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A Reflection of Reality or a Departure from it? Binge-Watching Netflix and Building Reality

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Abstract:- The study depends on the theoretical level of the constructivist approach, and the coding and decoding model of Stuart Hall, where the advocates of the constructivist approach see that building reality is linked to social interactions and the individual's subjectivity in building this reality. Social political as he receives from the dramatic content of Netflix digital series**.**

It was not clear that there is a relationship between the patterns of exposure to television drama shown on the Netflix platform and the construction of meanings related to issues in general (political-social) among the Egyptian youth. TV series, these factors are represented in several external variables such as upbringing, the nature of society, and the educational system to which the individual was exposed. This result is consistent with the assumptions of the theory of meaning construction, which assumes that when a person learns, he associates the information he receives with the subjective meanings he possesses, and then compares them**.**

Keywords: Netflix - binge-watching - political freedoms - social freedoms - building reality - constructive approach - Egyptian youth.

1. Introduction

People's TV-watching habits and issues are related to their past experiences of media consumption (Boone, Lasen, Adair & Popkin, 2007), as well as to a variety of reasons they watch it. Individuals watch television because they enjoy it, while they may watch it at another time to relieve and overcome their negative feelings (Depp, Schkade, Thompson & Jeste, 2010).

Thus, we can consider people watching TV as a way of life; Because the viewing process extends and continues throughout the life of the viewers, and is also linked to their experiences and develops with their experiences in exposure to the media and receiving media content (Boone, Lasen, Adair & Popkin, 2007), and content that is subject to the hegemony of political regimes on the one hand, or of economic interests on the other. Else, in both cases, the viewer is directed toward adopting dominant visions.

On the other hand, at the level of digital platforms, including the Netflix platform under the current study, the user has the freedom to watch and be exposed to various diverse and unfamiliar religious, social, and political visions and content, and the titles of dramatic products and their various fields. The user also has the freedom to choose the content that matches his interests and desires, as well as chooses the appropriate time to watch it. In addition, the sites of digital platforms suggest to the user - through the use of search and viewing algorithms that provide him with customized content - titles of some series and movies that may suit his preferences and previous choices. In the wake of these digital TV services, binge-watching, defined as an act of media consumption for several TV shows in quick succession, has become a common practice, though, and has received little attention from researchers and academics.

It should be noted in this context the role that drama plays in the intellectual, cognitive, and value-building process of the individual. (Reda, 2002) explains that this role is conditional on providing good and meaningful content that reflects the reality of issues and problems in society.

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In this context, the study proceeds at the theoretical level from the constructivism approach, and the coding and decoding model of Stuart Hall, where the advocates of the constructivist approach see that the construction of reality is linked to social interactions, and the subjectivity of the individual in building this reality. Despite the different orientations associated with the constructivist vision about determining what "reality" is, researchers point to its presence in a material image on the one hand, and in a self-image and conscious construction by actors and social parties on the other hand. Constructivism is concerned with the process of understanding and comprehending others, the self, and relationships, and takes into account the relativity of human visions about human and social events and phenomena, and their absolute responsibility for their thoughts, knowledge, and actions (Ravault 1980, Yanda 1984, Carey 1989).

Thus, the importance of the constructivist perspective deals with the construction of meaning for the viewer in light of the construction of reality in the contents of various real and imaginary media. The individual constructs meaning and presents his vision and representations of this reality within the framework of three main hypotheses presented by (Hall, 1994) in the context of his article on encoding and decoding television media discourse; The first hypothesis is related to 'adopting', the viewer's endorsement and subordination to the dominant ideology in television discourse. The second hypothesis is related to "interaction", and the viewer negotiates with the contents he is exposed to. The last hypothesis refers to the "rejectionist view"; Where the viewer resists the dominant statements in the television media discourse and produces different meanings in the light of his thinking, experiences, and expertise.

Based on the previous information, the problem of the study is determined in revealing and analyzing the visions of young people in the Arab Republic of Egypt towards issues of political and social freedoms as well as receiving them from the dramatic contents of the Netflix digital series, to answer the following:

- What are the visions generated by the youth of Egyptian society toward issues of political and social freedoms? What are the limitations of the dramatic media role in this context?

