonly known as the 'Micro-aggressions' which can be elaborated as 'commonplace, routinely, brief verbal behavior and situational indignities, that communicate inappropriate, derogatory, and hostile messages. By the definition, many sexual objectified acts qualify as micro-aggressions as gendered micro-aggressions are sexist in its nature (Nadal & Haynes, 2012). On the other hand, the ISOS, supports the assertion that when the female population of the society suffers from such culturally accepted micro-aggressions, they are directly being sexually objectified by their perpetrators.

For such reasons it is argued by Evans-Winters & Esposito (2010), physical and aesthetical beauty is considered as power for women – it functions as a predominant currency for women's economic and social success. The potential constituted by this currency, although differs across diverse cultures and subgroups. Arguably, for the trading of economic and social power, the sensuality of the female should be eye catching for the tastes of the dominant while men culture. Hence, among the white women, in accordance to such societal standards there is evidence of preoccupation with appearances by which upward social mobility is achieved. Consistent with this argument Fredrickson & Roberts, (1997), argued by that commonly the dominant white males of the society oppress women via sedating them which is usually enacted through objectification and sexual stereotyping, positively valenced. As argued by Hurtado, by

contrast, the same White society tends to oppress women comprising of diverse color through offense and rejections which are negative based valenced sexual evaluations. Many other studies illustrate how handicap, poor, having different ethnic backgrounds can lead to additional negative valenced evaluations facing racism, biasness, oppression, homophobia and classism. As such, these subgroups of females that have faced sexual objectification may junction with other offenses to produce variating somewhat impacts.

There are surplus researches that provide ample evidence over how the social and economic prospects of the women are determined due to their aesthetic features and sensual body language – this behooves them to anticipate, becoming their own initial surveyors and conducting repercussions of their looks. Hence, the personal attentiveness of the women towards their appearance and bodily outlook is often interpreted as vanity and narcissism, but more appropriately it is utilized as a strategy for propelling them within their social and professional lives. Such strategies are neither consciously determined nor deliberately selected, instead, according to Theories of Socialization, the constant array of repeated external pressures to improve physical beauty leads to their struggle of improving themselves. They even can face psychological complexes due to altered beauty standards of the society leading to anxiety, and depression.

2.15.1 The Aftermath of Sexual Objectification

According to Gary and Milburn (1995), experiencing depressive episodes are triggered through depressed thoughts, lack of confidence and mood swings, which are prevalent within both genders. However, women are two times more depressed about their prevalent situations, as compared to men. Although studies pinpoint that occurrence of depression is minimal among

Black women than Hispanics and Whites – the 2:1 ratio is perhaps on hold among the ethnic groups (Gary and Milburn, 1995). The absence of a solid consensus for the gender variations lead us to the in-depth analysis of theory of objectification that might also contribute integral revelations in understanding the depressive episodes occurring within the female population. Many studies explain that depression triggers due to the relative absence of power and authority, lack of control and inferior social status of the women in the society. The covert and overt oppression women experience in their relationships and particularly at workplace make them less worthy, powerless and belittle themselves for the attainment of their personal and professional objectives. Gary and Milburn, (1995) explains how this powerlessness feelings can lead to elevated sadness, anxiety and minimal motivation. Such studies also tend to elaborate why women in contemporary societies are single parents, they constitute of low salary packages, who are likely more prone to depression.

With the acceptance of Self-Hyper femininity and objectification perceptions set by the societal ideals, women regardless of age and status also suffer from minimized states of performance and flow. According to Fredrickson & Roberts, (1997), the theory of objectification posits that the continual objectification develops a wave of frustrated and provoking experiences where women are required to sustain some part of concentration over their physical approaches in order to successfully progress in their career and professional lives. However, the self-consciousness and self-objectification ultimately diminishes the motivational levels or what Csikszentmihályi, (1990) defines it as 'flow'. Circumstances are marked by absence of self-consciousness as all the mental energy is emphasized not on the work chores bot on the physical appearance of the individual (Csikszentmihályi, 1990).

2.16   . Conclusion

From the review of literature, it is evident that the frequent experiences related to sexual objectification faced by women often forces them to internalize the scrutiny of the society. It results in self-objectification where women endure complexes and habitually monitor their bodies' appearances and aesthetic beauty. This in turn, triggers the feelings of appearance anxiety, and body shame. The variables of self-objectification acceptance can lead to depression, which is one of the risk factors in developing more complicated health outcomes. The mental health distress triggers various mental disorders at their professional life is also negatively influenced with the reduced performance and experiences of flow.

Unfortunately, media ensures that women of all ages, socio-cultural backgrounds, statues, geographical locations are influenced by such stereotypical images. The sexual objectification of women evident in all forms, taking place in all parts of the culture have made women comfortable with the idea of Self-Hyper femininity acceptance. Furthermore, the media only seems to empower women, but it really doesn't. The visual media sends the message that women should always be pretty but not superior, not powerful. They are noticed for their physical appearances and sexuality – they aren't respected for their intellectual and intelligence. However, it poses harsh consequences over the mental, psychological and societal wellbeing, and to the global culture at large

Less than two decades, Fredrickson & Roberts, (1997) devised 'theory of Objectification' as a theoretical model to grasp a better and meaningful understanding of the mental and psychological risks that are associated with the objectification of women. Women have to constantly suffer from unwanted sexual evaluation, gazed upon and objectification of the female body. With the foundational lens of the theory, the review of the literature explores numerous

iterations of the sexual objectification and their cumulative influences over the welfare of the

women.

Chapter 3: Methodology

3.9.   Introduction

This research aims to assess and identify the relationship between the self-hyper femininity acceptance and objectification perception among female television presenters during primetime in Lebanon. Accordingly the objective of this study is to first identify how female presenters of primetime programs on Lebanese TV shows perceive themselves, and second how viewers of these Lebanese shows perceive these female presenters. This chapter presents, explains, and clarifies the methodology that has been applied to accomplish the objectives of the research. The research conducts and analyzes the perception of female TV presenters from the perspective of the viewers and the female presenters themselves.

3.10. Research Philosophy

Research philosophy refers to principles and criteria according to which the methodology was designed (Saunders, Lewis, and Thornhill p.12, 2009). Two main research methodologies exist; the first is interpretivist. Saunders, Lewis, and Thornhill (2009) indicated that in this philosophy, the researcher and the research are connected. This philosophy integrates human interest in the study being done where the researcher interprets the elements of the study. This philosophy usually applies qualitative research in which the research conduct the data collection and analyze the data obtained based on their meanings and personal interpretations. This kind of philosophy is thus applied in researches that deal with understanding a specific behavior or studying a phenomenon (Saunders, Lewis, and Thornhill p.12, 2009). Another philosophy to be considered when conducting a research is the positivism theory. On the contrary of the

interpretivist philosophy, it totally isolate the researcher from the research and limits its function to data collection only (Saunders, Lewis, and Thornhill, p 20, 2009). This philosophy considers any personal interpretation bias and does not provide objective results. This philosophy thus emphasizes on quantitative research in which data is collected and analyzed based on numbers and statistics. In the case of positivism philosophy data analysis conducted by different researchers should provide the same results because it is based on calculations and statistical formulas (Saunders, Lewis, and Thornhill, p.24, 2009).

