

Restoring The Nostalgic Memories of the Egyptian Television on Maspero Zaman's Facebook

استعادة ذكريات الحنين للتلفزيون المصري على صفحة ماسبيرو
زمان على فيسبوك

Fayrouz Mohamed Ali Mishref *

fayrouz.mishref@gmail.com

Abstract

Although the decision to start transmitting Egyptian television was taken earlier in the mid-fifties, the tripartite aggression against Egypt caused a delay in establishing Egyptian television until late 1959. Egypt signed a contract with the American Broadcasting Corporation (RCA) to provide the country with a network.

The establishment of the Radio and Television Center was completed in 1960. The first Egyptian television broadcast was on July 21, 1960. On August 13, 1970, the new decree of the Egyptian Radio and Television Union established four sectors: the radio sector, the television sector, the engineering sector, and the financing sector. Since that time, the Egyptian TV presented a rich artistic heritage of songs, films and series that had to be preserved and met the needs of the public in re-presenting the Egyptian TV nostalgia. And on it Over the past few years, many TV channels have appeared that specialized in drama and old films, such as the Rotana Zaman Melody Classic channels, followed by the emergence of several channels that display the content of nostalgia in its various forms, whether it is television

* Teaching Assistant at the Broadcasting Department of the Faculty of Mass Media and Communication Technology at Misr University for Science and Technology.

drama, cinema, programs, evening parties, and other forms of content. Nostalgia or nostalgia that was produced in previous periods of time. The most prominent of which was the Maspero Zaman channel, which appeared on the screen for the first time in June 2016.

Keywords: Nostalgia, Egyptian Radio and Television, Classic Channels, Media Content.

ملخص:

على الرغم أن قرار بدء بث التلفزيون المصري اتخذ في وقت سابق من منتصف الخمسينيات، إلا أن العدوان الثلاثي على مصر تسبب في تأخير إنشاء التلفزيون المصري حتى أواخر عام 1959. ووقعت مصر عقدًا مع هيئة الإذاعة الأمريكية (RCA) لتزويد البلاد بشبكة التلفزيون المصري.

تم الانتهاء من إنشاء مركز الإذاعة والتلفزيون عام 1960. وكان أول بث تلفزيوني مصري في 21 يوليو 1960. وفي 13 أغسطس 1970، صدر مرسوم جديد لاتحاد الإذاعة والتلفزيون المصري بإنشاء أربعة قطاعات: قطاع الإذاعة، وقطاع الإذاعة والتلفزيون قطاع التلفزيون، والقطاع الهندسي، وقطاع التمويل.

ومنذ ذلك الوقت قدم التلفزيون المصري تراثًا فنيًا غنيًا من الأغاني والأفلام والمسلسلات التي كان لا بد من الحفاظ عليها وتلبية احتياجات الجمهور في إعادة تقديم حنين التلفزيون المصري. وعليه ظهرت خلال السنوات القليلة الماضية العديد من القنوات التلفزيونية المتخصصة في الدراما والأفلام القديمة مثل قنوات روتانا زمان ميلودي كلاسيك، تلاها ظهور عدة قنوات تعرض محتوى الحنين بأشكاله المختلفة سواء وهي الدراما التلفزيونية والسينما والبرامج والسهرات وغيرها من أشكال المحتوى. الحنين أو الحنين الذي تم إنتاجه في فترات زمنية سابقة. وكان أبرزها قناة ماسبيرو زمان التي ظهرت على الشاشة لأول مرة في يونيو 2016.

الكلمات المفتاحية: الحنين إلى الماضي، الإذاعة والتلفزيون المصري، القنوات الكلاسيكية، المحتوى الإعلامي.

Introduction:

Although the decision to start transmitting Egyptian television was taken earlier in the mid-fifties, the tripartite aggression against Egypt caused a delay in establishing Egyptian television until late 1959. Egypt signed a contract with the American Broadcasting Corporation (RCA) to provide the country with a network.