2. Traditional and Digital TV Broadcasting: Approaches and Differences

For many years television has been defined as a media platform characterized by its Linear Broadcast broadcasting, and maintained an important position as one of the most important media and entertainment mediums. Because it has been for decades measured by the number of episodes that are watched daily or weekly, as well as obligating the individual to a specific time and place without the ability to control the viewing path. With the development of technology and the emergence of the digital public sphere, television broadcasting, according to researchers (Tay&Turner, 2009), has become increasingly competitive with digital media platforms, due to the promotion of the concept of "personalization of use" through users' control over the content, timing and place of the viewing, and their ability to exercise criticism comment and share content, and in some cases even produce it.

Mohamed (2017) study also found that YouTube and TV program sites are the main sources that viewers rely on for their voracious viewing, and they also use smartphones and laptops for this.

Thus, watching drama through digital platforms has a direct impact on watching it on television, and it has become even easier to watch on mobile phones. The results of the study, which was prepared by (eMarketer, 2019) " research company concerned with marketing and digital media in June, revealed the superiority of mobile devices on television in viewership rates; Where an individual in the United States of America spent an average of three hours and forty-five minutes each day with the computer and smartphones, compared to three hours and thirty-five minutes for television, and thus the rate of watching television decreased by seven minutes from previous years. The figures in the study were based on viewing data, studies of consumer behaviors with the media, as well as traffic data to Internet sites, and ratings of television programs. The following figure shows a comparison of percentages over years (He, 2019).
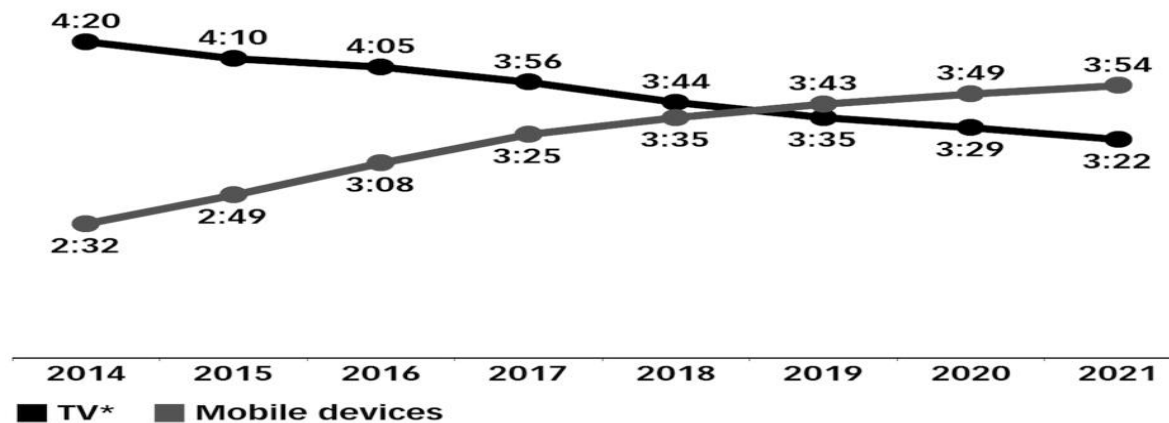
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Figure (1) TV viewing rates compared to mobile phones in the United States of America

All these factors have resulted in new terms related to the intensity of exposure to dramatic content in the digital space, including the concept of "vulnerable viewing."

3. Binge-Watching and Digital Media Platforms: Netflix as a Model

Media professionals view binge-watching as watching at least four episodes of a forty-minute program (Zimmer, 2013). However, the study of (Merikivi, Bragge, Scornavacca & Verhagen, 2019), which focused on examining the definitions provided about binge-watching, showed that most of the definitions provided about the phenomenon of binge-watching failed to distinguish it from other viewing patterns represented in intermittent watching and watching single episodes.

Previous studies and research have identified a set of features that distinguish binge-watching from other consumption patterns of films and television materials. In this context, the study by (Merikivi, 2019) Five key traits resulted in a convergent definition of binge-watching, defined in viewer autonomy, continuity, completeness, addiction, and non-mediateness. The viewer's independence concerning binge-watching can be traced back to the development of the same media technology that began with the introduction of DVD sets, and then the advent of digital video recorders (1999); This allowed viewers to record certain programs and skip ad breaks while watching shows; This provides viewers with autonomy that scheduled TV shows did not provide.

In this regard, (Steiner & Xu, 2018) observed in their study that the respondents distinguished between binge-watching and traditional TV broadcasting within the framework of the possibility of commercial-free sequential viewing, which was facilitated by video-streaming technologies. Many people stated that they "hate commercials", and that they find traditional television today "disturbing" (Steiner & Xu, 2018).