This study aims to identify how female presenters in Lebanon perceive themselves and how do viewers perceive them. Accordingly there is a need to address the female presenters and the viewers. This means that data collected from the presenters should be analyzed based on the implications of their responses and data collected from the viewers should be analyzed based on numbers and statistics. Having this in mind means that the study obliges the research to connect and interpret the results in one part, and disconnect and analyze the different data statistically. Knowing this means that the study is a mixture of both interpretivist and positivism because it involves the principles of both philosophies.

3.11. Research Approach

In order to conduct any study, quantitative and qualitative research designs are utilized (Creswell and Creswell, p 55, 2017). According to Creswell and Creswell (2017) quantitative research approach is designing a research that assesses relationships between variables and study the perception, attitudes, or behaviors of a population. This kind of research is usually

conducted when the target population is large. Accordingly it selects a sample that well represents the population and undergoes the study on them. Instrument used in a quantitative approach is usually a survey (Creswell and Creswell, p.56 2017). The survey is a series of closed ended questions where respondents select one option as an answer for the given questions. Analysis thus in a quantitative research design is based on the number of respondents, frequencies, and their equations. Consequently, results obtained from a quantitative research are objective since they are based on numbers (Creswell and Creswell, p. 62, 2017). On the other hand, a qualitative approach is a research design that investigates phenomena (Creswell and Creswell, p. 62, 2017). It is used when the population of the study is not large. Also, a sample from the population is selected, however in this case the sample is limited to small number of respondents. It aims to collect detailed and rich information from the respondents. Instruments used in a qualitative approach include in-depth interviews, focus groups, or even observations. In all these instruments, the researcher collects data from the sample and analyze them based on some criteria and standards. Analysis for data obtained from these instruments is obtained from the personal interpretation of the researcher (Creswell and Creswell, p. 63, 2017).

In the given case, the study employed a mixed method. Both quantitative and qualitative researches have been used. The study aimed to identify how do female presenters during prime time on Lebanese TV channels perceive themselves. The study in this case is limited to a small population, it is a phenomenon, and data detailed data should be collected from the respondents. That is why to fulfill this objective a qualitative approach was designed and executed.

Another objective of the study was to identify how do Lebanese viewers perceive these female presenters on Lebanese TV channels. Since the population of this target audience is large, and the study aims to identify the perception of this large population, the study utilized a quantitative research design that addressed this objective. The research thus aimed to build conclusions based on frequencies and statistical calculations.

3.12. Research Instrument

In order to conduct the qualitative research, the study employed in-depth interviews. In depth interviews is a research that tool in which the research asks the respondents open-ended questions and allows them to answer freely (Desncombe, p. 14, 2010). The researcher then writes notes, or records the answers of the respondents. After this recording ends, the research organizes, and compares the responses of different responses to build conclusions accordingly. This research instrument allows the flow of detailed information from the interviewer, and allows the explanation of questions in case the respondent has any misunderstanding (Desncombe, p. 16, 2010). Desncombe (2010) states that this tool is effective because it makes sure that the respondents provide all needed and necessary information to address the assigned objective.

Similarly, to conduct the quantitative research, a questionnaire was designed and addressed to a sample of viewers (Desncombe, p. 21 2010). The questionnaire included series of closed ended questions in which respondents had to answer by selecting one of the available options. This questionnaire allowed addressing a large sample that represented the population, and allowed numerical analysis of their responses (Desncombe, p.22, 2010).

The questions of the interview and questionnaire were closely related but surely not the same. Both tools aimed to assess the perception of female interviews, however the interview aimed to identify that from the perspective of female presenters themselves, and the questionnaire aimed to identify the same perception from the perspective of viewers.

Basically, findings from secondary data, meaning from the literature review, provided the foundation of both tools. The literature review conducted identified different possible perceptions, and reasons for these perceptions. Accordingly, the interview questions included open-ended questions about these theoretical perceptions, while the questionnaire included statements that rephrased these perceptions. Using a 5-point likert scale for agreement, respondents were asked to identify their level of agreement with these statements that represented different perceptions. The questionnaire also included questions to identify the demographics of the respondents in order to correlate the demographic factors with the perceptions identified.

3.5. Target Population, Sampling, and Data Collection

Referring to the objectives of the study, the first objective is to identify how female TV presenters during prime time in Lebanon perceive themselves. Therefore, the population under this study includes all female TV presenters on Lebanese TV channels that present programs during prime time. The population is not very big in comparison to other population. In fact, six private TV stations operate in Lebanon. They include MTV, LBC, Aljadeed, NBN, OTV, and Future TV.

The programs were selected based on prime time programs broadcast after the news segment. For this study, socio-political refers to programs that deal with political and accordingly

social related topics and issues. Socio-cultural refers to programs that deal with social and

cultural issues. Entertaining refers to programs that are not dealing with hard news, they rely

more on soft content (e.g., art, sports, game shows).

The talk shows and presenters under study are presented as follows:

Note: Fashionable refers to being always concerned with look and wearing attractive

and stylish outfits

Conservative refers to dressing up in a casual and formal way

MTV

1- بدها ثورة It Needs a Revolution, socio- political talk show, Monday peak time (p2),
   presenter: Ghada Eid, who is very serious and dresses conservatively

2- هيك منغني Like that we Sing entertaining talk show, Sunday p2 , presenter: Maya Diab,
   she is a fashion icon and always dresses in a new fashionable manner

3- Celebrity duets" , entertaining- artistic show, Sunday peak one, presenter: Anabella Hilal,
   always appearing in fashionable dresses

LBC

1- Fe Male, entertaining talk show, Sunday p2, presenter: Carla Haddad, always appearing
   in a fashionable dressing

New TV

1- اعرف عدوكKnow your Enemy ,political program, Sunday peak 1, presenter : Clara
   Jeha ,serious and dresses conservatively

NBN

2- السياسة اليومPolitics Today, political program, Saturday p2, presenter: Sawsan Safa, serious and dresses conservatively

OTV presenters

1- من الضروري تحكيIt is Essential to Talk , political show, Monday p2, presenter: Dalia Dagher, serious and dresses conservatively

2- Seriously, Not Joking, entertaining, Friday p1, presenter: Lorca Sbeity , dresses in a fashionable way

FUTURE

1- "Tele stars" , entertaining show, Thursday p2, presenter : Caren Salameh, dresses fashionably

2. Agenda ,socio-cultural show, Monday p2, presenter : Zeina Janbeih, dresses fashionably. Note that Future TV is no longer broadcasting.

Accordingly the population is composed of 10 Lebanese female presenters. Therefore, a sample of 6 respondents from this population can provide solid information related to the perception of themselves. Therefore, 6 TV female presenters were addressed, appointments were taken, and interviews were conducted personally. The respondents were selected using non-probability sampling because the respondents were selected based on different criteria that included presenting during prime time, reachable, and responsive.