The establishment of the Radio and Television Center was completed in 1960. The first Egyptian television broadcast was on July 21, 1960. On August 13, 1970, the new decree of the Egyptian Radio and Television Union established four sectors: the radio sector, the television sector, the engineering sector, and the financing sector. Since that time, the Egyptian TV presented a rich artistic heritage of songs, films and series that had to be preserved and met the needs of the public in re-presenting the Egyptian TV nostalgia. And on it Over the past few years, many TV channels have appeared that specialized in drama and old films, such as the Rotana Zaman Melody Classic channels, followed by the emergence of a number of channels that display the content of nostalgia in its various forms, whether it is television drama, cinema, programs, evening parties, and other forms of content. Nostalgia or nostalgia that was produced in previous periods of time. The most prominent of which was the Maspero Zaman channel, which appeared on the screen for the first time in June 2016.

And since the new media platforms converge with the traditional media, many pages have appeared on the social networking site Facebook that publish the heritage of the past, such as the page of the Maspero Zaman channel, which is the subject of the study.

Objectives of the Study:

- Identify the features and characteristics of the content and form of the Egyptian television in the past (Maspero Zaman as a model), which viewers feel nostalgia towards.
- Reaching strategies that are related to the feeling of followers of the Maspero Zaman Facebook Nostalgia TV.
- analyze the content of Maspero Zaman Facebook page, which urges the audience to watch the content of this channel.

Importance of the Study:

- There is a need to study nostalgia from a media point of view and from the perspective of communication and media sciences, as most of the studies of nostalgia are concentrated in other fields, especially literature, novel, poetry, psychiatry, and psychology.
- There is a need to study the strategies by which Maspero Zaman Facebook page, introduces the old era of the Egyptian television such as drama, songs and celebrities to the audiences.

Research Problem:

Some people tend to listen to the music of Umm Kulthum, watch the movie of Qandil Umm Hashem, or watch the program Lessa Faker by the broadcaster Nihal Kamal, perhaps they feel nostalgic for this era of Egyptian television, or they feel that this is the golden age of Egyptian art. So, the research problem here is summed up in a main Question to What are the motives that urge the audience to watch Maspero Zaman channel. The existence of nostalgia of Egyptian television or nostalgia for Egyptian television in its old era, but there is not enough information about this nostalgia and the motives for nostalgia for Egyptian television. This study deals with the feeling of nostalgia towards the homeland, the media and art in general .

Literature Reviews:

Nassar.(2022). The study aims to identify the extent to which media audiences are exposed to media content related to the phenomenon of nostalgia, identify their motives, according to their different demographic characteristics, from exposure to this content, and monitor the gratification achieved by exposure to the content of nostalgic media, as well as characterizing the media content provided by the media concerned with providing This type of content, while examining the public's degree of readiness for nostalgia, and how it interacts with the nostalgic content presented in the media. The study is a descriptive survey research, and it relied on the field survey method by using a questionnaire form consisting of a different set of research questions that measure the motives of public exposure to nostalgic media; And especially channels. The field study community included an intentional sample of the Egyptian public who follows the nostalgic media.

The study reached a set of results, most notably the preparation of a wide segment of the Egyptian public, and its psychological readiness to feel nostalgic for the past, and past experiences often come to their minds, which prompted them to pay attention to watching old television works; Whether on the screens of channels specialized in displaying the content of nostalgia for the past, such as the Maspero Zaman and Rotana Classic channels, or through the screens of some public channels that allocate part of their transmission hours to display this content, such as the DMC drama channel and ON drama, in addition to the public's interest in watching the content of nostalgia. The past through new media, especially YouTube.

Abdul Majeed. (2021). The study aims to identify the extent to which the communication needs of the viewers are satisfied in the pattern of the Egyptian specialized channels represented in the specialized Nile channels sector of the National Media Authority: to achieve and maintain audience satisfaction by applying to a sample of the viewers of the channels: and what the specialists saw in the provision of the specialized Nile channels? And to what extent were the general objectives of the specialized Nile channels reflected in the programmatic outputs? In this study, the survey method was used, whereby three applied studies were conducted: A field study on a sample of 400 viewers of specialized Nile channels. And the most important results I reached were: we find that (Maspero Zaman) channel comes in the first place in the follow-up and influence on the respondents: then comes the group of entertainment channels: then the serious channels come in late centers, where (Egypt News Channel) got the center Sixth, (Egypt educational channel) comes in the last place in the follow-up: and (the penultimate place) in its impact on the respondents.