Another hallmark of binge-watching is "watching time offense". Users also decide when to stop watching (Newman, 2014), so they are not bound by the TV network's schedule. While user choice of watch timing is a great feature for binge-watching, controlling downtime can be problematic and difficult; Therefore, the evolution of viewing style, according to (Macmillan & Copher, 2005) perspective, is related to the events in the users' lives and the way these events are arranged within a specific context, in light of the personal circumstances of the users. The (Crimson & Costa, 2019) study showed that respondents' ratings of binge-watching are conditioned on their past experiences and experiences, institutional shifts in media production and consumption, Western standards in the production process, as well as the TV watching habits and styles of their families and friends. Defining binge-watching TV habits through a complex set of social and personal factors.

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Binge-watching enables users to share and generate a culture in ways that influence content producers (Jenner, 2014). Shows and programs that are no longer broadcast on traditional television are being revived at the craving of binge-watchers, and such programs are purchased through streaming services that do not adhere to traditional rating-based revenue models. With the increase in the consumption of TV programs across countries, Internet TV viewers are seen on live broadcasting platforms not only as fans or fans of a TV program in a particular country but as users generally looking for fresh and fresh content as well. Thus, the idea of cross-border "fans of cheer" emerges primarily with the cross-border movement of media and cultural products (Ju, 2020).

Foreign literature abounds with several studies examining the motives, culture, practice, rates, and results of binge-watching. In terms of watching motives, the analytical study of (Starosta & lzydorczyk, 2020) from (2013) to (2020), an understanding of the phenomenon of binge-watching via digital platforms such as Netflix and others, and knowledge of the psychological conditions surrounding it; Positive feelings were associated with the binge-watching pattern, entertainment motives, and leisure time. (Erickson, Cin & Byl, 2019) study also showed that binge-watching increases the strength of quasi-social relationships,and increases the intensity of narrative transmission. The study added that the effect of binge-watching does not include only how the audience interacts with the media, but extends to the effect of these media. on them. The study by (Ramayan, Louisse, Estella & Abu Bakar, 2018) concluded that entertainment - as the two most prominent effects of binge-watching - have positive effects on communication among students; Where students are more social with other binge-watchers, this result consists with the study of (Amr, Gunied & Gad 2024) Which found that Binge-watching can have both positive and negative impacts, and individuals need to be aware of these risks and take steps to mitigate them such as setting limits and engaging in other activities.

As for binge-viewing rates, (Warren, 2016)'s study showed that the increase in binge-watching periods, and the increase in the number of hours within each period, leads to higher viewing by viewers. However, the interaction between the factors and variables of binge-watching means that this indulgence is reduced. The study by (Trouleau & Et al, 2016) that binge-watching is not a consistent behavior among all users; As their patterns and practices vary among themselves, some users tend to view certain contents outside the framework of their presented order. In a related context, (Steiner & Xu, 2018) study found that the main motives of the respondents' binge-watching are determined by keeping pace with technological developments, cultural integration, improving the viewing experience, and feeling relaxed. The study added that the capabilities provided by visual video technologies affect viewing practices. And that viewers differ among themselves in their binge-watching and their interaction with television.

Interestingly, the phenomenon of binge-watching is growing in Western society, which seems to contradict the general cultural interest in productivity (Broad & Antony, 2011); As excessive television viewing has long been described as a catabolic action similar to physical disturbances (Vandewater & al, 2005), (Ludwig, 2010) & (Schroeder, 2015). Thus one can assume that binge-watching is socially unacceptable behavior in a society in which the production of capital has value above all else. The analytical study (Starosta & Lzydorczyk, 2020) showed the association of binge-watching with the phenomenon of behavioral addiction and the inability to control watching, especially among young people. As shown by the study of (Mohamed & Et al, 2017) There is a positive relationship between binge-watching and viewers' feelings of frustration. (Oberschmidt, 2017) in his study of the relationship between binge-watching and health actions that individuals take to compensate for engaging in unhealthy behavior found that the relationship between sleep and compensatory health beliefs in members of the public was not affected by increased binge-viewing.

In the context of the voracious viewer of digital platforms, Netflix emerges as a world-leading American company in the field of providing Internet entertainment service, which was established in (1997) as a company that sells DVDs, and it introduced a new and unique service, which is the delivery of DVDs by mail by offering the monthly subscription feature. (158) million members in more than 190 countries enjoy a paid membership to follow series, documentaries and feature films in various artistic categories and languages, and members also enjoy independence, and they can follow everything they want to watch anytime, anywhere, and on any connected screen. They can watch, pause and watch again, all without ads or commitments (Netflix Media Center, 2020).