However, in fulfilling the perception of viewers to these female TV presenters, the population is very large. In fact, all people who watch TV in Lebanon during prime time represent the total population. Accordingly, the population of Lebanese TV audience during prime time exceeds 10,000 viewers (Ipsos, 2019), therefore the best sample size is 400 respondents. According to Maguire & Delahunt (2017) 400 respondents is the best sample size to represent a large population. Probability sampling or random sampling was applied because respondents were selected randomly, anyone who watches TV is a potential respondents. The questionnaire was uploaded through a link using google forms and accordingly distributed over a sample of 400 respondents.

3.6. Data Analysis

In order to analyze the results different modes of analysis were conducted. In the given case, data obtained from the interview were recorded, the responses for each question were compared with each other. Based on that, similar responses provided implications on the points of the study. Consequently, the study was able to judge and identify how do female TV presenters perceive themselves. The comparison was displayed in tables to recognize the similarities and differences of the responses, and analysis was concluded accordingly.

For the questionnaire analysis, data obtained from the questionnaire were extracted on an excel. The data later was entered into SPSS for analysis. SPSS is a statistical software that analyzes data. The questionnaire questions and options were coded on the software and accordingly the responses were entered there. Through the software different tests were conducted.

Reliability test was conducted in order to make sure that the findings of the questionnaire were reliable enough.

Frequency test was conducted in order to identify the distribution of the responses over the options of each question

Mean test was conducted in order to identify the average score that implied the degree of agreement of each statement

Correlation test was also conducted to identify whether correlations exist between demographic variables and the perceptions given.

3.7. Limitation of the Study

Conducting the study was a challenge because different problems occurred and needed immediate solutions. The first challenge was interviewing the female presenters. Working in media keeps any individual on a tight schedule, accordingly it was hard to find and take appointments with presenters in order to conduct the interviews. Reaching 400 respondents was also difficult. Collecting data required time more than expected.

The authenticity of some of the answers remains questionable when presenters are asked about images, physical attributes, and self-appreciation. For example: an over-revealing outfit worn by a presenter might be perceived differently by a young woman or by an old traditional viewer.

In addition to that, analyzing the data was difficult. The usage of SPSS requires some technical background, and accordingly different tutorials were needed to provide this knowledge and how to use SPSS and properly execute the needed tests to fulfill the need of this study.

In addition to that, analyzing the data obtained from the interview was critical because the study seeks objectivity, therefore proper judgement was needed.

In addition to all that, today the world suffers from an international health emergency due to the case of COVID-19. This emergency situation required remote operations for everything. Therefore, personal interviews were not possible to be conducted, thus the interviews were held online.

3.8. Ethical Consideration

Different ethical considerations were considered in the implementation of the methodology. First it was essential to cite and refer to the authors in using their work for secondary research. Therefore respecting intellectual property was considered in this study. The work and the findings of others have been mentioned in all sections of the study. Respecting the privacy and confidentiality of the respondents participating in the study. First of all, the consent of the respondents was taken before their participation in the study, no participant was forced to do so, and their identities remained ambiguous. The proper analysis of data was also considered as no data manipulation was tolerated in the process of analysis. The data was analyzed based on statistical equations done to the responses obtained from the questionnaire.

QUESTIONNAIRE

Dear Study Participant,

This is a formal invitation and request for you to participate in my Master's Degree Thesis Study with the main objective to identify he relationship between the self-hyper femininity acceptance and objectification perception among female television presenters during primetime in Lebanon.

The objective of this questionnaire is to identify how viewers perceive female TV presenters in Lebanon during prime time (starting 8:30pm till 12:00am).

It is important to know that the perception of female TV presenters being studied are the ones who present programs after news starting 9.30 till midnight.

I highly appreciate and value your participation in this survey. I can assure you that all of the information that you provide will be handled with the utmost level of confidentiality and privacy at all time. It will not be disclosed to anybody else and will be employed only for educational purposes.

Please take a few minutes of your time to peruse through the questionnaire and fill it out.

Thank you.

PART 1

SECTION A: DEMOGRAPHIC INFORMATION OF STUDY PARTICIPANT

This first section of the questionnaire endeavors to attain the demographic information of the study participants. You are kindly requested to select the information, based on the questions and statements posed, to be most suitable to you by either crossing it out (X) or placing a tick (√).

1. Kindly specify your gender

   o   Male

   o   Female

2. How old are you? ………

3. What is your educational attainment level?

   o   High School Certificate

   o   Bachelor's Degree

   o   Master's Degree

   o   Phd

4. Kindly indicate your marital status

   o   Single

   o   Dating/Engaged

   o   Married

   o   Widowed

5. Kindly indicate your employment status

   o   Student

   o   Employed

   o   Unemployed

   o   Self-employed

   o   Housewife

6. Do you watch peak time talk shows (shows after news)/ Kindly indicate the channels on

   which you watch their shows after news. (Kindly select what applies)

   o   MTV

   o   LBC

   o   ALJADEED

   o   NBN

   o   OTVE

   o   FUTURE TV

7. Kindly indicate what kind of Lebanese programs do you watch during prime time

   o   Entertainment

   o   Socio-economic

   o   Political

   o   Others

PART 2

In this second section of the questionnaire, the study participant is provided with a series of questions that aim to assess different female presenters in Lebanon and their association with hyper femininity. Kindly answer the following questions:

1. Kindly rank the following TV presenters from the most successful to the least (from 1 to 10)

TV Presenter	Rank
Ghada Eid	
Maya Diab	
Carla Haddad	
Anabella Hilal	
Clara Jeha	
Sawsan Safa	
Dalia Dagher	
Lorca Sbeity	

Caren Saleme	
Zeiba Janbieh	

2. Kindly indicate how the degree of femininity of each of the presenters, having (1) being average feminine, (2) highly feminine, and (3) hyper feminine. Note that feminine means good looking and sexy.

