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○ يعتمد النشر على رأي اثنين من المحكمين
المتخصصين في تحديد صلاحية المادة
للنشر.

○ ألا يكون البحث قد سبق نشره في أي مجلة
علمية محكمة أو مؤتمراً علمياً.

○ لا يقل البحث عن خمسة آلاف كلمة ولا
يزيد عن عشرة آلاف كلمة... وفي حالة
الزيادة يتحمل الباحث فروق تكلفة النشر.

○ يجب ألا يزيد عنوان البحث -الرئيسي
والفرعي- عن ٢٠ كلمة.

○ يرسل مع كل بحث ملخص باللغة العربية
وأخر باللغة الانجليزية لا يزيد عن ٢٥٠
كلمة.

○ يزود الباحث المجلة بثلاث نسخ من البحث
مطبوعة بالكمبيوتر.. ونسخة على CD،
على أن يكتب اسم الباحث وعنوان بحثه
على غلاف مستقل ويشار إلى المراجع
والهوامش في المتن بأرقام وترد قائمتها في
نهاية البحث لا في أسفل الصفحة.

○ لا ترد الأبحاث المنشورة إلى أصحابها....
وتحتفظ المجلة بكافة حقوق النشر، ويلزم
الحصول على موافقة كتابية قبل إعادة نشر
مادة نشرت فيها.

○ تنشر الأبحاث بأسبقية قبولها للنشر.

○ ترد الأبحاث التي لا تقبل النشر لأصحابها.

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■ The Image of the Egyptian Security Forces Representatives
as Depicted in Egyptian Movies After the Revolution of
25th January 2011 - An Analytical Study

Dr. Bassant M. Attia

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- يتم إعادة تقييم المجلات المصرية دورياً في شهر يونيو من كل عام ويكون التقييم الجديد سارياً للسنة التالية للنشر في هذه المجلات

**The Image of the Egyptian Security Forces
Representatives as Depicted in Egyptian Movies
After the Revolution of 25th January 2011
An Analytical Study**

Dr. Bassant M. Attia

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Alexandria (AASTMT)**

**صورة قوات الأمن المصرية كما تعرضها الأفلام السينمائية المصرية
التي انتجت بعد ثورة ٢٥ يناير ٢٠١١ «دراسة تحليلية»**

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مدرس الإذاعة والتلفزيون بكلية اللغة والإعلام - الإسكندرية

الأكاديمية العربية للعلوم والتكنولوجيا والنقل البحري

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Abstract

Cinema is the most influential mass media tool in the developing societies. It enjoys the public trust and is able to give a more realistic picture of the society. In this context, many Egyptian films presented stories about the police abuse of power and the illegal actions of police officers. This tension between the police and the people led to the outbreak of the 25th January revolution. Consistent with this, the current study aimed to examine the image of the Egyptian security forces (the police and army) as reflected in the Egyptian films that were produced after the revolution of 25th January 2011.

A content analysis form was used as a tool for data selection and movies were also semantically analyzed. (The Passage and Clash) Results showed a very positive image of the Egyptian army, as the army officers played key parts, whereas the police officers' image demonstrated the clear hostility towards them. It showed how violent they are and that they do not abide by the law though they only abide by the orders against the detainees regardless of being guilty.

Key words: Security forces – Army Officers - Revolution of 25th January 2011 - Egyptian movies - Police Officers.

ملخص الدراسة

تعد السينما الأداة الإعلامية الأكثر تأثيراً في المجتمعات النامية؛ كونها تتمتع بثقة الجمهور، وتعكس صورة أكثر واقعية للمجتمع، وفي هذا السياق، عرض عدد من الأفلام المصرية قصصاً عن سوء استخدام الشرطة للسلطة، والتصرفات غير القانونية لأفرادها، وقد أدى هذا التوتر بين الشرطة والشعب إلى اندلاع ثورة 25 يناير، وفي ضوء ذلك، هدفت الدراسة الحالية إلى دراسة صورة قوات الأمن المصرية (الشرطة والجيش) كما انعكست في الأفلام المصرية التي تم إنتاجها بعد ثورة 25 يناير 2011.

وطبقت الدراسة أداة تحليل المضمون، إضافة إلى تحليل الصورة السينمائية. وأظهرت النتائج أن فيلم «الممر»، الذي تناول صورة الجيش المصري، قدّم صورة إيجابية للغاية عن الجيش المصري؛ حيث أدى ضباط الجيش أدواراً رئيسية، وتمتعوا بسمات مقبولة اجتماعياً، بينما كشفت النتائج أن فيلم «اشتباك»، الذي تناول صورة رجال الشرطة المصرية، عكس العداء الواضح تجاههم من جانب الشعب، وأظهر مدى عنفهم، وعدم التزامهم بالقانون، والتزامهم فقط بالأوامر الصادرة من رؤسائهم ضد المعتقلين بغض النظر عن كونهم مذنبين أم لا.

الكلمات الدالة: قوات الامن – ضباط الجيش – ضباط الشرطة • ثورة ٢٥ يناير – الأفلام السينمائية.

introduction

Mental image has been gaining increasing international attention due to its effective role in forming the audiences' opinions, making their decisions and shaping their behavior. The army and police as representatives of the Egyptian Security Forces, are responsible for guaranteeing public order and security, seeking to build a good mental image and maintaining a good impression among the citizens.