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Viewer independence has increased over the years, from the beginning of the scheduled television service, through digital video tapes, to Netflix as a model of self-scheduled service, from which the term binge-watching emerged. The following figure shows the historical sequence of viewer independence in years.
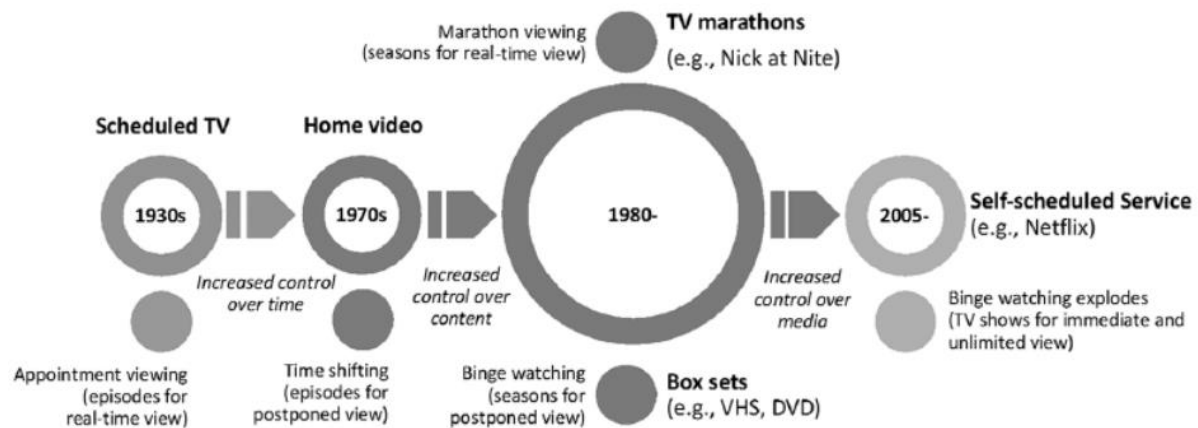

Figure (2) Historical continuum of viewer autonomy (Jenner, 2017)

Not only was the existing content purchased, transmitted, and displayed through digital media only, but it also extended to the production of their content by those platforms; Which affected viewing behavior, which he called the Netflix Effect; It allowed users the freedom to watch more media for less and more easily, and this impact was seen from the perspective of breaking geographic restrictions in an attempt to maintain important community and local links, by increasing the viewership of cultural content across geographical borders, global platforms - such as Netflix - To strengthen social ties between everyone, including immigrants, for example.

4. Building the Reality of Freedom Issues in the Digital Space

The widespread information and communication technology and the emergence of the new generation of the Internet led to the emergence of new forms of communication that contributed to enriching freedoms of expression, opinion, and publication at the institutional and individual levels. The so-called citizen journalism emerged that allowed many individuals - according to some researchers - to break the silence and express opinions Ideas and attitudes freely and without fear.

The studies focused on researching the mechanism of employing new media by users to exercise freedom of expression on issues of multiple political, social, and religious dimensions, and studying the factors and advantages that these media provided for individuals to express their opinions and issues freely, while some of them focused on careful analysis of some cases that greatly affected on their freedom of expression and opinion, and reveal the restrictions that face those means and consequently violate freedom of expression and opinion. Some studies focused on careful analysis of some cases that greatly affected people's ability to express their views. Most of the results of the studies showed the emergence of a digital public sphere that allows users to communicate and interact freely in a secure manner.

(Graciyal, 2018) the study concluded that expression in social media is largely through the exchange and flow of information through accurate channels that allow the exchange of opinions freely. (Mascheroni & Murru, 2017) found in their qualitative study that young people establish different interactive contexts depending on their political experiences, and also on how social norms of peer groups are shaped. The study also showed that many young people view Facebook as an unsafe social environment for political discussions.

On the other hand, (Al-Sharafat, 2017) indicated that social networking sites represented an appropriate haven for Arab masses to discuss and express their political issues freely, away from security prosecutions. It also helped expose government policies and announce the zero hours to start protests. The same is reached by (Rajab, 2017) in his study of the motives for using Facebook and its implications for censorship and freedom of expression, and (Astuti, 2016), and (Arafa & Armstrong, 2016) by applying the case study approach to identify the role of social

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media in The Arab Spring, and (Gainous, Wagner & Gray, 2016) in their quantitative study on the impact of exposure to information in social media on users on the political side. The results showed the use of digital space to express an opinion and protest against governments, comment on political events and issues, and activate political participation, Mobilization, mobilization, and revolution.

