

From Worship to Entertainment: The Shifting Meaning of Ramadan in the Culture of Watching *Musalsalāt* in Egypt

Fikri Labib Fajar*

Faculty of Cultural Sciences, Universitas Gadjah Mada, Yogyakarta, Indonesia

*Correspondence: fikrilabibfajarelamin@mail.ugm.ac.id

Abstract: Egypt is a country with a long history of cultural interaction and social transformation. This condition has shaped various unique traditions, including the development of Ramadan popular culture through *musalsalāt* (Arabic television serial dramas). This study aims to examine the emergence of *musalsalāt* culture during Ramadan in Egypt, its social significance, and its relationship with Islamic values amid modernization and globalization. This research employs a qualitative method with a library research approach by analyzing books, academic journals, historical sources, and relevant media publications. The findings show that the tradition of watching *musalsalāt* during Ramadan emerged from the interaction between technological development, globalization, capitalist media industries, and the transformation of Egyptian society. In contemporary Egypt, *musalsalāt* are not merely entertainment, but also function as instruments of social influence, economic profit, cultural identity formation, and even political messaging. However, this phenomenon also creates tensions between the spiritual essence of Ramadan and the increasingly dominant entertainment culture. The study concludes that *musalsalāt* represent a new cultural form whose meaning depends on how society produces, interprets, and consumes it. Therefore, this phenomenon reflects the complex negotiation between religion, modernity, and popular culture in contemporary Egyptian society.

Keywords: egypt, globalization, popular culture, ramadhan, TV show

INTRODUCTION

Egypt is widely recognized as one of the centers of civilization and culture in the Arab world, with a long history of interaction among culture, religion, and modernity. This historical position has made Egypt a fertile ground for the emergence of various popular traditions, including the culture of Ramadan that has developed through entertainment media such as *musalsalāt* (Arabic television serial dramas). This phenomenon illustrates how religious practices and popular culture interact in shaping the social experiences of contemporary Egyptian society.

Egypt is a country rich in traces of civilization and culture. Geographically, Egypt is located in the Northeast of the African continent, directly bordering Asia via the Sinai Peninsula and indirectly bordering Europe to its north across the Mediterranean Sea. This country has an area of approximately 996,603 km² and borders Libya to the West, Sudan to the South, and Israel and the Gaza Strip to the Northeast. Egypt has a considerable coastline, about 1,000 km along the Mediterranean coast in the North and 1,900 km along the Red Sea coast in the East. Topographically, Egypt is dominated by the presence of the Nile River, which stretches for 1,200 km from Sudan to the Mediterranean Sea. Its territory is divided into four physiographic areas: the Nile Valley and Delta, the Eastern Desert, the Western Desert, and the Sinai Peninsula (Sayed et al., 2025). The strategic geographical location, coupled with the presence of the Nile River, has allowed many civilizations to leave their mark on this fertile land.

It is no wonder that cultural diversity is found in Egyptian society today. This diversity arose because the country has been a melting pot since history was first written (Langer, 2022). Forms of cultural diversity can be

found during the month of Ramadan in Egypt. Ramadan is the ninth month in the Hijri calendar and is considered one of the most important months in the Islamic calendar. Islam teaches many positive values to enliven this holy month, by increasing worship, charity, and strengthening brotherhood (Kabir & Rabby, 2025). This essence is manifested by the Egyptian people into the tradition of staying up on the 27th night, completing the Quran, *Māidah ar-Rahman*, *Mesaharati*, *fanoos*, and *kahk* (Buitelaar & Saad, 2010).

Currently, the aforementioned traditions have become empty shells without essence or have even transformed into forms that are contrary to Islamic teachings. This happens because these traditions are inherited and maintained, but the symbolism and teachings behind them are not conveyed (Ismail, 2025). Islam teaches an increase in worship and productivity during Ramadan, but in reality, many people reduce their activities and become lazy during fasting under the pretense of weakness and lack of food. As another example, many people choose to engage in minimal physical activity and futile activities to fill their fasting time, such as watching soap operas or *musalsalāt*. Among many other forms of worship that require minimal physical movement, these entertainment activities are more favored by those who want to appear productive. This issue is the main polemic questioned in this paper.