AL-Namla. (2021). The article aimed at identifying nostalgia. Nostalgia is nostalgia for the past, those bitter feelings that some people go through when they think about the past experience that was better than the life they are living now, and whoever is controlled by nostalgia sees the past as beautiful, but rather sees it as ideal, he lives in a state of separation The self is about the present, and its flight in the paths and curves of the past. The state of nostalgia is not only an individual experience, but it may manifest itself in a collective manner, as there are cultures that establish sadness in a systematic way, sadness that

relies on the culture of living in the past and lamenting its loss, and resentment and anger at the present with all that is in it. Not to mention the future and its uncertainties. In conclusion, nostalgia, as an emotional state, is strongly present in poetry and the arts, and in the fields of creativity, where there are attempts in various types of arts to revive the past and reconcile with the present in creative ways.

Gomaa. (2020). The study aimed to identify the effectiveness of nostalgia in television advertising, and to reveal the effectiveness of nostalgia in television advertisements for the audience. The study relied on the descriptive approach. The study was conducted on a sample of the Egyptian public from the age of (18) years and over, and it was applied to a deliberate sample of (410) respondents. He explained the data collection tools, qualitative content analysis, and a questionnaire consisting of (14) questions. The study presented the most important analytical results, relying on employing nostalgia mainly and was the main goal of the campaign, and relying on employing elements and symbols from the past to serve the goal of the campaign. The study revealed field results. It became clear from the results of the study that the Egyptian public watched many advertisements for nostalgia with an average viewing intensity, with a rate of (55.6%), compared to a high viewing intensity (29.8%).

Shaheen (2019). The article sought to answer a question about returning to Maspero Zaman, whether it was nostalgia or poverty of imagination. Despite the diversity of the usual artistic production in Ramadan, whether from variety programs, drama, or even advertisements, we notice a strong demand this year in particular to watch the old Maspero productions of programs and serials, puzzles, and episodes of One Thousand and One Nights, most of which were produced in the eighties and nineties of the last century. Although the Maspero Zaman channel broadcasts its programs for years, it may be a remarkable phenomenon, but the continuity of this phenomenon raises more questions about the poverty of imagination, creativity, and perceptions about the meaning of entertainment and its tools to suit the viewers of this era with its openness, diversity, and the mood of its contemporaries.

MOHAMED.(2018). Recently, the phenomena of implement nostalgia overrun the world of marketing, or revival the images of beautiful past in building advertising messages for various products and

services, several companies revived the artistic and advertising production for previous generations through implement characters, vocabulary, and events from the past, and present them with modern touch which reflect our life we live today. Where the advertisers resorted to the stars of the beautiful time to achieve success through their popularity, and also using old melodies and songs, the research aims to study the types of implement nostalgia in the television advertising, On the assumption that nostalgia associated with society can be invested as non-standard media in building the message to achieve the communication aims for television advertising, The research found that implement nostalgia in television advertising leads to attracting more attention by faster and simpler ways to reach the audience and make it available to all strata of society, and also the possibility of interacting with advertisement, that works to achieve the required response.

Kyu Kim, Yi-Cheon Yin. (2018). The study concluded that older women feel nostalgia and feel that they are less young compared to males when watching two newspaper advertisements in the framework of an experiment. It was found that nostalgia has a role in linking the past with the present.

Abou Zeid (2016). The study revealed television nostalgia (nostalgia for television in the past) among Egyptians in their forties. The study used the survey method based on the sample survey method. Its tool was a questionnaire, which was applied to a sample of (500) Egyptians in their forties who feel the nostalgia of television. The results of the study resulted in the existence of a statistically significant positive correlation between the feeling of Egyptians in their forties towards television in the past and the other types of nostalgia that were proposed by the study, which is nostalgia towards the homeland, individuals, other media and communication, and art. This is what was reached through the Spearman correlation coefficient test, and it also indicated that there are statistically significant differences between Egyptians in their forties according to education and the connection of their feeling of nostalgia towards television in the past with their feeling of other types of nostalgia, and this was found in favor of those with a university qualification and nostalgia towards individuals and towards Other media and communication was found in favor of those with average qualifications and nostalgia towards art, and that was

reached through the Mann-Whitney test. The study recommended the need to study nostalgia from the point of view of communication and media sciences and to expand the scope of audience studies to include Egyptians and Arabs of different ages and social, economic, and educational levels.