The results of (Hintz, 2012)'s study clarified the pivotal roles of WikiLeaks and the Arab Spring in realizing the main restrictions that hinder freedoms, especially political freedoms, as well as their essential roles in launching advocacy efforts that oppose these restrictions on freedom of expression.

The digital public sphere provides more space without restrictions to freely express issues of equality, justice and non-discrimination, and women's empowerment, says Rosenbaum. She has shown that user-dominant stories are related to issues of freedom and unity, equality and justice, respect and honor, and that Twitter or Instagram has reversed the process of shaping user-created meanings. The results of the study by (Noshi and Al-Rubaie, 2017) showed that the gratifications achieved from the use of social networks revolve around the space of freedom that it provided to express opinion freely, and to promote the definition of social and cultural diversity within society, and to modify the distorted stereotype about minorities. (Schulze, 2013) the study also showed that new social media can overcome these barriers by building networks of followers, friends, and supporters of women and their rights, and this translates into a real force to effectively support women's eligibility.

We conclude that the digital space has a positive role in promoting political and social freedoms, while social networks play a negative role in the context of issues related to religious freedoms, through the users' production of racism, hate, and intolerant discourses towards some groups and religions.

5. Study Questions

The study questions are determined as follows:

1. What is the level of binge-watching of series shown on the Netflix digital platform among Egyptian youth?

2. What are the patterns of exposure to series shown on the Netflix digital platform among Egyptian youth?

3. What are the visions generated by the youth of Egyptian society towards the issues of (political - social) freedoms included in the series on the Netflix digital platform?

6. Study Assumptions:

The first hypothesis: There are statistically significant differences between the demographic variables of the respondents in terms of building the meaning around freedom issues according to the variable of binge-watching of Netflix series.

The second hypothesis: There are statistically significant differences between the visions of young people in Egyptian society regarding issues of (political - social) freedoms, as they are received from the series shown on the Netflix digital platform.

7. The methodological framework of the study

A. **Study Methodology:** This study relied on the survey method, and within the framework of this method, the sample survey method was relied upon. Because of the difficulty of conducting a comprehensive survey of all study items.

B. **Study population and sample:** The study population consists of young people whose ages range from (18-35) years in the Arab Republic of Egypt. The electronic survey was applied using an electronic questionnaire on a deliberate sample whose size was (321) individuals, and it was published on social media.

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The following table shows the characteristics of the study sample**.**

Table (1) Characteristics of young people in Egyptian society

Variable		Percentage
Gender	Male	12
	Female	88
Educational Level	Secondary	12
	University Studies	77.3
	Post-Graduate	10.7
Socioeconomic Level	Low	6
	Middle	60
	High	34
	Total	100

C. Data collection tools: The study was implemented using an online questionnaire, which included a set of (11) closed and open questions.

D. Metrics for the cumulative study:

a. Netflix Series Binge Watching Scale: The study applied the scales used by (Merikivi, Scornavacca & Verhagen, 2019), (Zimmer, 2013) and (Flyelle et al, 2019). This scale was built from a question consisting of six positive and negative statements that are related to binge-watching. By following the following episodes, by the length of the viewing time, and by watching related to reduced frustration, satisfaction, and pleasure, or lack of sleep due to the length of the follow-up period, the answer to each statement was estimated as follows (strongly agree = 2, agree = 1, neutral = 0, Disagree = -1, Strongly Disagree = -2; therefore, the outcome of this scale consists of (25) points (-12:12), as it was divided into three levels as follows:

- Low level from (-3: -12) points.

- Intermediate level from (-2:2) points.

- The high level of (3:12) points.

b. The scale of the generated visions towards issues of political freedom as received by young people from the series on the Netflix platform: This scale was built from a question consisting of four phrases, where the answer for each phrase was estimated as follows (strongly agree = 2, agree = 1, neutral = 0, disagree = -1, strongly disagree = -2. The wording of some phrases has been modified to suit the nature of the series shown on Netflix. The scale dealt with freedoms of opinion and expression towards political events, freedom to participate in elections, and freedom to demonstrate; Therefore, the result of this scale consists of (17) points (-8: 8); It was divided into three levels as follows:

– The level of rejection is from (-2: -8) points.

– The level of interaction is from (-1: 1) point.