A number of previous studies have generally examined Ramadan either from the perspective of religious rituals or from that of popular culture separately. Meanwhile, studies that specifically analyze Ramadan *musalsalāt* as an arena of negotiation between religiosity, media capitalism, and popular culture in Egypt remain relatively limited. Therefore, this article seeks to fill this gap by analyzing how the culture of watching *musalsalāt* not only represents entertainment, but also reflects the transformation of the meaning of Ramadan within contemporary Egyptian society.

This article views Ramadan *musalsalāt* as part of the process of the mediatization of religion, namely the transformation of religious experience resulting from the dominance of mass media and popular culture in modern life. Within this process, religious symbols and practices are no longer understood solely in spiritual terms, but are also produced as cultural commodities possessing economic and entertainment value.

METHOD

This study employs a qualitative method with a library research approach. The data were collected from books, scholarly articles, media reports, and historical sources related to Ramadan culture, the Arab entertainment industry, media globalization, and contemporary Egyptian society. The analysis was conducted descriptively and interpretatively by applying the perspectives of popular culture and media studies to understand how Ramadan *musalsalāt* are produced, consumed, and interpreted within the context of modern social change. This approach is used to examine the relationship between religiosity, media capitalism, and cultural transformation in Egyptian society.

FINDINGS

***Musalsalāt*, the King of Arabic Drama**

Musalsalāt can be defined as television serial dramas, soap operas, or telenovelas, a type of film media that emphasizes the development of deep stories and conflicts with realistic themes and settings, and often carries emotional themes. These dramas are usually featured as content on television or internet platforms with fictional themes, but are not infrequently based on real stories and told sequentially across several episodes (Saragih et al., 2024). The word *musalsalāt* itself linguistically means series or chain, indicating its continuous nature and distinguishing it from regular film media (almaany, n.d.).

Musalsalāt emerged in Egypt as a result of globalization impacting Egyptian society. The serial stories, which are currently associated with television or the internet, originated from theatrical performances. Such drama performances were introduced to Egypt during the era of Muhammad Ali, adapted from opera culture in France and Italy. When Britain ruled Egypt afterward, Western cultural influence flowed unimpeded, leading to the rapid development of theatre arts. Figures like Yaqub Sannu, George Abyad, and Yusuf Wahbi were theatre maestros who later became renowned directors (Takla, 2023).

With the advancement of technology, stage dramas began to be replaced by radio serials. The first serial story was broadcast on the radio in 1959, titled "Marzouk Effendi Family." This serial depicted and parodied real-life events occurring in the Arab world at that time. Issues such as immigration, drugs, unemployment, and marriage were recurring themes. Over its 60-year run, more than 200 Egyptian and Arab actors appeared in the serial (Fanack, 2022).

The situation changed drastically with the introduction of television in Egypt, which presented a visual medium for drama to a wide audience. On July 21, 1960, Gamal Abdu Nasser inaugurated the first television station in Egypt as a commitment to Egypt's self-reliance and an effort to control information within society through news and entertainment. This new television channel featured many *musalsalāt* adapted from classical

Arabic literature or local theatrical works, as a means of shaping Egyptian identity as Arab and Modern. The main focus of serials during this period was moral education, family values, and Egyptian citizenship. Despite this, themes such as love, social conflict, political struggles, and regime criticism gradually began to be explored (Abu-Lughod, 1993).

The crisis in Syria has been a significant factor in the rapid growth of the entertainment industry in Egypt. Syria has long been a rival to Egypt in the Arabic entertainment industry, including *musalsalāt*, so the turmoil in that country allowed Egypt to monopolize this market. In addition to these unfortunate factors, increased film investment and advertising value in Egypt have provided a breath of fresh air for actors and directors. Furthermore, the reduction of censorship after the revolution allowed many popular themes that were previously forbidden to emerge (Matbouly, 2024). Ultimately, the entertainment industry has persevered and even flourished despite political upheavals, as long as it does not involve destructive warfare.