Al-Majed (2016). The research aimed to present a topic entitled "Osama Anwar Okasha and Reproduction of the Beautiful Time of Drama". The research revealed the association of the name "Akasha" with "Nights of Helmia", as the first Arab drama writer to venture and address the writing of the parts, with a TV quintet that made his stardom and his fans and flew him to Al-Ula, as he excelled in this drama series in conveying an image of Egyptian and Arab reality, human suffering and aspirations and historical events. And the setbacks that passed on the nation. The research talked about the series "Nights of Dream", as it is not an ordinary dramatic work. The research presented what "Akasha" said about the historical personality as being the daughter of a society in a certain period of time, and society is what affects the personality, and the personality disappears and the society remains. The research indicated that "Osama" is a genius that no one taught him, and a professor who did not study screenwriting and dialogue in an institute, but rather learned all of that and excelled in it and mastered it when he was in his early days acquiring scripts for films and dramas and reading them with the eyes of those who see his aspirations and dreams as a reality that will inevitably become a reality. After a period of patience and time, and with repeated reading, he began to know what television writing was, and after a while he became one of its figures. The research dealt with talking about the biography of "Akasha" through his birth - his work - his works. The research concluded by referring to the advice given by "Okasha" to the new writers, which is to read the previous works of drama writers, because studying in institutes does not make screenwriters. And the talented person who has something inside him will appear with repeated writing.

Bergin (2013). The study examined the reasons for the global success and popularity of the English series Midsomer Murders

The Midsummer murders. It was found that the nostalgia of the English countryside in the past contributed greatly to this success and

popularity in England and abroad, even though the series lacks ethnic diversity.

Sumner. (2012). How did the Iranian refugees in Australia deal with nostalgia towards the homeland? They used poetry and cinema to express this nostalgia, so they presented works that compare their feelings towards their homeland and the country in which they live, and compare between the two countries in the extent of the exercise of freedom and the application of justice.

-Tinker. (2012). The study shows that French television raises feelings of nostalgia by broadcasting old, famous and successful songs. It was found that these songs evoke nostalgia, which brings happiness, not sadness. Different generations, even young people, respond to it, so it releases imagination, which encourages them to be creative.

Vignolles & Bonnefont, (2007). The study showed that the materials that provoke nostalgia among adolescents in France are black and white pictures, French and non-French songs that have achieved international success, celebrities, especially French and non-French singers, French comedians, international directors, and other personalities who no longer appear on the screen. Which is related to the personal memories of the individual has appeared in the feeling of nostalgia for games and old cartoon characters, while the simulated nostalgia, which is related to the individual's desire to return the past, has appeared in the feeling of nostalgia for decoration, furniture, music, singers, old songs, and black and white pictures.

Commenting on Literature Reviews:

1- Foreign studies are concerned with the phenomenon of nostalgia in various psychological and social fields.

2- Some studies focused on linking nostalgia in the media, political conditions, and social changes.

3- Some studies have been interested in identifying the phenomenon of nostalgia in the media, as in the MUN-YOUNG CHUNG study.

4- The previous studies were used to define the study population and the sample, to define the various methodological procedures for the study, and to shed light on the phenomenon of nostalgia for the past.

Study methodology: One of the descriptive studies based on the survey methodology is to achieve the objectives of the study using the quantitative and qualitative analysis method.

The study sample: the materials that were published on the Maspero Zaman page on Facebook from the period to, and this period was taken because of the availability of all the multimedia under study.

Study community: It includes everything that was published on the Maspero Zaman page on Facebook.

Nostalgia and its relationship to the media:

The origin and development of the term nostalgia: The term nostalgia appeared for the first time in the seventeenth century AD in the Swiss city of Basel, specifically on the twenty-second of June 1688 AD by the Swiss doctor Johannes Höfner and refers to the state of moral pain associated with the forced separation from the family and social environment, especially in the two stages of childhood and the youth. Nostalgia was initially considered a physical disease affecting Swiss soldiers, as doctors diagnosed its symptoms as being associated with bouts of intense crying, disturbances in the heart muscles, and loss of appetite. Doctors attributed this to homesickness. Which made many look at it as a positive thing due to its indication of a sense of patriotism.