– Adoption level from (2:8) points.

c. The scale of the generated visions towards issues of social freedoms as received by young people on the Netflix platform: This scale was built from a question consisting of four statements, where the answer to each statement was estimated as follows (strongly agree = 2, agree = 1, neutral = 0, disagree = -1, strongly disagree = -2). The wording of some phrases has been modified to suit the nature of the series shown on Netflix. The scale dealt with freedom of sexual relations outside marriage, gender equality, women's empowerment, marriage, and spinsterhood. A five-point Likert scale was applied (strongly agree - agree - neutral - disagree -

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strongly disagree); Therefore, the outcome of this scale consists of (17) points (-8: 8), and it has been divided into three levels as follows:

- The level of rejection is from (-2: -8) points.

- The level of interaction is from (-1: 1) point.

- Adoption level from (2:8) points.

d. Socioeconomic level scale: This scale was built from several questions, namely, the average household income, which consists of (1:3) points (less than three thousand pounds - from three to five thousand pounds - more than five thousand pounds), and the type of education (Government - private - foreign) which consists of (1: 3) points, travel abroad (yes - no) which consists of (0: 1) points, and the destination of travel (Arab country - foreign country) which consists of (0: 2) Degree; Therefore, the outcome of this scale consists of (10) points (3: 12) points, and it has been divided into three levels as follows:

- Low level (3: 6) points.

- Intermediate level of (7:9) points.

- The high level of (10:12) points.

8.   Study Results

1- Scale of binge-watching, series shown on the Netflix digital platform, among the study population

Table (2) The Binge-Watching Scale for TV Series on Netflix

Binge-watching Scale	Number	Percentage
Low level	3	0.9
Intermediate level	45	14
High level	273	85
Total	321	100

N^2 **=3.426 Points of Freedom =2 Mean =0.180**

The results of the previous table show the high scale of binge-watching of series via Netflix among the youth of Egyptian society at different economic, social, and educational levels. This may be explained in light of the diversity of dramatic content and its openness on the digital platform, in contrast to the lack of dramatic production and its weakness in traditional TV channels; Digital platforms tackle bolder issues than those presented through traditional channels. The sample of the study is of young people who find it easy to follow what is presented on the digital platform through Web 4.0 for smartphone applications, in addition to the privacy enjoyed by the study community during the viewing process, and the curiosity, freedom, and enjoyment of follow-up.

2- The visions generated about the issues of freedom included in the series of the Netflix digital platform

Table (3) Insights generated by binge-watching Netflix series

Freedom	Vision	Number	Percentage
Political	Rejection	39	12.1
	Interaction	234	72.9
	Adoption	48	15
	Total	321	100
Sociological	Rejection	15	4.7
	Interaction	243	75.7

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Adoption	63	19.6
Total	321	100

It is evident from the results of the previous table that the interactive vision of the youth of the Egyptian society emerged towards the issues of the two freedoms included in the Netflix series; This means that they agree on some issues, such as freedom of expression, the right of women to hold leadership positions, and gender equality. And their rejection of others, especially concerning social freedoms, and the establishment of illegal relations outside marriage.

3- Exposure patterns of series shown on the Netflix digital platform

Table No. (4) shows the exposure scale for Netflix series

Scale of Exposure	Number	Percentage
Low level	69	21.5%
Intermediate level	171	53.3%
High level	81	25.2%
Total	321	100%

$N^2 = 1.408$ Points of Freedom $=2$ Mean $=0.495$ Not Significant

It is clear from the results of the previous table that the average viewing scale came in the first place, and when the respondents were asked about the viewing rate, permanent viewing ranked first for the Egyptian community with a percentage of (53.7%) and watching less than three episodes per week ranked first and therefore it was not clear

4- The respondent's feeling (from a distance) about watching the series shown on Netflix (the binge-watching scale)

Table No. (5) shows an aggregate measure of binge-watching of TV dramas on Netflix

Binge-watching Scale	Number	Percentage
Low level	9	1%
Intermediate level	45	14.0%
High level	273	85.0%
Total	321	100%

$N^2 = 3.426$ Points of Freedom $=2$ Mean $=0.180$ Not Significant

It is clear from the results of the previous table that the high binge-watching scale came in first place, and it was not clear that there were differences between the Egyptian youth in their feelings (when-after) watching the series shown on Netflix at the level of binge-watching.