In Egypt, *musalsalāt* are designed to premiere during Ramadan and continue throughout the month, resulting in reruns of these serials throughout the year, as there are almost no new television serials produced (Dawoud, 2013). As another indicator of the massive production of Ramadan *musalsalāt* in Egypt, 37 serials across various themes were aired during Ramadan 2025 (Asharq, 2025). In Ramadan 2025, television successfully gathered 13.3 million viewers with a 72.7 TRP through the broadcast of *musalsalāt*, with an average of 9.1 million viewers per day and an average watch time of 4 hours and 35 minutes per day (Episode, 2025). A survey for viewers who chose streaming yielded similar results, with 43.7% of respondents watching Ramadan dramas for 4–5 hours per day, 40.5% watching for 2–3 hours per day, and 9.4% watching for 6–8 hours per day (Matbouly, 2024). This form of popular culture will continue to evolve with technological advancements, as online streaming media such as Netflix, Amazon Prime, Shahid, and WatchIT have taken over a significant portion of the entertainment market and offer the convenience of watching anywhere with just internet data. Such technological developments can support the growth of the Middle Eastern entertainment industry in the future by bringing in new audiences and investors.

Ramadan, a Month of Contradictions

Ramadan is fundamentally a month of immense spiritual significance in Islam. It is not merely a time for Muslims to abstain from sexual desires and food from dawn till sunset, but it is meant as a period of self-cultivation towards becoming better individuals. Through the ritual of fasting, a Muslim is invited to control desires, restrain excessive consumption, increase worship, and strengthen social solidarity. Therefore, the essence of Ramadan lies in the process of self-purification and the formation of moral consciousness, enabling individuals to reorder their relationships with God, fellow humans, and themselves (Jamil, 2021).

However, in current practice, significant moments like Ramadan often experience a shift in function. A moment that should emphasize self-control and be observed with devotion has instead become a space of immense consumption. The needs for iftar, suhoor, new clothes, home decorations, Eid gifts, and special Ramadan foods increase sharply to the point of wastefulness (Pratama et al., 2025). In this situation, Ramadan is no longer a space for worship but also becomes a season for shopping and seeking entertainment (Himam & Syafaq, 2025). This shift in the meaning of festive occasions is not unique to Ramadan, but is also faced by Hanukkah, Valentine's Day, Halloween, Easter, Christmas, Diwali, and Holi (Abramitzky et al., 2010; Popelková & Zajonc, 2022; Nema & Sharma, 2024). Thus, various moments once celebrated with solemnity are now replaced by feasting, discount promotions, and other lifestyle trends that promote hedonism.

These contradictions are exacerbated when the logic of capitalism is introduced into matters that should be sacred. This system views every moment that can capture mass attention as a significant opportunity for business and sales. Capitalism operates by capturing the religious emotions of the community and transforming them into commodities (Himam & Syafaq, 2025). Ramadan holds high value because it can create simultaneous changes in societal behavior. Millions of people rearrange their eating times, shopping times, gathering times, and watching times (Haris et al., 2025). These collective changes become a vast landscape for the food industry, shopping centers, clothing companies, media, digital platforms, and advertising. Ramadan symbols such as togetherness, charity, family, and blessings are packaged in advertisements and products. In this way, Ramadan is used as an attraction to drive consumption through marketing strategies cloaked in the very essence of Ramadan.

In the Egyptian context, this phenomenon is clearly evident in the *musalsalāt* industry. Ramadan serials are broadcast almost every night, watched by families, discussed in public spaces, and become part of the collective experience of the community during the holy month (Abbas, 2025). The broadcast slot after iftar becomes a strategic position as the number of viewers increases at that time. Producers, directors, actors, television stations, and advertisers compete for public attention. Consequently, Ramadan becomes a highly intensive season of cultural production, and *musalsalāt* no longer function merely as entertainment but as

economic commodities that generate substantial capital through advertising, sponsorships, ratings, and digital distribution.