TV Presenter	Average Feminine	Highly Feminine	Hyper Feminine
Ghada Eid	1	2	3
Maya Diab	1	2	3
Carla Haddad	1	2	3
Anabella Hilal	1	2	3
Clara Jeha	1	2	3
Sawsan Safa	1	2	3

Dalia Dagher	1	2	3
Lorca Sbeity	1	2	3
Caren Saleme	1	2	3
Zeiba Janbieh	1	2	3

3. What attracts you the most to watch a TV program presented by a female presenter

- o Her look

- o Her personality

- o The content of the program

- o The topic of the program

- o The guest

4. Kindly evaluate the following features of the presenter's hyper femininity:

	Least Important	Not Important	Neutral	Important	Very Important
Hair	1	2	3	4	5
Outfit	1	2	3	4	5
Make up	1	2	3	4	5
Feminine Voice Tonality	1	2	3	4	5
Attitude	1	2	3	4	5

5. Kindly evaluate the following features of the presenter's Personality:

	Least Important	Not Important	Neutral	Important	Very Important
Choice of words	1	2	3	4	5
Strict voice tonality	1	2	3	4	5
Managing guests	1	2	3	4	5
Daring	1	2	3	4	5
Rude	1	2	3	4	5
Charisma	1	2	3	4	5

6. How likely do you agree on the following statements:

	Strongly disagree	Disagree	Neutral	Agree	Strongly Agree
If a presenter has a hyper feminine look, I focus on her Sex appeal	1	2	3	4	5
If a presenter has a hyper feminine look, I focus on her Beauty	1	2	3	4	5
If a presenter has a hyper feminine look, I focus on her Intelligence	1	2	3	4	5
If a presenter has a hyper feminine look, I focus on her Communication skills	1	2	3	4	5

	1	2	3	4	5
If a presenter has a hyper feminine look, I focus on her Body Language					
I do not really care what a hyper feminine looking presenter is saying					
A good looking presenter is more important than a good content program					
A hyper feminine presenter is an object of desire					

PART 3

In this section of the questionnaire, the study participant is provided with a list of statements that are purposed to identify what you think about female TV presenters during prime time in Lebanon.. In each of the statements provided, the conceivable response can either be: Strongly Disagree, Disagree, Neither Agree nor Disagree, Agree, and lastly Strongly Disagree.

You are requested to provide a response that is best suitable to you by either crossing it out (X) or placing a tick (√).

Statement	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
In general, female TV presenters in Lebanon are beautiful and attractive	1	2	3	4	5
In general, female TV presenters in Lebanon are smart and intelligent	1	2	3	4	5
In general, female TV presenters in Lebanon are strong and powerful (have authority and impact over the society)	1	2	3	4	5

	1	2	3	4	5
In general, female TV presenters in Lebanon are known for their physical and sex appeal	1	2	3	4	5
In general female TV presenter in Lebanon are known for their communication skills	1	2	3	4	5
In general, female TV presenters in Lebanon are attractive to look at	1	2	3	4	5
In general, female TV presenters	1	2	3	4	5

in Lebanon trigger sexual emotions					

INTERVIEWS

The following open-ended questions were included and posed to the interviewees during the interview sessions in order to identify how do female TV presenters perceive themselves:

1. How important is the physical appearance in comparison to the ability to communicate media content

2. Do you think a good content program will be successful if someone no beautiful or attractive presents it?

3. How likely is it important for you to have a hyper feminine look?

4. How likely does your look reflect the content of the program you present?

5. How likely do you focus on facial expressions, gestures, make up, hair, tonality or discourse? Prioritize these features.

6. What are the criteria you consider when deciding the look and appearance of each episode?

7. How important are the following elements, and can you rank their importance with justification? Outfit, topic of the day, hair look, make-up artist choice, producer selection, and script writer selection

8. How likely are you satisfied with the way you look when you watch yourself?

9. How does you partners comment (husband, boyfriend) on the way you look affect you?

10. Which of the following scenarios do you prefer and why:

    (A) Achieving your self-satisfaction with hyper femininity but not satisfying the viewers with the content of the show

    (B) Looking less feminine but satisfying the viewers with the content of the show

11. Do you accept only focusing on your look and sex appeal, disregarding the content of

    the show?

12. What do u consider to be your major strengths as a presenter (e.g up-to-date,

    education, general knowledge, curiosity, looks, etc.)

Chapter 4: Theoretical Framework

4.1. Introduction:

Hyper-femininity can be defined as an overstated devotion to a female gender as it is linked to heterosexual associations. The hyper feminine individual thinks that their achievement is obvious and is directly related to retain a romantic association with a male and thus desirability can be used to sustain this connection. (Sarah, 2006)

It has been observed that women are progressively excited about the way "feminine" characteristics are being portrayed and all this has occurred due to the social, political and cultural change took place so far (Van oosten et.al, 2017). It can be said that hyper-femininity is a reaction to the social change that challenges outmoded femininity by approving exaggerated conventional behaviors. The hyper-femininity emphasizes the worth of the female look and the advantages it contains and delivers in image-obsessed world that inspires women to own their bodies. (Avery et.al, 2017)

4.2. The Male Gaze Theory:

The Male Gaze Theory can be explained as the way women are viewed from the heterosexual men's eyes specifically in the media. Moreover, these women are symbolized as passive entities for male needs. (Sarah, 2006)

The term "The Male Gaze" was used by Laura Mulvey in an essay "Visual Pleasure and narrative Cinema" on cinematography in 1975. She boldly discussed the role of women in movies and stated impudently that women are often portrayed as objects to attract male viewership because the directors' lack in diversity in cinemas. Since men control the camera therefore they make the audience also experience the film through a heterosexual male perception. (Van oosten et.al, 2017).

The cinema played an important part in exploiting women and sexual exploitation of women in the media began in the 19th century in Paris, when the female ballet dancers were exposed to sexual nuisance and objectification (Avery et.al, 2017). The Opera Ballet's dancers were gazed by their male audience and were often anticipated to execute sexual favors for them behind the scenes. This type of exploitation was criticized by the women's rights advocates. The women are being exploited in the mass media such as TV, film or advertisements since they are used or portrayed to increase the media demand as we have discussed earlier about the male gaze theory, that every male viewer watches the media and wants to see sexy and attractive females on the screen in order to increase his interest and the duration to watch television, the media people use this strategy to upsurge their views. (Dalton et.al, 2017)

This strategy includes presenting the women as sexual objects and for this they focus and highlight the beauty of women. (Avery et.al, 2017)

Accordingly hyper femininity can be positively correlated to male gaze theory. Hyper femininity makes women very attractive and sexy. When TV female presenters over do their fashion, and external appearance they become attractive to be looked at.

4.3. Feminism and Feminist Theory:

Feminism refers to the gender equality acceptance on social, economic and political forums. Originated in the West, feminism is being exhibited worldwide and is signified by several organizations dedicated to work for women's rights and interests. (Sarah, 2006)

The objective of Feminist Theory is to comprehend gender variation plus emphasis on sexual category policymaking, control relations and sexuality (things that appear attractive sexually and related to gender). Moreover, theory of Feminist emphasizes on encouraging rights of feminine plus benefits. (Avery et.al, 2017)

The way women are represented on television is debatable. It is the language through which the viewers generate a meaning of how women should or should not look like. By enhancing TV presenters to perfection the media has created a very solid image of how the women in a society should be like. It is then said that people want to see this but who initially began with it. (Dalton et.al, 2017)

On one side it is said that the presence of a woman or girl in news or any other related program shows women's empowerment in society but on the other side the effects of female beautification can be easily seen as common media practices which ultimately creates a symbolized and sexualized image of Lebanese women which is contradictory to their efforts for women empowerment. Body image is so common that the cosmetic surgery has become so common for the female TV presenters. (Sarah, 2006)

It clearly shows the hyper femininity of the TV presenters who want to be in and continue working, go through surgeries to look beautiful in order to stay in the media.