The word nostalgia is of Greek origin and is divided into two parts: nosos It means return to the homeland and the second syllable is Algos It means suffering or distress. Accordingly, the term nostalgia describes the feeling of distress and suffering resulting from the desire to return to the homeland. During the transition from the twentieth century to the twenty-first century, the link between the concept of nostalgia and mental illness accompanied by organic effects disappeared, and the term nostalgia began to be viewed from a cultural and social point of view, with the entry into The third millennium pervaded the concept of nostalgia in various walks of life, as it began to appear in political science and various academic fields such as social psychology, sociology, memory studies, advertising research, election campaigns, propaganda, and fashion, and how to design media.

Characteristics of Nostalgia:

The contemplator of the concept of nostalgia can discover what emerges from these concepts of characteristics that distinguish nostalgia and link it to many other related concepts. For positivity, such as feeling beauty, joy, and pleasure, and some of them are characterized

by a negative formula, such as feeling frustrated. Nostalgia, the protection of cultural heritage and the preservation of identity:

Writer Owen Hatherley explains in his book (The ministry of nostalgia) How to resell the past to defend the indefensible. By this, he intends to indicate that the cultural shocks and attacks of globalization that societies are exposed to increases the desire to adhere to the aesthetics of the past and its memories and work to remake it and perhaps reformulate and market it in an unprecedented way because he believes that what people are exposed to in terms of cultural distraction prevents them from Understanding the reality of their situation and their inherent values. Author Owen Hatley also focuses in his book on the role of the media through documentaries, programs and videos produced in previous periods of time in restoring a sense of calm and the feelings it transmits that help in the development and continuity of reality. The past is the lost safety and tranquility.

Nostalgia and its relationship to the media:

The media has become an ideal platform for nostalgia. Looking at radio as a means of media that has an influential role in the daily lives of users, we find that it creates an emotional rhythm inside the home, with what it evokes memories and feelings of nostalgia. TV dramas that embody nostalgia for the past have also become a government trend, as some aim Through it, governments are able to control the memory of peoples. In the past few years, a group of nostalgic media outlets has appeared, which present their content through traditional media such as television screens, in addition to new media in downloading, publishing, and sharing nostalgic content through their Facebook pages and YouTube channels, as well as their accounts. on Twitter and its web pages and sites.

A number of researchers are of the opinion that the nostalgia caused by chance, which the individual feels suddenly, is caused by the emergence of some stimuli that lead to the feeling of nostalgia, such as meeting an old friend or a family member, hearing music or a specific song, or watching a movie.

The idea of linking the concept of nostalgia to the past and the media is one of the latest points of view that have been proven by recent studies in the past few years. Cognitive or emotional in one way or another, but nostalgia has become the act that a person takes and can be translated in the form of words or actions that can turn into an active

creative process that has an impact on the ground. There is no doubt that the media in its various forms and forms is one of the most enjoyable and appropriate platforms for practicing and expressing nostalgia.

A number of researchers are of the opinion that the nostalgia caused by chance, which the individual feels suddenly, is caused by the emergence of some stimuli that lead to the feeling of nostalgia, such as meeting an old friend or a family member, smelling a specific smell, hearing music or a particular song, watching A film, advertisement or program, and accordingly, many researches have shown that the media, popular culture and the creative industries.

An example of nostalgia on Egyptian television:

Over the past few years, many Arab TV channels have appeared that offer nostalgic content, some of which specialize in showing nostalgic content, while others present nostalgic content as part of its transmission hours, and specific hours are allocated to display this content. Channels specialized in displaying nostalgic content varied between channels that present black and white, and other channels that offer a group of nostalgic content, whether they are movies, programs, series, or songs. An example of this is the Maspero Zaman channel, which is the subject of the study. It is one of the channels affiliated with the National Media Authority. It is a specialized government channel. In broadcasting the ancient Maspero heritage of evenings, songs, series, and films, it was established in 2016 on the Egyptian satellite Nilesat. The specialized Maspero channel was launched in July 2017 to be the first specialized government channel to show the Egyptian television heritage since its inception in the sixties, including matches, evening parties, movies, and series, and belongs to the Nile Network on Egyptian television It broadcasts on a frequency of 11842 horizontal 27500 and bears the slogan "He who misses an old one gets lost". The Maspero Zaman channel is a model for presenting purely nostalgic content.