5- Binge-watching TV dramas on Netflix:

Table No. (6) shows the binge-watching of TV dramas on Netflix

Statements	Degree of approval					Mean	Standard Deviation
	Strongly Disagree %	Disagree %	Neutral %	Agree %	Strongly agree %		
When an episode ends, I often get an irresistible tension that makes me click on the next episode, wanting to know what happens next.	.9	1.8	10.7	31.3	55.4	1.3839	.81736

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Statements	Degree of approval					Mean	Standard Deviation
	Strongly Disagree %	Disagree %	Neutral %	Agree %	Strongly agree %		
I often spend more time than planned watching TV series	.9	2.7	17.4	28.1	50.9	1.2545	.89966
When I watch a Netflix series, I often need to watch the next episode to feel positive emotions again and to relieve the frustration of the current episode's ending.	1.8	5.4	20.1	29.9	42.9	1.0670	1.00223
I don't sleep as much as I should because of the time I spent watching series on Netflix	5.8	12.5	19.2	25.0	37.5	.7589	1.24018
I always need to watch more episodes on Netflix to feel satisfied	3.6	7.6	25.0	27.2	36.6	.8571	1.10731
Watching series on Netflix for a long time makes me feel fun	.4	2.7	20.5	29.0	47.3	1.2009	.88829

It is clear from the previous table that:

- (When an episode ends, I often feel irresistible tension that makes me click on the next episode to want to know what happens next) ranked first in binge-watching TV dramas on Netflix with an average weight of (4.38) and a degree of approval (strongly agree).

- (I don't sleep as much as I should because of the time I spend watching series on Netflix) ranked last in binge-watching TV dramas on Netflix with an average weight of 3.76 and a degree of approval (OK).

- The overall average of binge-watching TV dramas on Netflix was (4.09), with a degree of approval (OK).

When looking at the results in more detail, the researcher found that, in general, the percentages of approval on this scale increased on all the expressions of the scale, and that the highest approval statement among Egyptian society (55%) - was the phrase "When an episode ends, I often feel irresistible tension that makes me press on Next episode of wanting to know what happens next.".6**The respondents' view of the issues of (political - social) freedoms as presented by the series shown on the Netflix digital platform.**

Table No. (7) shows the issues of political and social freedoms in TV dramas on Netflix

Statements	Degree of approval					Mean	Standard Deviation
	Strongly Disagree %	Disagree %	Neutral %	Agree %	Strongly agree %		
Political Freedom Issues							
I think that the freedom of opinion and expression presented towards political events in the series shown on Netflix does not reflect the lived reality.	1.8	6.7	31.3	30.8	29.5	.7946	.99900
I was able to understand from the series shown on Netflix that serving the homeland is not linked to the decision to participate in political work.	2.2	4.0	41.1	29.9	22.8	.6696	.94597

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Statements	Degree of approval					Mean	Standard Deviation
	Strongly Disagree %	Disagree %	Neutral %	Agree %	Strongly agree %		
The notion that Netflix series are free to criticize government officials reflects the fact that society enjoys a great deal of democracy	.9	7.6	31.3	31.7	28.6	.7946	.97169
The series shown on Netflix reflects the government's keenness to continuously develop its performance.	.4	7.6	37.5	29.0	25.4	.7143	.94635
Social freedom issues							
I concluded from watching the series shown on Netflix that every person is free to engage in illegal relations outside of marriage.	6.3	6.7	28.6	27.2	31.3	.7054	1.16094
When series on Netflix focus on gender equality, the work appears to be the best it can be.	.9	2.7	35.7	29.0	31.7	.8795	.92243
After watching the series shown on Netflix, I see divorce in most cases, which imposes social pressure on the spouses.	3.6	9.4	29.9	30.8	26.3	.6696	1.07469
In my mind, from the series shown on Netflix, I was connected to the fact that a woman's assumption of a leadership position means an intellectual openness to society.	1.8	2.7	28.1	31.7	35.7	.9688	.95359

Table No. (8) shows the general aggregate scale of freedom issues in the Netflix series

Level	Respondents' Vision	
	Number	Percentage
Negative	3	1%
Neutral	297	92.5%
Positive	21	6.5%
Total	321	100 %

$N^2 = 3.385$ Points of Freedom $=2$ Mean $=0.184$ Not Significant

It is clear from the results of the two previous tables that the respondent sees that the series shown on the Netflix digital platform neutrally presents political and social issues. Concerning the scale of social freedom issues, approval rates for statements related to issues of gender equality and women's freedom increased, such as: "When the series shown on Netflix focus on gender equality, the work appears in the best possible way" and "I associate in my mind with the series shown on Netflix that Assuming a leadership position means opening up the society intellectually. It topped the "neutral" category for the Egyptian society, in all terms.

The results of the study in coordination with the hypotheses

The first hypothesis: There are statistically significant differences between the demographic variables of the respondents in terms of building the meaning around freedom issues according to the variable of binge-watching of Netflix series.