In Lebanon, women are still perceived as an attractive feature. This makes women pay attention more to the way they look. Having this in mind, female TV presenters in Lebanon tend to be hyper feminine.

4.4. Objectification theory:

This theory provides an outline for understanding what the females experience in a culture that objectifies their body sexually. The theory recommends that as compared to men, the women are more socialized in order to suppress an observer's perspectives as their main opinion of physical selves. (Van oosten et.al, 2017).

The quality of an individual when he sees himself as object for use to others instead of considering him as a normal human being is considered as self-objectification. For women being hyper feminine, this theory explains the psychological process by which women adopt people's objectifications of their bodies and consequently they are found criticizing their own bodies. Objectification often targets women and diminishes them as something for sexual pleasure and satisfaction. This trend has stimulated many arguments and brought various reforms over the past few years but much work is left to be done. (Avery et.al, 2017)

Though men and women both are somehow inclined to be seen and treated as objects. Women, being in a minority group, are frequently mistreated. Whether it is a TV ad or a magazine cover page, the sexual objectification of women can be easily seen. Some people think it is a deep-rooted trait of modern society that the majority doesn't realize the impact of its pervasiveness as well as its negative effects on the psychological growth of young women and men. (Dalton et.al, 2017)

The views that were expressed by Immanuel Kant in his writings have inspired the theory of Feminist on objectification. In Lectures on Ethics, Kant wrote about objectification as restricting committed marriages from sexual love where an individual is taken as "an object of appetite" and as soon as the appetite is consumed that individual is cast aside in the same way as a lemon is cast away after it has been sucked dry. He also discussed the effects of objectification on the possibility

for experiencing a moral relationship with another person. If a person considers the other as an object of sexual pleasure he or she becomes a thing for him or her and is treated the same way. This sequentially takes away the humanity of a person. (Avery et.al, 2017)

Chapter 5: Findings

5.1. Introduction

This chapter aims to present and analyze the findings obtained from the research. As stated in the previous chapter, a questionnaire was designed and distributed to a sample of 400 respondents who are audience of prime time shows. In addition to that, interviews with 6 TV presenters have been conducted. This section presents the findings obtained from the questionnaire and interviews.

5.2. Findings from Questionnaire:

5.2.1. Reliability Test

Reliability test is a test conducted through SPSS. It identifies the reliability of the responses given by the respondents by calculating the value of cronbach's alpha. Accordingly, for data to be reliable Cronbach's alpha should score not less than 0.7. The following were the results of SPSS:

Reliability Statistics	
Cronbach's Alpha	N of Items
.705	27

Cronbach's alpha scored 0.772, which is greater than 0.7. This means that findings of the questionnaire are reliable and conclusions can be made according to them.

5.2.2. Mean Test

Mean test aims to calculate the average score of the respondents responses. As a first approach in identifying the perception of TV prime time audience to Lebanese female presenters they were asked to rank them based on their success. Also, it is important to note that "minimum" in mean test means the lowest rank that has been selected by a respondent and "maximum" means the highest rank selected, while the mean is the average rank of all the responses. The following were the results of the mean test of the ranking

Descriptive Statistics

	N	Mi nimum	Ma ximum	Me an	Rank
Kindly Rank Ghada Eid	40 0	1.0 0	3.00	1.9 925	Second
Kindly Rank Maya Diab	40 0	1.0 0	3.00	1.4 675	First
Kindly Rank Carla Haddad	40 0	3.0 0	5.00	4.1 825	Fourth
Kindly Rank Anabella Hilal	40 0	2.0 0	4.00	2.6 275	Third
Kindly rank Clara Jeha	40 0	5.0 0	9.00	7.3 750	Eighth

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	N	Minimum	Maximum	Mean	Status
Kindly Rank Sawsan Safa	400	4.00	10.00	5.5475	Fifth
Kindly Rank Dalia Dagher	400	6.00	8.00	7.0850	Seventh
Kindly Rank Lorca Sbeity	400	9.00	10.00	9.6400	Tenth
Kindly Rank Caren Saleme	400	6.00	9.00	6.4650	Sixths
Kindly Rank Zeina Janbieh	400	4.00	10.00	8.8975	Nineth
Valid N (listwise)	400				

In a further test, respondents were asked to identify the degree of femininity of each female presenter, and the results came as the following:

Descriptive Statistics

	N	Minimum	Maximum	Mean	Status
Ghada Eid	400	1.00	2.00	1.2675	Average Feminine
Maya Diab	400	2.00	3.00	2.9850	Hyper Feminine

		400	2.00	3.00	2.8125	Hyper Feminine
	Carla Haddad	400	2.00	3.00	2.8125	Hyper Feminine
	Anabella Hilal	400	2.00	3.00	2.7275	Hyper Feminine
	Clara Jeha	400	2.00	3.00	2.1800	Highly Feminine
	Sawsan Safa	400	1.00	2.00	1.0925	Average Feminine
	Dalia Dagher	400	1.00	3.00	1.9925	Highly Feminine
	Lorca Sbeity	400	2.00	3.00	2.2725	Highly Feminine
	Caren Saleme	400	2.00	3.00	2.1800	Highly Feminine
	Zeina Janbieh	400	2.00	3.00	2.4600	Highly Feminine
	Valid N (listwise)	400				

In comparing the rank of the female tv presenter as perceived by the prime time audience

Descriptive Statistics

	N	Rank Mean		Rank	Mean	Status
Ghada Eid	400	1.9925	Seco nd	1.2675	Average Feminine
Maya Diab	400	1.4675	First	2.9850	Hyper Feminine
Carla Haddad	400	4.1825	Fourt h	2.8125	Hyper Feminine
Anabella Hilal	400	2.6275	Third	2.7275	Hyper Feminine
Clara Jeha	400	7.3750	Eight h	2.1800	Highly Feminine
Sawsan Safa	400	5.5475	Fifth	1.0925	Average Feminine
Dalia Dagher	400	7.0850	Seve nth	1.9925	Highly Feminine
Lorca Sbeity	400	9.6400	Tent h	2.2725	Highly Feminine
Caren Saleme	400	6.4650	Sixth s	2.1800	Highly Feminine
Zeina Janbieh	400	8.8975	Ninet h	2.4600	Highly Feminine

Valid N (listwise)	400				

First, third, and fourth most successful female tv presenters are perceived to be hyper feminine. This suggests a relation between hyper femininity and the success of the TV presenter.