Cinema is the most influential and beneficial mass media tool in the developing societies. Its power lies in its great impact on the level of audiences' knowledge and awareness. It enjoys public confidence and can be able to present a more realistic picture of the society. In this context, many Egyptian films presented stories about the police abuse of power and the illegal actions taken by police officers.

Because the tension between the police and the people gave rise to the outbreak of January 25 revolution, it is important to **study** the image of security forces portrayed in the Egyptian films in order to determine the positives **and** negatives of this image. Consistent with this, the current study aims to examine the image of the Egyptian security forces as reflected in the Egyptian films that were produced after the revolution of 25th January 2011. Another problem with Egypt's militarized police is that its effectiveness widely depends on the crackdown operations led by paramilitary forces. This matter was entrenched in police tradition during Mubarak's rule and then

continued after his ouster. Starting from the early 1980s, the crackdown operations on specific areas such as villages, neighborhoods, or other conglomerations became more and more frequent. They were widely initiated for different reasons, most of them political rather than criminal. (Abdelaziz, 2013)

The law plays an integral role in achieving stability in a given society. Accordingly, individuals working in law enforcement professions are given a special social status. Therefore, it is important to investigate and study the way that they are portrayed in media outlets and television.

Drama and film are considered two of the most influential tools affecting the ideologies and worldviews of the audience. They can impact, either negatively or positively, the audience perception and increase or decrease visibility of certain professions, characters or topics. All of those depicted characters are officials working in the judiciary.

Problem statement

In this study, researcher tried to investigate the characteristics of the image of the security forces (the police and army) created by the Egyptian movies and the relationship between these institutions and Egyptian citizens. On the other hand, the study focus on analyze the positive and negative aspects of this image and the transformations it may have undergone.

Significance of the Study

The current critical stage which Egypt is going to make imperative for security institutions to improve their performance in order to protect the society wisely, also, Research has shown that movies are popular amongst viewers, who most likely follow stories that show real human dilemmas and feelings.

It's important to examining the relationship between security officers and other members of the society, as well as understanding the effect of the positive and negative aspects of security institutions on their relationship with the people they serve and protect. Finally, attempting to use cinema and film, as important media tools, which can redeem the image of Egyptian security institutions and positively impact their connection with members of the society.

Research Aims

The objectives of this study will be divided as follows:

1. Identifying how security officers (army – police) are portrayed in movies.
2. Distinguishing the positive and negative characteristics associated with the portrayal of security officers in movies.
3. Identifying social and economic class, and marital status which security officers are stereotyped to belong to.
4. Investigating the relation between members of different security institutions, as depicted in movies.

Literature Review

Constructing Mental Images Through Media:

The current research belongs to an array of studies that tackle the construction of the mental image of a state, an institution or an organization through media. There are many types of mental images, such as informative or national mental images, stereotypes, and reputations. All, however, fall under the superordinate definition of mental images.

Bennet and Graber (2007) mentioned that there are four steps through which a media image is constructed:

1. Message Shaping:

It is selecting a certain issue or topic to be addressed by the media outlet and presented to the intended audience.

2. Message Saliency:

It is highlighting the message through repetition. Thus, it becomes emphasized and not contradicted.

3. Message Credibility:

Message Credibility is achieved via using credible and documented sources in delivering the message.

4. Message Framing:

It is structuring the main idea and framing it in a manner that highlights it.

There are also increasing levels of importance assigned to media and communication outlets, since they play an instrumental role in different fields. Therefore, parties concerned with societal development integrate media in their discussions and plans, given the ease by which messages can be communicated to intended audiences through its outlets.

The Role of Media Outlets in Constructing the Mental Image of Security Forces:

Worldwide, there is an increasing concern regarding the mental image associated with security forces (army or police), due to its role in shaping and affecting opinions, making decisions and changing behaviors. Since security forces are the ones tasked with enforcing laws and securing social order in a given community, and as such are subjected to direct and indirect impressions from the public, it becomes imperative for security organizations to ensure that their image is a positive one.

Media outlets contribute to the construction of mental images through a number of methods, such as news, information, headlines, images, commentaries, analysis, opinions and programs in different

fields. All media messages affect our perception of ourselves, as well as our daily actions and decisions. These media tools structure the audience's cognitive and intellectual make up, contribute to constructing their mental images, and guide their understanding of topics and issues towards a certain direction, especially if they are unable to verify the content being promoted. Legal dramas with a negative focus are inescapably more complex and deeper than positive representations; they usually include a "layering effect" between characters that explain the immoral outcome. When the public can no longer trust legal professions, the pre-existing negativity will result into an outright mistrust (Brudy 2006)

Given the important role media plays, security institutions resort to its outlets as a means of communication with the public to win them over, and promote a positive image of their forces in order to raise awareness of the important role they play and to increase trust levels within the community. The result is a general support of these forces in the community as law enforcement officials, and a general prevalence of stability. More recently, Huey and Broll (2015), reported on the attitudes of investigators to television representations of "dirty work" in police drama. Dirty work refers to activities required of members of an occupation that "contain elements that may be physically, socially or morally repugnant to outsiders" (Huey, L., & Broll. 2015).