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Table No. (9): The relationship between binge-watching of TV dramas on Netflix and the construction of meanings related to freedom issues.

Freedom issues		Binge-watching
Political Issues	Correlation coefficient	.022
	Significance level	.822
	Number	321
Sociological Issues	Correlation coefficient	.028
	Significance level	.778
	Number	321

It is clear from the previous table that there is no correlation between the binge-watching scale of TV dramas on Netflix and the construction of meanings related to freedom issues, meaning that the binge-watching rate did not affect constructing meanings related to freedom issues. The Egyptian youth sample agreed that there were no differences between the demographic variables for them (gender, type of education, travel, socioeconomic level) and the scale of binge-watching on Netflix.

The second hypothesis: There are statistically significant differences between the visions of young people in Egyptian society regarding issues of (political – social) freedoms, as they are received from the series shown on the Netflix digital platform.

Table (10) Significance of differences in visions on freedom issues in Netflix platform series

Freedom Issues	Mean	Standard Deviation	T Value	Degree of Freedom Df	Level of Significance Sig
Political	0.0280	0.52229	0.285	222	0.776
Sociological	0.1495	0.47192	0.830	222	0.408

The results of the previous table, and by conducting a T-test, show that there are no differences between the visions of young people in Egyptian society regarding the issues of freedom presented in the Netflix series, and this may be explained because the products presented on the Netflix platform is not linked to the mother country and that the young people's view of the Netflix platform and its connection in their minds to a presentation Series that do not address these issues, and the matter may be attributed to the voracious watching of this type of series that aim for fun and entertainment and follow the dramatic events of the series in succession.

Within the framework of the theoretical approach to the study, which is related to the constructivist vision and Hall's model, the meanings generated by the youth of Egyptian society about freedom issues were varied, as they were received from the contents of the series shown on the Netflix digital platform. On issues of political freedoms, Egyptian youth adopt soap operas' criticism of government officials; Where which came in first place with arithmetic mean (0.8411), especially among those who traveled to foreign countries (P = 3,256, which is a function at the level of significance = 0.042).

At the level of issues of social freedoms, it is clear that the Egyptian society's youth of the highest socio-economic level (P = 4.103, a function at the level of significance of 0.019) adopt soap operas for these issues. The results show their support for the idea of women taking leadership positions; Where this phrase ranked first among the youth of the Egyptian society with an average of (0,9907). It also shows the adoption of the Egyptian youth to address soap operas to the idea of gender equality; This phrase came in second place among the Egyptian youth with a mean of (0.9626). This result indicates the success of the Netflix series in persuading the youth of Egyptian society to adopt the issues of modern societies that belong primarily to Low Cultural Context cultures that support the feminine model and glorify the status and capabilities of women. In general, the results of the study indicate the generation of "opposition" and "rejection" meanings by Egyptian society's youth, males and females, to

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address the Netflix platform for issues of freedom, and the reason in this regard may be attributed to their view of the Netflix platform and its association in their minds with showing series that do not address local issues or agree with the values of their society, as is the case in the soap operas of traditional TV channels.

9.   Results Discussion:

The results of the study show the high level of binge-watching of Netflix series among Egyptian youth, at all levels of economic, social, and educational levels. In this regard, the Netflix digital platform breaks the restrictions of traditional platforms and addresses issues from different angles, and the user is free to watch without committing to a specific place, time, or means, which is consistent with the results of the study of (Trouleau et al, 2016) found that some users tend to binge-watch certain dramatic content outside of their television order, achieved through digital platforms. It is also worth noting the tendency of Egyptian youth towards watching soap operas in general, regardless of the platform through which they are shown; This may be due to the history of Egyptian drama production compared to the modernity of its counterparts in most Arab countries, and the daily habits of watching series are an integral part of the Egyptian culture and daily lifestyle.

The youth of Egyptian society reject the Netflix platform's handling of social freedom issues, as young people reject what deviates from the community's values and religious patterns. This is explained in the context of the great importance it attaches the Egyptian government for the role and empowerment of women and strengthening their position in society, especially within the framework of Vision 2030.

The study shows that generating meanings on issues of different freedoms is more subject to internal and external factors related to youth and the surrounding context. Factors include socialization in its connection with family and community institutions, open or closed society systems, and some subjective meta-communicative factors represented in Youth's intentions, imaginations, convictions, subjective experiences, and perceived experiences. (Ackermann, 2001) &(Thayer, 1968)

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