What attracts you the most to watch a TV program presented by a female presenter

What attracts you the most to watch a TV program presented by a female presenter
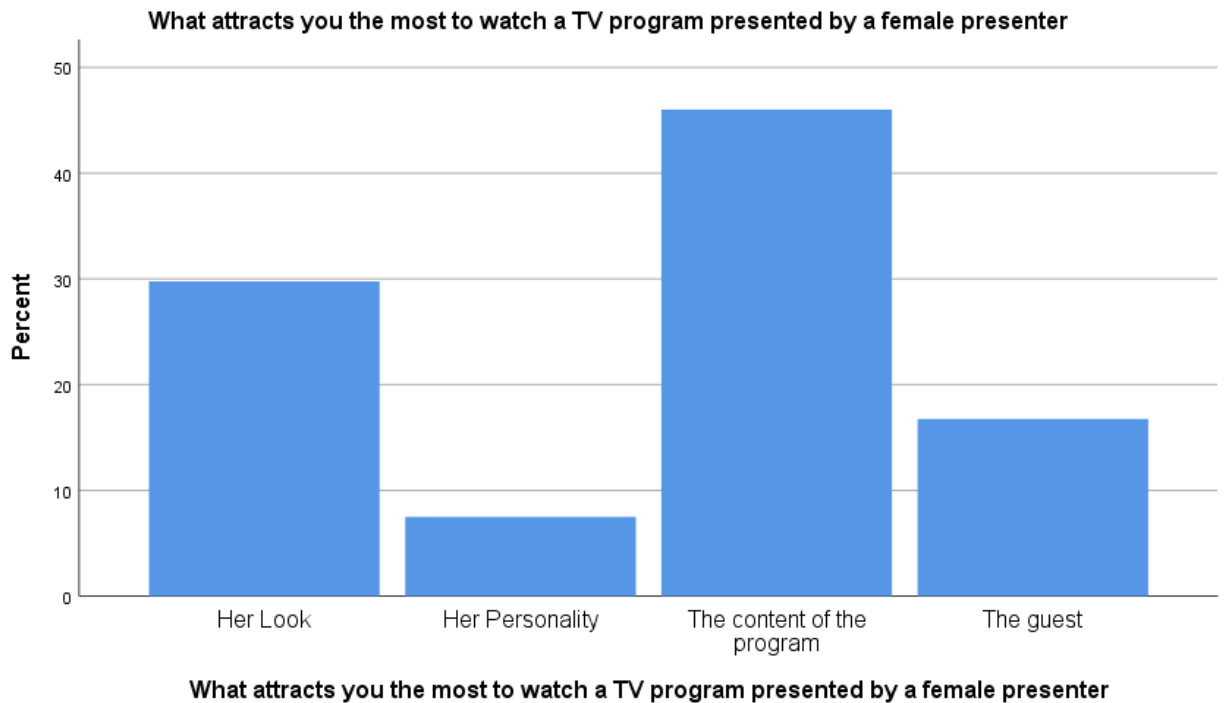
When respondents were asked about what attracts them the most to watch a TV program presented by a female presenter 45% of the respondents indicated that the content of the program is what makes them watch, however 30% indicated that the presenter's look is what attracts them to watch. Based on this statistics, 30% of TV prime time audience watch a program because of the look of the presenter.

When respondents were asked to evaluate the hyper femininity features, the following results were obtained:

Descriptive Statistics

	N	Minimum	Maximum	Mean	Status
How do you evaluate the hair of the presenter's hyper femininity?	400	3.00	5.00	4.3600	Important
How do you evaluate the outfit of the presenter's hyper femininity?	400	4.00	5.00	4.5700	Important
How do you evaluate the makeup of the presenter's hyper femininity?	400	4.00	5.00	4.5400	Important
How do you evaluate the feminine voice tonality of the presenter's hyper femininity?	400	3.00	5.00	4.3325	Important
How do you evaluate the attitude of the presenter's hyper femininity?	400	3.00	5.00	4.2950	Important
Valid N (listwise)	400				

Accordingly, all features proved to be important, yet the outfit of the tv presenter scored the highest mean (4.57) implying that the outfit is the most important feature for hyper femininity, then comes makeup with a mean of 4.54 followed by hair (4.36).

Later, the respondents were asked to evaluate the importance of the TV presenters features.

Descriptive Statistics

	N	Min imum	Max imum	Me an	Status
kindly evaluate the importance of the choice of words	400	4.0 0	5.00	4.3 600	Importa nt
How do you evaluate the importance of strict voice tonality?	400	3.0 0	5.00	4.3 225	Importa nt
How important is the ability to manage guests in a program?	400	3.0 0	5.00	4.2 900	Importa nt
How do you evaluate the importance to be perceived as daring?	400	4.0 0	5.00	4.3 600	Importa nt

How do you evaluate the importance to be perceived as rude?	400 0	2.0	4.00	3.0 050	Neutral
How do you evaluate the importance to be perceived as charismatic?	400 0	4.0	5.00	4.6 400	Importa nt
Valid N (listwise)	400				

According to the questionnaire it is important for the TV presenter to know how to choose her words (mean = 4.36), to have strict voice tonality (mean = 4.32), to be able to manage its guests (mean = 4.29), to be daring (mean = 4.36) and to be charismatic (mean = 4.64). Since being charismatic scored the highest mean, this implies that this is the most important feature. Being rude scored a mean of 3, this means that being rude is not important.

5.2.3. T-Test

In order to identify how respondents think, a T-test was conducted. The T-test aimed to assess the difference of perceptions and attitudes between males and females. Therefore, the results were as the following:

	Gen der	N	Mean
If a presenter has a hyper feminine look, I focus on her Sex appeal	Mal e	2 53	4.284 6

Statement	Gender		N	Mean
	Female	1	47	2.2381
If a presenter has a hyper feminine look, I focus on her Beauty	Male	2	53	4.2134
	Female	1	47	4.2381
If a presenter has a hyper feminine look, I focus on her Intelligence	Male	2	53	3.7154
	Female	1	47	3.2517
If a presenter has a hyper feminine look, I focus on her Communication skills	Male	2	53	3.5692
	Female	1	47	3.7619
If a presenter has a hyper feminine look, I focus on her Body Language	Male	2	53	3.5692
	Female	1	47	3.4898
I do not really care what a hyper feminine looking presenter is saying	Male	2	53	2.4308
	Female	1	47	1.7483

A good looking presenter is more important than a good content program	Male	2 53	8	1.430
	Female	1 47	2	1.510
A hyper feminine presenter is an object of desire	Male	2 53	2	3.565
	Female	1 47	3	2.231

According to the t-test, it pointed out the means based on the gender. Males agreed (mean = 4.28) that if a presenter is hyper feminine they focus on sex appeal unlike females who scored 2.23 indicating a disagreement on the statement. Both males (mean = 4.21) and females (mean = 4.23) agreed that If a presenter has a hyper feminine look, they focus on her Beauty. They were also both neutral that of a presenter has a hyper feminine look, they focus on her intelligence, communication skills, and body language. Males in general disagreed (mean = 2.43) and females strongly disagreed that they do not really care what a hyper feminine looking presenter is saying. They both strongly disagreed that a good looking presenter is more important than a good content program. Finally, males (mean 3.56) were neutral and females (mean = 2.23) disagreed that a hyper feminine presenter is an object of desire.

The following table compares the perception of TV female presenters during prime time between males and females.