The Media Observatory of the National Media Authority conducted field research.

A publication about "TV viewing patterns among the Egyptian viewer was published on April 7, 2018, which indicated that 89.01% of the Egyptian society in its various categories.

They watch Egyptian TV with its terrestrial, satellite and specialized screens, compared to 10.02%.

They don't follow it, as scientific field research has proven high viewership.

Egyptian television among females than among males; High viewership in the countryside about it in the city.

The Maspero Zaman channel's follow-up rate reached 7.7%, ranking tenth out of 19 Egyptian channels.

This chapter focuses on presenting and analyzing the results of the analytical study, and this is after the researcher touched on the methodological and theoretical side of the study, where the artistic entertainment contents of the Maspero Zaman page will be analyzed, depending on the content analysis tool available on the websites, in a period of about a month and a half from April 1 to May 18 and accordingly The results of the analytical study were as follows:

An analytical study of Maspero Zaman page:

Analysis categories: It means a set of words with similar meaning or common inclusions, which are the main or secondary elements in which the analysis units are placed (word, topic, or values), which can be placed each of the characteristics of the content and fair based on them.

Form categories: It means the methods through which the communication material is implemented, formulated, or transferred. They fall into the categories of what was said.

The researcher relied on the description of the form of output page Maspero Zaman on the following categories: category description page Maspero Zaman, category cover image or identification image of the page. First: the category of description of the page Maspero Zaman: This category aims to know the formal characteristics of the page Maspero Zaman through the general output, and this category includes a set of the following sub-categories: 1. Category type of publications: This category aims to know the way in which the entertainment topics were published on the page Maspero Zaman, by classifying them into: written publication, image, video, text and video, image and text, video, text and image. 2. Category of design characteristics of the fonts in the page Maspero Zaman: This category aims to know two basic categories: The category of the image used: It aims to know the image

used in the page Maspero Zaman, whether it is pictures from websites, personal photos, drawings. Category of videos that are circulated on the page of Maspero Zaman: This category examines whether the clips of the category of videos that are circulated on the page Maspero Zaman: This category examines whether the videos used on the page are personal, or clips taken from ...Subject category: This category aims to know the topics addressed by the page, and through the follow-up of the page, the following topics have been identified: The main content language category published on the Maspero Zaman page: This category aims to identify the types of languages in which the page's publications are written, such as Arabic and English Values category: This category enables us to classify the content of the message in terms of the values that the sender wants to convey to the public, namely: Category of the goal of publishing the contents of the page Maspero Zaman: This category aims to know the goals aimed at those in charge of the page through their various publications. The general objective of the publications of the Maspero Zaman page: educational, educational, entertaining

Target Audience Category: The aim of this category is to reveal the groups to which the content or media material is directed and to know the audiences that are focused on addressing within the framework of media objectives and policies, and the following categories fall within them: Children's Category Women Men's Category General Audience Category Specialized Audience Category.

1- Presentation and analysis of the data of the analytical study:

Table no.1

What are the most prominent topics that are published on the Maspero Zaman page?

Post type	repetition	percentage
Post attached to a photo	23	33.3%
Songs	20	28.9%
Series	22	31.8%
Programs	3	4.3%
Total	68	100%

It is clear from the data of Table No. 1 that the written publications attached to pictures are the most types of publications on which the