In addition to its economic dimensions, Ramadan also carries strong political value. Rulers understand that Ramadan holds significant emotional power within Muslim communities. Therefore, Ramadan symbols are often used to build an image of closeness with the people and religion (Mohamed, 2022). The state can be present through public service announcements, moral campaigns, social assistance, television programs, and support for specific *musalsalāt* content. In this context, Ramadan becomes a space for legitimization, a medium for message delivery, and a tool for shaping opinions that are trusted and consumed by the public.

Thus, Ramadan sometimes presents a face full of contradictions. Normatively, it is a month of worship, simplicity, self-control, and solidarity. Socially and economically, it is also a season of consumption, entertainment, advertising, and industrial competition. Politically, it serves as a symbolic space that rulers can utilize to strengthen their legitimacy. These contradictions do not mean that Ramadan has lost its meaning entirely, but they indicate that the meaning of Ramadan is continuously negotiated amidst the changes of modern society.

From the perspective of popular culture, Ramadan *musalsalāt* function not only as entertainment media, but also as instruments for the production of social meaning. Mass media operate by transforming religious symbols into cultural commodities that can be widely marketed. Ramadan, which was previously closely associated with spirituality and self-restraint, has consequently undergone a transformation into a space of cultural consumption, entertainment, and the advertising industry.

DISCUSSION

Culture can be understood as all creations, feelings, intentions, and actions of humans that hold meaning in social life. An activity becomes a culture when society not only practices it out of habit but also imbues it with values, symbols, rules, and purposes. Therefore, culture is not just limited to objects, clothing, food, or buildings, but also encompasses traditions, language, rituals, norms, art, and ways of life. In other words, culture is born when humans create something, maintain it, and then interpret it as part of their identity and collective life (Kaszynska, 2024).

Based on the previous explanations, *musalsalāt* can be understood as a form of popular culture that holds a significant position in Egyptian society. This is evident from the strong influence of Ramadan serials on the social life of the community, especially since these programs are watched by a wide audience and have become part of the collective habit during the month of Ramadan. This popularity makes *musalsalāt* not only function as entertainment but also as a medium for delivering social, moral, and political messages. The Egyptian government recognizes that Ramadan serials have a broad reach and can influence how society understands certain issues. Therefore, many public service announcements, social messages, and important announcements are inserted into these programs as an effort to disseminate information more effectively.

One example is seen in the serial "Taḥt al-Sayṭara" (Under Control), which aired during Ramadan 2015. This serial addresses the issue of drug abuse, a sensitive topic in Arab societies, but considered important to discuss openly. The Egyptian government supported the production of this serial with the aim of realistically portraying the issue of drug addiction to help the public understand its detrimental effects. "Taḥt al-Sayṭara" depicted the process of addiction, psychological damage, destruction of family relationships, and the difficulties of recovery for addicts (Wolny-Abouelwafa, 2023). The courage of this serial in making drug addiction the central theme made it phenomenal. Through this case, it is clear that Ramadan *musalsalāt* are not just popular viewing material but can also serve as a medium for education and social intervention.

This is where the crucial point of *musalsalāt* in Egyptian society lies: when the television drama industry intersects with the strong position of Ramadan in the social life of the community. During Ramadan, societal activities become more vibrant, both during the day and at night. One of the most dominant activities to fill the Ramadan atmosphere is watching television. In fact, this month is often referred to as a *TV sweeps month*, a period when television garners significant audience attention (Traboulsi, 2016). After Maghrib prayer and breaking the fast, families usually gather in the living room to watch *musalsalāt* while enjoying Ramadan's traditional drinks and sweets. This phenomenon shows that *musalsalāt* are not merely entertainment but have become an integral part of the social rhythm and family togetherness during the holy month.

This enthusiasm comes not only from the public but also from Egypt's film and television industry. Producers, directors, and production houses compete for the best broadcast slots during prime time, especially after iftar, when audience numbers are at their peak (Abbas, 2025). However, there is an important aspect that Ramadan serial creators must consider. The themes they address must still take into account the relatively conservative social character of Egyptian Arab society. Therefore, although *musalsalāt* can include social

conflicts, criticism, romance, or moral issues, their presentation needs to be adjusted to the religious sensitivities, family values, and social norms prevailing in Egyptian society (Franke, 2021).