	Gender		Mean
In general, female TV presenters in Lebanon are beautiful and attractive	Male	253	4.4704
	Female	147	3.9388
In general, female TV presenters in Lebanon are smart and intelligent	Male	253	3.7154
	Female	147	3.5102
In general, female TV presenters in Lebanon are strong and powerful (have authority and impact over the society)	Male	253	3.9328
	Female	147	3.7007
In general, female TV presenters in Lebanon are known for their physical and sex appeal	Male	253	4.2846
	Female	147	4.2517
In general female TV presenter in Lebanon are known for their communication skills	Male	253	3.4308
	Female	147	3.7619

| In general, female TV presenters in Lebanon trigger sexual emotions | Male | 2 53 | 4.0 000 |
| | Female | 1 47 | 3.5 102 |

Both males and females agreed that female TV presenters in Lebanon are beautiful and attractive, as they scored means of 4.47 and 3.93 respectively, however, they were both neutral that female TV presenters in Lebanon are smart and intelligent. Males agreed (mean = 3.9) that female TV presenters in Lebanon are strong and powerful, while females were neutral. They both agreed that female TV presenters in Lebanon are known for their physical and sex appeal, and they were both neutral that female TV presenter in Lebanon are known for their communication skills. Finally, males (mean = 4) agreed that female TV presenters in Lebanon trigger sexual emotions while females were more neutral (3.51).

5.3. Findings from Interviews

In order to identify the perception of the self, 6 of the TV presenters were interviewed. The interviews were held with Ghada Eid, Carla Haddad, Anabella Hilal, Carmen Saleme, Zeina Janbieh, Sawsan Safa, and the following are their responses:

Ghada Eid indicated that the physical appearance is important for TV, but it is not a priority. A TV presenter should have a decent appearance, so in comparison to ability to communicate media, this communication is more important. Sawsan Safa indicated that people want to see beautiful faces that is why they are both equally important. Haddad, Hillal, Saleme, and Janbien indicated that the appearance plays a really important role in any TV program. Audience actually

get attracted to the presenter's appearance and if he later liked the content he or she will continue watching. It is the appearance that hooks the viewer says Carla Haddad.

Eid and Safa indicated that a successful program does not depend on a beautiful and attractive presenter. However, Janbieh and Salameh indicated that a beautiful and attractive presenter attract more audience and that is why it is important. Hilal and Haddad both indicated that an attractive and beautiful presenter complete any program and that is why producers search for attractive presenters.

Eid indicates that having a hyper feminine look is not a priority. She focuses more on the content and material to be produced. Safa, and Salame indicate that they always aim to look beautiful and decent, hyper femininity is not a priority for them, while Hilal, Haddad, and Janbieh indicated that they always seek to look hyper feminine.

Eid indicated that the look of the program should be compatible with the program. She always tends to have the same style. That is because her content is always serious and formal, so her look should be the same. Sawsan, Janbien, and Salame indicated that the look always reflect the content of the program. This has to do with the nature of the program and the audience watching it. Presenting a fashion program demands a dress code different than that of an entertainment show. Hilal and Haddad also agreed on that. Hilal added that since she presents a classical show she always dresses something that compliments the theme of the program.

For Eid the most important features are facial expressions, gestures, tonality, makeup and hair. For Hilal and Haddad facial expressions, makeup, hair, gestures, tonality

For Safa, Salame, and Janbieh, facial expressions, tonality, gestures, makeup, and hair.

All the presenters indicated that their stylists are the ones who decide their outfit, however the theme and the topic of the program, in addition to the guests interviewed and the time period of the program demand a specific look. Hilal, Haddad, and Janbieh indicated that the way they perceive themselves affects their look and that is why they choose their look and appearance with their stylists.

Eid and Safa indicated that they are always satisfied in general when they watch themselves, Salame, and Janbieh also indicated that they are satisfied with their appearance, however Haddad and Hilal both indicated that always feel that something else should be done, although they indicated that they satisfied but they always seek new attractive looks.

All interviewees indicated that they would prefer to look less feminine as long as the audience are satisfied with the content. Safa stated that the end goal of any TV program is to satisfy the audience, and this is what matters. Eid indicated it is always about the audience, they are the ones that actually make any program successful.

Eid, Safa, and Salame indicated that it is not possible at all to only focus on look and sex appeal and disregard the content of the show. Eid stated that Lebanese audience are not stupid, they might want a beautiful presenter for some entertaining programs but beauty alone is not sufficient. Salame indicated that beauty alone is not enough, it might hook up the audience but if the content was disregarded the audience will get bored and switch the channel. Hilal, Haddad, and Janbieh also stated that beauty and attraction alone are not enough, beauty and good content complete each other to make audience watch a program.

Eid stated that a good presenter is the one that is always up to date with all news related to the content he or she presents, she emphasized that the knowledge and the delivery of this knowledge is what is important for the success of a presenter. Safa and Salame indicated that the

most important feature for a presenter is the communication and the material being communicated, in addition to the charisma of the presenter. A charismatic presenter is able to communicate the right material to the audience in a right way, Salame says. Finally, Janbieh stated that curiosity and the eagerness to communicate information is what makes any presenter successful. Finally, Haddad and Hilal indicated that both looks and knowledge are the major strength of any presenter because they complete each other and make the audience attracted to the content they are watching.

5.4. Discussion of Results

Different researchers addressed the perception and the portrayal of females in media. Newson (2011), research shows that women solo artists didn't only sell their music also illustrated their sexuality, selling their body image by the utilization of sexual connotations.

According to Rodgers, & Hust, (2018), college women are more likely to be sexually exploited as compared to young girls and elderly women in the music videos. They are portrayed as sexually powerful and attractive body posture wise. Therefore, the audience view these women to be perceived as sex objects. The participants in the study conducted by Rodgers, & Hust, (2018), admitted to the acceptance of sexual objectification. Furthermore, Drukman, (2005) stated that females are visually positioned as 'seductive objects' within the male gaze, of heterosexual manly desire making her perceptions.

The findings of this study indicates that females are perceived as attractive and beautiful especially by men. However, respondents of this study agreed that female TV presenters in Lebanon are beautiful and attractive, also, males agreed that female TV presenters in Lebanon are

strong and powerful, while females were neutral. They both agreed that female TV presenters in Lebanon are known for their physical and sex appeal, and they were both neutral that female TV presenters are smart and intelligent. This means that women are still objectified especially that males agreed that female TV presenters in Lebanon trigger sexual emotions while females were more neutral about that.

The feminist theory examines women's and men's roles in different fields like anthropology and sociology, communication, media studies, psychoanalysis, home economics, literature, education, and philosophy. Feminist theory focuses on analyzing gender inequality. The results obtained reveal that success of females in TV presenting is related to hyper femininity. Accordingly, the results showed that the most successful female TV presenters are the ones that show hyper femininity. When it comes to the female presenters, they perceive their role equally as males in delivering and communicating media content. This provides the same role like men in the field of media. However, the TV presenters indicated the importance of beauty and attraction and how women appearance can attract the attention of audience which confirms with the concept of male gaze theory.