It can be considered, thus, as imperative for security institutions to use media as a tool. Media, in its very fundamental sense, is a tool via which information and knowledge are disseminated for the purpose of shaping ideologies and as such public opinion. It can be an instrument of destruction or otherwise stability through setting the agenda and prioritizing topics. As such, coordination between media outlets and security institutions is a must.

Sour relations between security institutions and media outlets will lead to presenting those institutions in a negative light and as such negatively affecting their image amongst members of the community. For instance, media outlets can portray a police officer as a rude cruel individual, unable to speak in any language except that of handcuffs. Accordingly, negative aspects are highlighted and attributed to personal factors.

Moreover, one of the most effective means of crime prevention is through addressing crime-related topics in the media. Accordingly, awareness will be raised amongst the audience regarding techniques adopted by those criminals, and what to do in case of a crime.

As in many developing countries, Egypt's military played a prominent role in and is strongly associated with the country's struggle for independence and the establishment of the republic. Colonel Ahmed Urabi, who led the 1879 revolt against Khedive Pasha and the European domination of Egypt, is widely considered to be the first hero of the Egyptian fight for independence. (Hopwood, Derek ,1993)

All the afore-mentioned factors act as driving forces for security institutions to promote a positive image in their societies. This will help them achieve their goals and improve their performance with the help of the public, which will support security activities.

On one hand, television representations of the police and the police themselves, widen the scope for exploring the reflexive relationship between the real and mediated police. Lovell (2003) describes this cultural reflexivity as the mutual reinforcement of police performance, shown in what police actually do, and police performances, manifested in the construction of police work (Lovell, J. S. 2003). Also, Maurantonio (2012) explored the effect of cop shows on police performance in the real world. He found that the legitimacy afforded to television cops due to the perceived verisimilitude of

modern portrayals “serves to reinforce the significance of police work to the proper functioning of society” while simultaneously creating false expectations of police capabilities (Maurantonio, N. 2012).

On the other hand, negative portrayals of lawyers – as a part of legal professionals - that have painted them as greedy and immoral, have become much more prevalent. In this case, entertainment plays a much greater role than just providing enjoyment; it becomes an erroneous source for information that shapes the audience’s realities, altering their view of the real world (Kristin D. Brudy 2006).

In Egypt, some critics, however, believe that drama should not be tasked with redeeming the image of security forces, but should convey a truthful account of how things really are. How security forces conduct themselves in real life is what will eventually create a positive relation with the public. A writer cannot present a work of art which glorifies police officers when in reality they treat people condescendingly. Many members of the audience may even side with outlaws against security forces due to previous negative experience with the past regime.

Movies in the past couple of years highlighted only the negative side and propagated generalizations. As such, the general perception as to what a security official is, based on the image promoted by these movies, was confined to being an employee who would readily resort to torture and cruelty to extract information and confessions, rather than being someone ready to sacrifice their lives for the welfare of others. This is especially true during the two years following the January 25 Revolution. However, in Ramadan 2014, there was a notable decrease in this tendency.

Some critics claim that the negative portrayal of security officials will no longer be allowed, since any attempt by a writer or a film maker to cast a shadow on the overall positive image this sector tries to

promote will most likely be censored. However, most of the movies depicting security officials have shown how authorities in this sector reject violations on part of their subordinates, and in doing so strike a balance. In a sense, the audience feels vindicated eventually.

Accordingly, there is a pressing need for movies to mobilize public opinion towards supporting security officials. Movies can do so by building bridges connecting them with the public and as such building trust and breaking psychological barriers, leading eventually to stability and security. However, movies should be able to depict shortcomings, only without exaggerating and with providing solutions to improve their image.

Qrashy (2019) studied the depiction of the Egyptian government in Arab satellite channels. She concluded that politically and economically the portrayal of the Egyptian government in the channels understudy was negative, whereas from an international relations point of view, it was portrayed positively (Qrashy 2019).

Bahgat (2018) aimed at examining the image of judiciary officials in TV series and in cinema. She found out that their image is that of stern, proud individuals of a high economic status. They are also shown to enforce the law rather apathetically expect in very rare occasions. Moreover, they are depicted to be generally wary of police officers, giving them orders. As far as the dangers they are subjected to are concerned, she mentioned the abduction of a family member by an accused (Bahgat 2018).

Monika Michel (2017) examined the media depiction of government officials in social media and how this reflects on their mental image in young people's minds. The study concluded that government officials are regarded negatively and are usually associated with corruption and indifference. It also concluded that young people understudy were dissatisfied with how media depicts

Egyptian government officials (Monika Michel 2017).

Rantatalo's (2014) recent research focuses on newspaper rather than television images of policing. Rantatalo, in referring to the interconnectedness of the media image of police and contemporary police work and the influence they have on each other, asserts that an "underexplored dimension of this relation is how mediated representations of policing transfer meaning to police officers' sense making of their occupational identities" (Rantatolo, O. (2014).

Valerie Wegerd (2011) studied the relation between media and general concepts related to the police. The study aimed at identifying the effect of the media depiction of crime-related topics on the perception of individuals of police in California. The study focused on three aspects relating to police performance, namely, trusting police forces, impartiality of the police, and the extent to which police officers use excessive force. The study concluded that the more crime-related topics are featured on reality TV, the more the confidence in police performance. Moreover, the confidence of crime victims and previously incarcerated individuals in the police was not affected by media coverage of crime-related topics (Valerie 2011).