However, the darker side of *musalsalāt* also reveals significant social transformations in Egyptian society. On one hand, Ramadan serials are still packaged as part of the popular culture that emerges during the holy month. On the other hand, the content, lifestyles, conflicts, and social images displayed often indicate a shift in values that are increasingly distant from the religious spirit of Ramadan. This phenomenon is evident through the emergence of narratives that normalize consumerist lifestyles, liberal social relationships, extreme family conflicts, violence, and foreign cultural symbols that enter massively through the influence of global media and pop culture. The development of digital technology has also accelerated these changes, as people no longer only receive broadcasts via television but also through streaming platforms, social media, short video clips, and online discussions. As a result, *musalsalāt* are no longer just seasonal viewing but have transformed into a new cultural production space that shapes tastes, behaviors, language styles, ways of dressing, and even how society understands religion and morality. In this context, *musalsalāt* can be read as an ambivalent mirror in contemporary Egyptian society, where identity is still maintained, albeit as a symbolic backdrop, while simultaneously displaying a very rapid social change.

This is where the great dilemma in the culture of *musalsalāt* during Ramadan emerges. On one hand, *musalsalāt* have brought many benefits by serving as family entertainment, a medium for social education, a means of critique, an economic stimulus, and even a tool for conveying moral messages to the wider public. On the other hand, the dominance of Ramadan serials has gradually shifted the more spiritual Ramadan practices, such as increasing night prayers, reading and completing the Quran, strengthening direct social ties, and enlivening mosques and religious spaces. Ramadan, which was initially understood as a month of self-control, soul purification, and strengthening human connection with God, has in many cases turned into a highly intensive season of entertainment consumption. Evening hours that should be filled with worship and religious reflection are often absorbed by serial broadcast schedules, discussions about fictional characters, dramatic conflicts, and the popular culture trends that follow. Consequently, the spiritual value of Ramadan is not always lost entirely but experiences a fading as public attention is divided, often more strongly focused on television screens and digital platforms than on the meaning of worship itself. Criticism from religious scholars regarding this phenomenon indicates moral unease that *musalsalāt* have transcended their entertainment function and are beginning to shape how society observes Ramadan (Tamraz, 2025). However, such criticism has not significantly altered the situation, as the entertainment industry possesses strong economic, emotional, and social appeal.

The phenomenon of Ramadan commodification in Egypt shares similarities with the transformation of various religious celebrations around the world, such as Christmas, Diwali, and Hanukkah, all of which have experienced a shift from spiritual spaces toward cultures of consumption and mass entertainment. This indicates that media globalization has transformed religious practices into integral parts of the modern cultural industry.

CONCLUSION

All living cultures have their own functions within society, regardless of their goodness or badness. Egyptian society needs a way to fill time and a social glue amidst the onslaught of globalization and persistent crises. Although Islam calls for complete goodness during the month of Ramadan, society seems to need its own time away from the suffocating hustle and bustle of the real world that affects all its elements. *Musalsalāt* are evidence of how a phenomenon evolves into a new and important cultural practice in society.

In essence, *musalsalāt* are merely tools. If utilized properly, they can bring benefits to the month of Ramadan. If a director uses *musalsalāt* as a tool to spread goodness and teach about kindness, then there is essentially nothing wrong with *musalsalāt* itself. However, many parties use *musalsalāt* as a tool for profit and a means to spread deviant, futile, and consumptive ideas. At that point, *musalsalāt* have contradicted the true purpose of fasting. Viewers also bear some responsibility for the loss of Ramadan's identity today. Many people are unable to manage their time wisely, causing them to lose track of time and neglect the virtues of this noble month. Islam teaches that everything depends on intention, so humans must be able to embrace the good aspects of new things.