The findings of the research identified how female presenters of primetime programs on Lebanese TV shows perceive themselves and how are these TV female presenters perceived by the audience.

According to the results obtained, the audience of prime time on TV believe that female TV presenters in Lebanon are beautiful and attractive, males are more likely to think that these presenters are strong and powerful and have authority and impact over the society. Respondents also believe that female TV presenters in Lebanon are known for their physical and sex appeal. When respondents were asked about hyper femininity of female TV presenters during prime time programs, males agreed that if a presenter is hyper feminine they focus on sex appeal unlike females who disagreed on that. And finally, target audience do not consider hyper feminine presenter as an object of desire.

In comparison to the self-perception of the TV presenters, they considered themselves as attractive and beautiful. Majority of them consider that beauty and attraction is very important to become successful in presenting any program. For majority of presenters the look and appearance is very essential to hook up and attract the audience but the content of the program is what keeps them watching. That is why, majority of TV presenters perceive themselves as highly feminine and not hyper feminine because they consider that the appearance and the program content complement each other.

When the audience were asked to rank the current TV presenters, the ones that were hyper-feminine scored the first, third, and fourth places. This means that hype femininity attract the audience and contribute to the success of the TV presenter. However, one of the presenters that scored average femininity ranked to be the second. This proves that hyper femininity on its own is

not enough for the success of the program. The content and the structure of the program greatly influence the audience.

In conclusion, audience perceive female TV presenters in Lebanon as hyper feminine and these presenters in general also consider themselves as hyper feminine. Also, hyper femininity is very important to attract target audience and increase the views however hyper femininity on its own is not effective for being a successful TV presenter or for running a successful TV show during prime time in Lebanon.

According to the findings above, hyper femininity is linked to the objectification in a way or another, but it is not a main reason for it. So the positive side of hyper femininity when it combines good content is more obvious than the hyper femininity effect on the objectification. Respondents do care about hyper femininity criteria as clothes, beauty and appeal, but they also cared about content. So there is a relation between hyper femininity and objectification but it is not a strong relation. Also self – hyper femininity is accepted by presenters in a way but it is not considered the main target for them. So although they accept to be gazed in a way or another but they do not go extreme to the extent of accepting objectification or being victims of self-objectification.

As shown above, success is determined by audience. What is considered successful is what viewers watch the most. And they decided the criteria of success by content and presenter. So social media, advertising, and propaganda do not determine the success of the programs and presenters under study.

- Note that:
- Successful is limited to viewership rate.
- Sexy is determined by attractive face and body and revealing clothes.

- Powerful is the presenter who has a strong character, and who is able to manage in hard situations especially during live shows. Powerful is the female who can handle a talk show with many guests and still has her own touch and dominating presence.

Chapter 6: Conclusion, Discussion, and Recommendations

6.1. Introduction

This chapter summarizes the whole research, and highlights the objectives, methodology and results obtained. The chapter discusses the findings of both the questionnaire and interview, addresses the research questions of the study and provides recommendations.

6.2. Summary

The study aims to investigate the concept of hyper-femininity within Lebanese female TV presenters of prime time programs. Accordingly the research questions of the study included the following:

- How do female presenters of primetime programs on Lebanese TV shows perceive themselves?
- How do viewers perceive female TV presenters of prime time shows?

A literature review was first conducted to address these questions based on secondary research. These concepts were related to two theories including male gaze theory and feminist theory. In order to address these research questions and tackle the aim of the study a mixed method was designed. As a part of a quantitative research a questionnaire was designed. The questionnaire aimed to identify the perception of female TV presenters during prime time in Lebanon, and the facts related to hyper femininity. Accordingly, 400 respondents were randomly selected who are audience and watch prime time programs. In addition to that 6 interviews with different TV presenters were conducted. The responses of the respondents were entered into SPSS for analysis and the interviews were analyzed.

Results indicated that Lebanese viewers do perceive females TV presenters of prime time shows as hyper feminine and consider that hyper femininity contribute in the success of the TV presenter due to the fact that 3 out of the top 4 according to the viewers' perceptions are hyper feminine. Yet since the second most successful presenter was not perceived as hyper feminine, other factors like the content and the material being delivered influence the success of these presenters.

Interviews with the TV presenters confirmed the results of the questionnaire, the interviewees indicate the importance of the look and the appearance but they also emphasized on the content of the program.

6.3. Research Gaps

There is no doubt that the findings of the research were reliable however some gaps occurred in the process of applying the methodology. First of all the size of the interviewees is small considered to the number of female TV presenters in Lebanon. However due to the tied schedule of the female TV presenters only 6 presenters were reached. Also, the study included to rank the TV presenters when some of them were not known for all people who filled the questionnaire. In addition to that, TV channels in Lebanon are associated with different political affiliations, therefore many respondents are exposed to some presenters because they support this political party and thus watch their channel. At the same time many people do not watch a specific channel because its political party, which rendered not recognizing or knowing the presenter. Not only that, some audience perceived the TV presenter based on the channel and its political affiliation. These factors affected the assessment and thus the rank of each TV presenter regardless of her skills and qualifications.

6.4. Recommendations

According to the results obtained from the questionnaire and interviews, respondents revealed a gap in the communication and delivery of the content and considered that female TV presenters are more known for their content and beauty than their communication skills and media content. This highlights the need to emphasize on the two features for TV presenters. Based on the findings the following recommendations should be taken into consideration:

1. Have a solid and realistic content. The study proved that the success of a program highly depends on the content of the show and not only on the presenter appearance. Findings

indicated that a successful program cannot be obtained by hyper femininity that is why it is essential to focus on contents that interest the audience.

2. Appearance proved its significance in attracting the audience, which is why any female presenter should be able to attract her audience with her appearance that should always be backed with good content for her program.

Appendix: Female Prime Time Presenters on Lebanese Channels

Figure 2 Maya Diab

Figure 3 Ghada Eid

Figure 1 Anabella Hilal

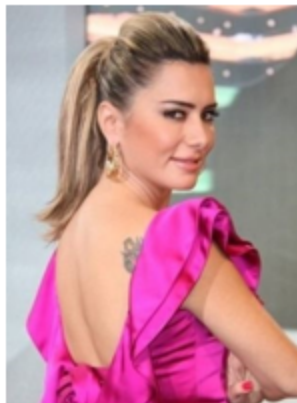
Figure 6 Carla Haddad

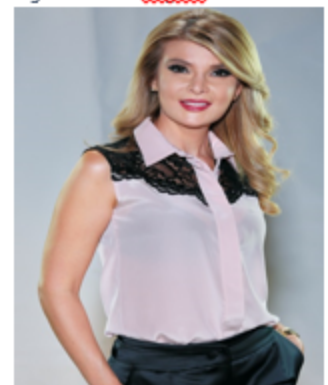*Figure 5 Caren Salameh*

Figure 4 Zeina Jabnbieh

Figure 8 Sawsan Safa

Figure 7 Lorca Sbeity

Figure 9 Dalia Dagher

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