Nasr (2010) studied how political programs addressed different Egyptian issues, relating it to the perception of the intended audience of the government in light of the News Frames theory. According to this theory, there is an increasing level of confidence in the government and a positive perception of the civil society (Nasr 2010).

Luis Wobol (2009) aimed at investigating the changes that occurred to the image of police officers in England and Wales, and attempted to identify ways to affect audience perception in an atmosphere of transparency. The study examined how controlling information affects the depiction of police in the media via the 2000 Freedom of Information Act. The study concluded that there is real

cooperation between the UK police and media outlets, and that the police is increasingly using media efficiently. In addition, the study concluded that media plays a role as an independent monitoring tool over police activities and performance, via addressing police-related topics (Luis 2009).

Amer (2009) aimed at examining the mental image of police officers in citizens' minds and vice versa; that of citizens in the minds of police officers. He also investigated the factors affecting the creation of this mental image in the mind of Egyptian citizens as well as situations, both positive and negative, that the former were subjected to in their dealing with police officers. The study concluded that citizens generally have a positive mental image of police officers, whereas the opposite is not true. It also emphasized that media outlets contribute greatly in affecting audience perception and thus affecting the mental image of different sectors of the community (Amer 2009).

Robert Mawby (2008) addressed police, media outlets and audiences, and concluded that traditional media, such as newspapers and radio and television channels, are sources used by the audience to gather information about police news and activities. Social media, however, is a far more influential tool of communication between police officials and the public. Media affects audience perception of the police, and results in different attitudes towards them. Some informants in the study believe that media outlets tend to glorify police, while others see that media outlets cast a negative light on the police in their addressing topics such as criminal justice (Robert 2008).

Ismaeel (2008) investigated the depiction of police officers in movies and found that films highlight the bravery of police officers as well as other positive traits such as when they issue temporary release of prisoners in certain celebratory occasions. However, they

also highlight violation of prisoners' rights and cruel treatment, especially in police stations (Ismaeel 2008).

Kassar (2005) attempted to identify the differences between members of the public in terms of their varying dependence on social media and how this is related to the mental image they have of the police. He attempted to understand direct and indirect sources that individuals depend on in constructing their mental images regarding this sector. He found that negative characteristics, such as corruption, vanity, disrespecting others ... etc., are more dominant than positive ones (such as education and intellect) in the general perception. The study also concluded that personal communication, both through conversation and direct communication with police officers, ranked first and second amongst communication methods used by the sample of study to build a mental image of a police officer. Additionally, the study showed that informants believed that media outlets present a false image of police forces (Kassar 2005).

Research Questions

The current study aims to answer the following questions:

1. How is the environment, in which security officers live in, depicted?
2. In the movies, how do the security officers interact with their peers and with the public?
3. To what extent do the security officers abuse their power in their interaction with others?
4. In the movies, to what extent do security officers succeed in achieving the tasks they are assigned?
5. What are the positive characteristics ascribed to security officers as portrayed in the movies?

6. What are the negative characteristics ascribed to security officers as portrayed in the movies? What motivates negative behavior (social, psychological, economic, political)?

Methodology

Sample of Study and Data Collection:

The research was applied to a sample of movies portraying security officers' representatives between the years 2011 and 2019. The movies that were selected feature security officers in major roles. There were also movies that received acclaim from critics as well as from the audience.

A content analysis form was used as a tool for data selection. Two Egyptian movies were selected, based on the previously mentioned criteria, as well as their popularity. The movies selected as data for the purpose of this study are: *al-Mammar* (The Passage) and *'Shtebak* (Clash), and they were also semiotically analyzed.

The content analysis of the image of the security officers' representatives in the studied movies was divided into several categories:

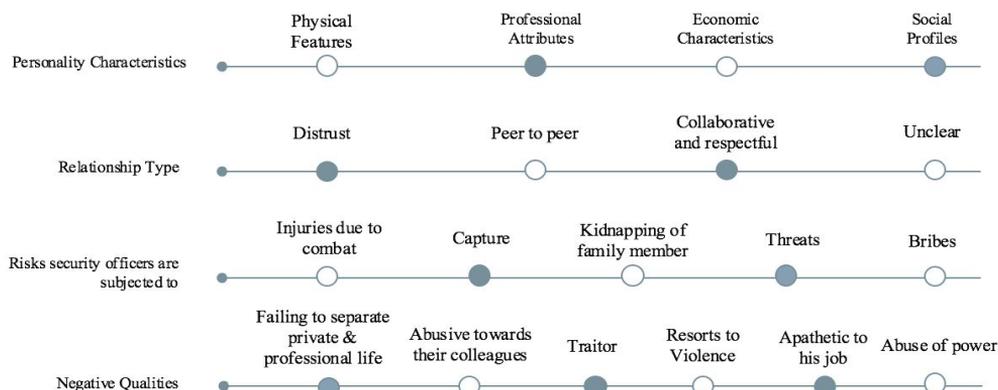


Figure (1) Content analysis categories

1. The category of personality characteristics: It is divided into physical features, professional attributes, economic characteristics and social profiles.
2. The category of the relationship type among the representatives of the security organizations
3. The category of the most relevant risks to which the representatives of security organizations are exposed and how to address them:
 - Being threatened by persons in a relationship with the accused
 - Kidnapping a member of their families
 - Receiving bribes from others
4. The category of negative practices of the representatives of the security organizations as presented in the movies and their motivations for doing so.