Research on the phenomenon of Ramadan *musalsalāt* in Egypt still opens broad avenues for study, particularly in understanding the relationship between popular culture, mass media, and the transformation of religious values in modern Muslim societies. Future research can be directed towards empirical analysis of Egyptian media consumption patterns, the influence of digital platform development on Ramadan culture, and the dynamics of religious representation and social identity in the contemporary Arab entertainment industry. An interdisciplinary approach that combines perspectives from anthropology, media studies, and Islamic studies

also has the potential to provide a more comprehensive understanding of the development of popular culture in the Middle East region.

Thus, the culture of watching Ramadan *musalsalāt* in Egypt cannot be understood merely as a form of entertainment activity, but rather as a reflection of social transformation that reveals a complex negotiation among religion, modernity, media, and cultural capitalism. This phenomenon demonstrates that the meaning of Ramadan in modern society continues to undergo reproduction and reinterpretation in accordance with the dynamics of contemporary popular culture.

REFERENCES

- Abbas, F. (2025, March 27). *How Ramadan became the TV drama season in Egypt*. EgyptianStreets.com. <https://egyptianstreets.com/2025/03/27/how-ramadan-became-the-tv-drama-season-in-egypt/>
- Abramitzky, R., Einav, L., & Rigbi, O. (2010). Is Hanukkah responsive to Christmas? *The Economic Journal*, 120(545), 612-630. <https://doi.org/10.1111/j.1468-0297.2009.02305.x>
- Abu-Lughod, L. (1993). Finding a place for Islam: Egyptian television serials and the national interest. *Public Culture*, 5(3), 493-513. <https://doi.org/10.1215/08992363-5-3-493>
- Almaany. (n.d.). *مسلسلات - Translation and Meaning in All English Arabic Terms Dictionary*. Almaany.com. Retrieved March 17, 2026, from <https://www.almaany.com/en/dict/ar-en/%D9%85%D8%B3%D9%84%D8%B3%D9%84%D8%A7%D8%AA/>
- Asharq. (2025). *القائمة الكاملة للمسلسلات المصرية في رمضان 2025*. Asharq.com. Retrieved May 1, 2026, from <https://asharq.com/art/116711/%D8%A7%D9%84%D9%82%D8%A7%D8%A6%D9%85%D8%A9-%D8%A7%D9%84%D9%83%D8%A7%D9%85%D9%84%D8%A9-%D9%84%D9%84%D9%85%D8%B3%D9%84%D8%B3%D9%84%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D8%B5%D8%B1%D9%8A%D8%A9-%D9%81%D9%8A-%D8%B1%D9%85%D8%B6%D8%A7%D9%86-2025/>
- Buitelaar, M., & Saad, N. (2010). Ramadan in contemporary Cairo: Consumption in the name of piety and authenticity. *Reconstruction: Studies in Contemporary Culture*, 10(1), 1-21. <https://digitalcommons.odu.edu/reconstruction/vol10/iss1/6>
- Dawoud, A. (2013). Egyptian audiences of musalsalat in the eye of the beholder. In R. Butsch & S. Livingstone (Eds.), *Meanings of audiences: Comparative discourses* (pp. 123-134). Routledge.
- Episode. (2025). *Ramadan 2025: How content consumption is evolving across MENA, APAC & Africa: DICM's report*. EpisodeMag.com. Retrieved May 1, 2026, from <https://episodemag.com/ramadan-2025-dicms-report/>
- Fanack. (2022). *History of Egyptian Radio and Television Series*. Fanack.com. Retrieved March 10, 2026, from <https://fanack.com/egypt/media-in-egypt/egyptian-radio-and-television-series>
- Franke, L. M. (2021). "Muslimness on Demand: Critical Voices of Islam in Egypt." *Religions*, 12(3), 1-21. <https://doi.org/10.3390/rel12030152>
- Haris, A., Rismawati, Marlina, & Mustomi, O. (2025). The economic vibrancy of Muslims during Ramadan. *AMCA Journal of Community Development*, 5(2), 22-26. <https://doi.org/10.51773/ajcd.v5i2.390>
- Himam, M. M., & Syafaq, H. (2025). Capitalism and the commodification of Ramadan in Indonesian context. *Al-A'raf: Jurnal Pemikiran Islam dan Filsafat*, 22(1), 145-175. <https://doi.org/10.22515/ajpif.v22i1.11387>
- Ismail, M. (2025). "Shifting Meaning of Sacredness in Religious Rituals: Sociological Studies of Indigenous Peoples in the Era of Modernization." *Jurnal Asy-Syukriyyah*, 26(1), 14-27. <https://doi.org/10.36769/asy.v26i1.873>
- Jamil, S. R. (2021). Fasting therapy as self-control. *Indonesian Journal of Islamic Medicine*, 2(1), 41-46. <https://doi.org/10.37275/ijim.v2i1.19>
- Kabir, R., & Rabby, F. (2025). Factors affecting social bonding at Ramadan in the Muslim community: A cross-sectional study. *Journal of Islamic and Social Studies*, 3(2), 122-139. <https://doi.org/10.30762/jiss.v3i2.3319>