Maspero Zaman page on Facebook relies, with an estimated percentage of 33.3%, followed by the series category with a percentage of 31.8%, followed by 28.9% songs, and the category of programs came in the last rank with a percentage 4.3%. The Maspero Zaman page on the Facebook network relies more on the written publications attached to the image, so that the use of the image in the media in general, and on the Internet, has become one of the alphabets of media marketing. Considering it as an element that attracts viewers to it, and their eyes fall on it before the text, and therefore we must make the best use of the space it occupies. , so that content suitable for the browser is written on it. Also, this type of publication may increase the number of followers, participants, and commentators on the page, because the browser or visitor of the page does not read the text word for word, but rather searches for the prominent elements within it. The image that bears slogans, clues, and comments must include the information that is intended to be highlighted in the publication, and this is what focuses It is based on the Maspero Zaman page The song comes in the next rank for publications attached to a picture, due to the effectiveness of the song in attracting followers and promoting the idea of nostalgia for the past, which is adopted by the Maspero Zaman page, and the programs come in last place, because the Maspero Zaman channel relies on entertainment with songs, series, and the image that attracts the audience. The most popular and watched segments of Maspero in the Ramadan time remain the riddles of One Thousand and One Nights, directed by Fahmy Abdel Hamid.

The image attached to the text of the illustrative pillars that the communicator relies on, as the meaning contained in the words is strong to reach the surfers without explanation, which is what the Maspero page sought to do, for example, the following:

Font size category:

Table no.2

FONT SIZE	Repetition	Percentage
Big Font	14	28.5%
Medium Font	31	63.2%
Small font	4	8.3 %
Total	49	100%

Category of shared videos on Maspero Zaman page :

Table no.3

Shared video clips	Repetition	Percentage
Personal video clips	41	93.1%
Websites video clips	3	6.8%
Total	44	100%

The category of the used pictures:

Table no.4

Used pictures	repetitions	percentage
Pictures from websites	157	48.3%
Personal photos	113	34.8%
Drawings	55	16.9%
Total	325	100%

It is clear from the data of Table No.4 that the majority of the pictures that are circulating on the Maspero Zaman page are pictures from websites by 48.3%, followed by personal photos by 34.8%, followed by drawings represented by drawings of children, women, paintings of the Egyptian street in the past. The design of images using colors gives an aesthetic addition to the site and is also an essential pillar in the web because it is scientific, informational, educational and entertaining information in itself .

The general goal of the posts of the Maspero page?

Table no.5

General purpose	repetition	percentage
Educative	39	55.8%
Entertaining	31	44.2%
	70	100

Table of page followers' interaction percentage through likes on posts

Table no.6

percentage	Repetition	Number of interactions
25%	6	0 to 200
50%	12	201 to 400
25%	6	401 to more
100%	24	

Presentation of the general results of the analytical study: The analytical study reached general results that we present according to two axes as follows: The first axis: form categories The Maspero Zaman page is one of the active and rapidly updating Egyptian entertainment art pages, characterized by the diversity of its posts, which we mention as follows: Most of the publications relied on the medium-sized font by 63.2% - Written posts attached to a picture are the most types of posts that the Maspero Zaman page relies on the Facebook network, where it was estimated at 33.3% of the total published through vocabulary Study . Most of the videos that the Maspero Zaman page relies on are special clips of the Maspero Zaman archives, i.e. personal clips, as their percentage was estimated at 93.1%. Most of the images that are circulated on the Maspero Zaman page are photos from a site estimated at 48.3% MYHERITAGE The second axis: content categories The Maspero Zaman page is an artistic, entertaining and educational page by 55.8% in the first place, dealing with various artistic topics that respond to the tastes of its followers, and among the main topics that you are interested in: All that is old from the art of songs, drama, movies and even talk shows Arabic is the language of the majority of Maspero Zaman page publications, where it reached 100% The values on which the Maspero Zaman page relied varied, but it focused on the value of artistic education by 55.8% Audience interactions with Maspero Zaman page ranked second with an average number of interactions from 201 to 400 by 50% .

Conclusion: Maspero Zaman Facebook page plays a prominent role in preserving the artistic and cultural heritage of the treasures of the Egyptian media industry, as it has succeeded in attracting the Egyptian public to follow it, due to the diversity of media content it

provides. It seeks to achieve integration between the old media through television screens and the new media through Facebook page.

Recommendations:

1- Textual and visual analysis of nostalgic materials presented in traditional and new media; to identify the dynamics of public memories, which helps in providing a view of the factors that contribute to the continued attractiveness among viewers.

2- Attention and restoration of local media production through attention to the study of the economic return of nostalgic channels and the development of techniques for preserving archival materials.

3- The study recommends that the managers of any website should rely on researchers and specialists in media, computer programming and graphic design to make their site more quality to convince users anywhere, and at any time .

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