Semiotics analysis of the image of the security officers' representatives in the studied movies was divided into several categories:



Figure (2)
Semiotic analysis categories

Results

Military Representatives

Public perception of the Egyptian Armed Forces tends to be shaped by narratives idealizing them as the creator and protector of the Republic and of the interests of the Egyptian people.

“The passage” movie, written and directed by Sherief Arafa, (2019) set at the duration of the Historical Egyptian Attrition War 1967-1973. The movie shows cases for the Egyptian Army behind the enemy line’s operation during that war. It is not about the victory of the Egyptians rather than establishing the image of the Egyptian army through history, now that Egypt is ruled by a military president.

The movie indirectly monitored, at the beginning of the film’s events, the reasons for June 1967 defeat without fraud or equivocation, even though it concerned with the regime of President Abdel Nasser, but the filmmakers were direct in that through dialogue between the heroes, and the most important thing was presented was the state of chaos, poor planning and appreciation of the situation that everyone knew and could not do anything about, Moreover the film showed respect to viewers' minds, so it did not deal with the image of the Israeli enemy in the traditional stereotype that we saw in most Egyptian films produced after 1973 war, showing the Israeli soldier lagging behind, unbalanced and shaggy. In this film there was a kind of balance and logic.

“The passage” movie, got lots of critique outside Egypt, “Yediot Aharonot” an Israeli newspaper published a report on the Israeli reactions to the film, The movie has raised fears within the Israeli community, increasing hatred toward Israel and depicts Jews as vampires.

- **Content Analysis:**

The study analyzed "The Passage" movie which dealt with the war of attrition between Egypt and Israel. It showed significantly a very positive image of the Egyptian army, whereas the officers in the movie played a key part.

According to their physical features, the officers had stern faces in the first place by (81%) and dressed in high-end clothes by (76%). Regarding their age group, most of them were in the thirties by (72%) ranging in rank from Captain to Major .The results of these physical features reflected the interest of cinematography in assuring the physical strength of armed forces personnel as perceived by the public.

For **social characteristics**, their strong relationships with their families came first by (86%), these included the relationship with the wife and the mother who were the source of support and peace of mind for the officers, especially in their vulnerable situations, and this emphasized the effective role of the Egyptian woman as a positive impetus.

By a considerable margin, the movie presented them "living their personal life in isolation from their position" and "participating in community activities" by (37%) and (24%) respectively. This indicates that the army personnel's inability to keep their personal life separate from their professional one, whereas their work takes over all their time.

Taking into consideration their **professional characteristics**, the movie presented them "preferring to work more than almost anything" and "respecting their commanders" by (82%) and (80%), respectively. This was assured by statements such as "If everyone in the army does what he wants, things would go downhill", indicating the deep faith of the Egyptian army in respecting the higher-ranking commanders, obeying orders and respecting the chain of command .

In the last position, they seemed to "use their position to blackmail others" by (5%).

According to their **personal traits**, the movie showed them "having patience and stamina" and "self-respecting and self-esteeming" by approximately (89%) and (82%), respectively, while none of them seemed to be "religious".

Regarding the relationship between the army personnel and the legal professionals, it wasn't shown clearly due to the privacy of the military forces and its mandated role regarding border protection and war preparations. As for their relationship with the policemen, this will be shown later.

The movie showed many risks experienced by the army personnel, dominated by "getting caught" (90%), then "suffering casualties during clashes with the enemy". Such risks are associated with the stage addressed by the movie which witnessed military operations between the Egyptian and Israeli armies. The movie demonstrated the Egyptian army personnel courage, self-sacrificing, and patriotism.

As per the negative characteristics of the army personnel, they were rarely mentioned. The betrayal characteristic was only reported when an Egyptian army officer informed the Israeli one in self-defense about the date of escape of the Egyptian military group members after he promised him to not kill them.

- *Semiotic Analysis*



Figure No. (1)
A Cinematic Scene of Egyptian Fallen Heroes during the War of Attrition

The first quarter of the movie is set to portray the defeat of the Egyptian Army. All combined semiotics succeeded to transfer to the viewers the feeling of loss, grief and disappointments. The above frame that rather looks like a war painting than a movie frame. We notice the symmetry of the horizontal lines that creates the feeling of repetition, magnifying the number of the dead and defeated soldiers to conclude that they were countless and the loss was huge. In addition to the monochromatic color palette of the desert with the only showing color is red, which is the color of the soldiers' blood. This significant aggressive frame sums up the first defeat battle of the movie, from which arose the power of the Egyptian army to win its loss back later.

Lead Character Revel:



Figure No. (2)

An Image Depicting the Strength of the Egyptian Officer Wearing his Soldier Tag Chain

The First appearance for the lead character within the frame appears in a medium close-up shot, completely alone in the frame set in a composition with a golden ratio by applying the rule of third with respect to the negative space. This is a perfectly composed frame that presents the lead character "The head General of the Army Forces". In addition to the choice of the low-angle and the positions, the character in power is presented with tools in his hands, taking matters

into his own hands to convey that he is not the kind of leader who just gives orders and stand by. He is part of his army, working hand in hand with the soldiers.