- Langer, C. (2022). "Multiculturalism and the Multicultural in Ancient Egypt: A Preliminary Assessment." *Fronteiras: Revista Catarinense de História*, 40, 10-24. <https://doi.org/10.36661/2238-9717.2022n40.13022>
- Matbouly, M. Y. (2024). Watching Ramadan drama and Egyptians' preference for video streaming services over traditional television: A survey study. *Filmvisio*, 3, 23-47. <https://doi.org/10.26650/Filmvisio.2024.0012>
- Mohamed, A. E. (2022). Political budget cycles in autocracies: The role of religious seasons and political collective action. *Politics and Religion*, 15(3), 617-628. <https://doi.org/10.1017/S1755048322000050>
- Nema, V., & Sharma, M. (2024). Impact of commercialization on our culture: With special reference to popular Indian festivals. *Indian Journal of Mass Communication and Journalism*, 4(1), 27-31. <https://doi.org/10.54105/ijmcj.E1082.04010924>
- Popelková, K., & Zajonc, J. (2022). Halloween and Valentine's Day in Slovakia: New holidays or new opportunities for celebration? *Łódzkie Studia Etnograficzne*, 61, 21-37. <https://doi.org/10.12775/lse.2022.61.02>
- Pratama, M. A., Wahyuningsih, N. P. S., & Putri, N. S. (2025). Evaluating household solid waste sampling: Is an eight-day consecutive method necessary? A preliminary study. *Jurnal Presipitasi: Media Komunikasi dan Pengembangan Teknik Lingkungan*, 22(2), 497-509. <https://doi.org/10.14710/presipitasi.v22i2.497-509>
- Saragih, R. P., Kurnia, A., & Prabowo, M. (2024). Konvergensi Media dan Perubahan Kebiasaan Menonton Sinetron Prime Time Perempuan Penonton Setia. *Jurnal Konvergensi*, 5(2), 90-105. <https://doi.org/10.51353/kvg.v5i2.988>
- Sayed, M., Sobh, M., Saleh, S., Othman, A., & Elmahmoudi, A. (2025). 3D crustal density modeling of Egypt using GOCE satellite gravity data and seismic integration. *Earthquake Science*, 38(2), 110-125. <https://doi.org/10.1016/j.eqs.2024.09.003>
- Takla, N. (2023). Review of Acting Egyptian: Theater, Identity, and Political Culture in Cairo, 1869-1930. *Journal of the American Research Center in Egypt*, 59(1). <https://doi.org/10.5913/jarce.59.2023.rev007>
- Tamraz, M. (2025). أمين الفتوى: مشاهدة المسلسلات في رمضان لا تبطل الصيام، ولكن الالتزام مطلوب. Youm7.com. <https://www.youm7.com/story/2025/3/26/6933930>
- Traboulsi, K. (2016). *Ramadan: A month of must-see television*. NewArab.com. <https://www.newarab.com/features/ramadan-month-must-see-television>
- Wolny-Abouelwafa, E. (2023). The Egyptian Ramadan TV Series and National Fight with Drug Addiction. *African Journal of Economics, Politics and Social Studies*, 2(1), 47-58. <https://doi.org/10.15804/ajepss.2023.1.03>