Figure No. (3)

An Image Depicting the Protagonist's Disbelief of People's Reaction to the Defeat

Returning to their homes after the defeat was a nightmare upon the traumatized soldiers. Portraying the Egyptian people as ones who make jokes out of their pain is not new. However, the impact of the joke reveals how they blame the army for the defeat and loss of their lands. Standing traumatic with flashbacks of the battle fields with the people laughs in the background on how the Army withdrew and left the land, this layering of image and sound made the viewers dive into the head of the General expecting his snap on the people in the next second.



Figures No. (4,5)

Interior Scenes of the Protagonist's Home

The state of the returning traumatized leader was aesthetically presented with colors, lights, shadows and dimension in frames. Note the image caring wife trying to break her husband's wall to get him out of his state and giving him hope, the defeated leader that cannot notice any existence but of the shadows of the soldiers and their images haunting him. The consistency of colors in these frames and their difference from what was previously presented and what is to come next, transfer the audience with characters from phase to phase to believe that this defeat is temporary.



Figure No. (6)

An Image Depicting the Sympathy of an Officer towards the Mother of an Egyptian Captive

The movie stresses on the image that at time of war Egyptian people and all Egyptian forces become one and stand hand in hand with all conflicts aside in the face of the enemy. This is portrayed in what the movie succeeds in showing. The main focus is not just the representation of the Egyptian army as a leading character but rather through the depiction of all army forces, commando's forces, navy forces and air forces. In the frame one sees the leader of Navy Forces in a visit of his aunt wondering about the leader's cousin who was captured as a prisoner during the battle. This signifies the warm emotions of the aunt and sheds light on the leader's role to comfort her.



Figures No. (7,8)

Images of Intensive Training Exercises in Preparation for War

After all forces came together and got the orders for an almost suicidal mission behind the enemy lines, we have the image of the army being trained in a black and white parallel, edited with real footage of the real Egyptian army at that time. The use of these archived footage adds to the story the element of realism of the incidents and made viewers come back to the fact that this is not just a movie; this is true Egyptian history.



Figures No. (9,10)

A Cinematic Images of the Protagonist inside the Prisons of the Israeli Occupation

Back at the enemy lines, we see the fearless Egyptian prisoner being tortured and humiliated for information. But he stands fearless in the face of their commander refusing to say a word. The officer is placed in center frame with his eyes directed to his torturer, looking to him in the eye with no fear.



Figures No. (11,12,13)

A collection of images referring to the soldiers' stories during the war

Set on their mission, the army set a journey of days to reach the enemy lines. This passage of time is presented by the bonds between the soldiers and their stories. Each come from a different part of the country and from a different background. But at that time they are all united with only one aim and one goal. A warm temperature is set to the frames as soldiers start telling their stories with looks of interest and compassion as each listens to the other. The warmth is felt visually and emotionally.



Figures No. (14,15)

Images showing views of defiance and confrontation between the Egyptian officer and the Israeli officer

Another use of parallel editing is noticed in the two lead commanders of the opposing armies when they talk about each other and what they think of one another through history. Characters are placed in each cut as if they are talking and looking to one another in the eye. This is a very tense yet significant scene that presents enemies.





Figures No. (16,17,18)

A group of images reflecting the help of the people of Sinai to the Egyptian army

The Egyptian culture is one known of diversity of ethnic groups and known to have a plenty of sub-cultures within its cultures, one of these groups are the Bedouins of Sinai. The original people of Sinai had a significant representation in mission of the army focusing and delivering on the concept that as they might seem different from everyday Egyptians and have their own culture. However, at the end of the day they are pure Egyptians who would stand hand in hand with the Egyptian army in the face of the enemy. In the above first frame, the obvious contrast between “*Farha*” and the Bedouins courage. A girl with her cultural custom and appearance and the environment around simply states to the audience that at time of war “Egyptians are one”.

“The Passage” dealt with emphasizing the role of Sinai people in resisting the occupier, and how they fully supported the Egyptian army forces in that sensitive time, which is extremely important nowadays, with the increase in terrorist acts in Sinai, and the continued accusation of some of the people of Sinai in cooperation with terrorists! Where many matters have always been raised about the Bedouins of Sinai from accusations that were claimed by some of

them and reached the point of questioning their patriotism by some, and thus the honorable image of these heroes who contributed to the army's victories throughout the time of attrition appeared clearly in the movie, where they were able to help the army heroes in Overcoming during his battles, as evident on the sacrifices that they made in this process through the character of "Muhammad Jumaa "and his sister role played by "Asmaa Abu Yazid". Here the Egyptian cinema mission appears by not leaving the enemy to manipulate the cinema and cultivate his ideas after the uproar over "The Angel" movie, therefore producing " the passage " is considered a powerful reply method that succeeded in reconsolidate the high national spirit of youth introducing them to the essence of the struggle with the Zionist enemy, who occupied their land . And the assertion that the Egyptian army is in a state of continuous war, internally and externally, whether it faced the Israeli enemy before or terrorism today, assuring that Egypt forces is the one who bears the burden of defending the land and the capabilities of the country, in the darkest crises, and through various regional dangers and international challenges .



Figure No. (19)

A picture describing the success of the Egyptian military operation

After successfully achieving their mission, in a wide celebratory frame, they preserve fires and damages as fireworks behind the victorious army as they head back after destroying the enemy camp in the Egyptian lands.



Figure No. (20)

picture showing the strength of the Egyptian officer versus the Israeli officer

Taking the enemy's commander as a prisoner after the victory, in this frame the prisoner is placed looking to the Egyptian Army leader eye in the eye but the frame is asymmetrical one as we see the Egyptian commander fulfilling a bigger portion of the frame. He is in control of the scene and accordingly in control of the enemy's leader and we notice the significant placement of the Egyptian officer that was earlier caught as a prisoner and has been tortured by this exact leader.



Figure No. (21)
An Image Portraying the Weakness of the Israeli Officer

He is alone in a medium shot with high angle emphasizing the weakness and fear of the commander that once thought he was undefeatable.



Figure No. (22)
An Image Depicting the Army Honoring the Fallen and Burying Them

An effective, significant use of a wide shot, establishing how the Egyptian army alongside the Bedouin helpers honor their martyrs, aesthetically framed with light and shadows creating the silhouette figures at the back and the martyrs in light of their graves.

Policemen Representatives

“Clash” movie, written and directed by Mohamed Diab, is set on a remarkable day in the Egyptian history, two years prior to the 25th January 2011 revolution. And at a time where the people became divided after the clash over power and the protests against the Muslim Brotherhood president and the military involvement to remove him. Now the people are divided mainly as supporters of the military rule and those of the brotherhood's. But throughout this movie, we figure that the division within the Egyptian people is way more than just that. This movie came at a time when cinema started to have an independent voice for the people. It portrays the Egyptian authorities as seen from the perspective of divided people.

○ *Content Analysis:*

Movies' treatment of the image of the policeman prior to 2011 revolution has differed from the dominant treatment after the revolution. Prior to the revolution, there were reservations in dealing with policemen issues due to the stringent control excluding a few films which witnessed a massive attack at that time.

Although the movies tarnished the image of police officer after two years of the revolution, they have begun to improve this image with the end of the Muslim Brotherhood regime in parallel with the war on terrorism over the last four years to bring the policeman to public attention.

“Clash” movie was analyzed in this study; it was produced in 2016 after June 30, 2013. It is about a patrol car overcrowded with demonstrators who were caught after the ousting of President Mohamed Morsi. The movie presented the events and the political situation experienced by the state within this period.

The movie presented a number of policemen concentrating on members of a security force and their commander (Lieutenant Colonel) who was responsible for the portal car.

According to the physical characteristics of the presented policemen, we found that all of their features were coarse and tough by (90%), their faces were disappointed by (88%). They also appeared in military clothes all the time. The economic characteristics were limited only to the soldiers who clearly seemed to be poor, whereas the movie did not indicate any of the social characteristics of the policemen.

According to their professional characteristics, they seemed to obey their commanders' orders in the first place by (86%). Most of them were rude in dealing with the detained individuals; they used respected words in the last place by (8%).

The movie showed many different risks experienced by the policemen; these risks included suffering casualties during clashes and being shot dead by Muslim Brotherhood members. It also showed many negative practices of the policemen ranging from using violence, taunting each other, and using intimidating policies to achieve their goals. They also violated the law, used the brute force by beating the detained individuals and using the water cannon to disperse crowds of journalists.

Such negative behavior was driven by fear of those commanders who were of high-rank and fear of the penalty for disobeying orders. Moreover, the movie showed that they used violence to defend themselves as described in the scene of killing a Muslim brotherhood member who caused the death of a police colonel.

The movie highlighted police hostility towards the Muslim Brotherhood, as the policemen appeared to arrest each member of the Brotherhood without discrimination or exclusion. The researcher explained that in view of the usual police dealing with criminals aiming

at making the country more secure. This result is consistent with the results reached by Kamal Al-Kassar (2005), which showed that the audience has a negative image of the policemen because they are arrogant, unjust, and disrespectful to others, while this result disagrees with the study of Hanan Ismail (2008), which found that the movies emphasized the courage of policemen and their human traits.

According to the attitude adopted by society towards policemen, it was mentioned in a sense of rejection, contempt, and clear hostility from everyone by (87%). Just once, the public in the movie showed respect to police officers when a soldier had empathy for a detained person, then being detained by his commander in the portal car with the other detainees.

At the end of the movie, one detainee's brother hijacked the portal car, the detained soldier helped the detainees to get out, and so they dressed him in civilian clothes in order not to be abused by the demonstrators with diverse political affiliations.

In general, the movie demonstrated the clear hostility towards the policemen. It added that they are treated violently and do not abide by the law, while they are committed only to obey the orders against the detainees regardless of being guilty.

Taking into account the symbols in the movie, we find that the characters out of the portal car referred to those who were functionally in control of the act and the detainees in the car referred to the Egyptian people who suffered from oppression and injustice. Most of the people inside the car were Muslim Brotherhood members. The movie demonstrated the brothers' organizational agility, as mentioned when they demanded from the American journalist to move away in order to organize themselves well. The unfolding of events highlighted the police violations of journalists' rights and freedom of the media as described in the scene of arresting the American journalist which

caused a difficulty in knowing the development of the Egyptian events on the international level.

- *Semiotic Analysis*

The whole movie is set in the back of a police car where one by one is filled with captures from different parties because of their involvement in the streets at such a critical time.



Figure No. (23)

An Image of the Police Detaining Protesters

The first capture of the police is two journalists. We can see multiple framing in this frame, it can be assumed that the middle police officer or the police force at the last level of the frame is the main focal point as all lines are directing our eyes to them. But the choice of the high angle does not put the force in power over the journalists or the viewers. It is the basic use of the high angle technique that shows the weakness of the character but what is significant here is the contradiction between the camera language and the screen act, which conveys the message that contradicts the situation before and after the revolution. The act of police forces might still be the same but how the people look at them is what changed. The people are no longer in fear of police forces.



Figure No. (24)

A Group Image Depicting Police Detaining People of Different Ages and Social Groups

With protests rising, forces continue to capture whoever gets in their way regardless of their age, gender or political stands. Till the car is filled with a representative of almost each Egyptian category at that time. The movie leans more to the independent cinema style. It is not a commercial high-end production movie. The camera language is a reflection of the chaotic, unstable environment of the protests we can notice the use of the handheld camera movements that shakes with the unstable movement and crowds, conveying the sense of realism in the story.



Figure No. (25)

A number of photos depicting crowds of police and the fear of individual officers of standing alone

In every frame with a police authority leading the scene he is never alone in the frame always accompanied with soldiers even if they are out of the focus range but still is preserved by as a force not a man, proving that as a force they can outnumber the people.



Figure No. (26)

An image depicting officers intimidating lower-ranking soldiers using weapons

The movie continues to offer us contradictions. After the continuous representation of the police as a group and one force, we come to a point that raises the question: what if the clash arose from within the force? In the above figure, we see the police officer is raising his gun to one of the soldiers that showed sympathy towards the captures and was asking for permission to let one of them out. We can spot the outrageous officer's reaction and his number one response to raise his gun to the soldier and threaten him. Although soldiers might be presented as part of the governmental big role, they are the least in rank in a police force. They have no option but to shut their minds and just follow their officers' rules. The other choice would them being faced with a gun to their faces. Both examples of these soldiers were presented in the movie, leading to the point of the following figure.



Figure No. (27)

An image depicting the detention of a security personnel who was sympathetic towards the detainees

The police officer is getting held inside the car for his actions. With a medium close up shot and a use of light and shadow in this frame working all together to reveal the emotions of this officer being locked up by police force for his call for justice.

Conclusion

Since the January 25, 2011 revolution, the Police reform has been an important priority on the political agenda in Egypt. Human rights violations, as well as the mediocre police performance presented good argument for the necessity of the reform. However, after the June 30, 2013 political change, the demands of police reform were less vocal, and the argument of the war on terror became a priority. Also, Army didn't represent in movies since seventies.

One of the main principles of democratic policing is the civilian nature of the police. The police should not rely on its capabilities as a force but as a civilian service. The police structure and command should be ultimately distinct from those of the military. Accordingly, police techniques and working methods should be civilized in order to

serve the people and not fight them. Moreover, the militarization of the police is a point of weakness for its legitimacy in the eyes of the local community and stands as an impediment to gain the people's trust. (Friesendorf & Krempel, 2011)

The current study aimed to examine the image of the Egyptian security forces (the police and army) as reflected in the Egyptian films that were produced after the revolution of 25th January 2011.

A content analysis form was used as a tool for data selection and movies were also semiotically analyzed. After analyzing the two movies (The Passage) and (Clash) results showed a very positive image of the Egyptian army, as the army officers played key parts, whereas the police officers' image demonstrated the clear hostility towards them. It showed how violent they are and that they do not abide by the law though they only abide by the orders against the detainees regardless of them being guilty or not. .

Finally, figures of law, police and army in Egypt are regarded as a higher power on top of the state government and the media intensifies this image. Film semiotics in this research served the same purpose, but managed to show their other side so that the audience does not hate them realizing that they do not always represent violence and injustice.

Film semiotics is mainly observing the film in signs and every sign gives a meaning and significance to the normal audience. The nature of the film image, the aesthetics of an image from composition to color, the relation between image and sound and the various editing techniques. The film is more than just the words said by actors on a screen.

Analyzing the semiotics of the chosen movies and trailing them to their origin, country and year of production we conclude that; figures of law, police and military in Egypt are regarded as a higher power ranked on top of the state government and all media serve to intensify

this image. Film semiotics in our research still served the same purpose but managed to aesthetically portray different sides of these figures. So as an audience, we can change our preserved images of these figures.

Semiotics in the movie (The Passage) as representation to army forces managed to reveal army forces as making the ultimate sacrifice of the country. They also revealed how Egyptians relate to their sufferings and get attached to their victories as much as they get vicious over their setbacks.

Independent cinema is known to have more freedom in presenting public opinion as the case of presenting the police force in the movie (Clash). That was a turning point in the Egyptian cinema as at certain times such movies were not allowed to come out officially. However, the revolution was definitely a start point to this turn over as we can see productions coming out after 2011 to that enjoy the freedom of independent cinema and can openly present high-state figures, since the police force has always been of question to the Egyptian people. The movie semiotics was able to raise controversial opinions of the people towards the police forces. It clearly portrayed them as a side of a clash but also raised the audience to notice that they should not be thought of as one entity and manage to break them into humanitarian individuals with stories and backgrounds to consider.

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