# Language Management and Ideologies in Re-dubbing Disney Animated Movies into Classical Arabic

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### Abstract

*This article explores the language ideologies that lie behind the re-dubbing of Disney animated movies into Classical Arabic, as articulated metalinguistically and linguistically in a 4-stage Organized Language Management process administered by Al-Jazeera Children's Channel (JCC). It also investigates the impact of such language ideologies on the quality standards of 'naturalness' and 'loyalty' of the re-dubbed movie (Chaume, 2012). The study adopts an interdisciplinary approach that brings together the Language Management Theory (Jernudd and Neustupny, 1987); the concept of language ideology (Kroskrity, 2004); the notions of presuppositions and conventional implicatures from Pragmatics (Leech, 1990; Yule, 2002; Grice 1975); and domesticating and foreignizing strategies from Audiovisual Translation studies (Pedersen, 2007; Chaume, 2012; Ranzato, 2013). The data of the study is derived from (a) JCC Editorial Guidelines; and (b) Disney's Lady and the Tramp (1950), along with the version dubbed into Egyptian Colloquial Arabic, and the version re-dubbed into Classical Arabic. Among the main findings of the study is that the main language ideology behind the re-dubbing of Lady and the Tramp is the Standard Language Ideology which entails the Ideology of Multilingualism as a Problem, Ideology of Social Hierarchy of Language as a Problem, and Ideology of Culturally Appropriate Language. Such language ideologies have negative effects on the dubbing quality standards of naturalness and loyalty. Further, there is discrepancy between the language ideologies articulated metalinguistically in the JCC Editorial Guidelines and those reflected linguistically in the movie redubbed into Classical Arabic.*

## 1. Introduction:

Since the 1970s, most Disney animated movies were dubbed into Colloquial Egyptian Arabic. In 2013, Al Jazeera Children's Channel (JCC) bought the rights to a selection of Disney children's content, including its animated movies; and it decided that "classical Arabic Language must be maintained across all JCC content output" (JCC Editorial Guidelines). In the diglossic Arab world, the issue of whether to dub cartoons into Classical Arabic */fuṣ ḥ a /*, or into colloquial dialect */ʕ amyaa/* has been controversial (Abu-Absi, 1990). This issue has been settled by JCC when it tipped the scales in favor of Classical Arabic, projecting an Organized Language Management process, presumably directed and triggered by language ideologies. This study is based on the

hypothesis that "any given setting contains a constellation of language ideologies which then influence observable practices of language management" (Nekvapil & Sherman, 2013, p.86). Language ideologies, as resources for constructing identity and promoting interests (de Bres 2013, p. 57), are expected to direct, impact or trigger the Language Management process with its four stages: Noting, Evaluating, Designing corrective adjustments and Implementing such adjustments (Jernudd and Neustupny, 1987).

To account for the JCC re-dubbing of Disney animated movies into Classical Arabic, this research adopts an inter-disciplinary approach, relying on a conceptual framework that brings together the Language Management Theory and the concept of language ideologies.  Within the analytical framework, the study draws on the notions of Presuppositions and Conventional Implicatures from Pragmatics; and domesticating and foreignizing techniques from Audiovisual Translation studies.

## 1.1.   Dubbing Animated Movies in the Arab world:

When translating animated movies, the dubbing process is the most frequently used option in the Arab world.  Dubbing cartoons into Classical Arabic (CA), the formal standard variety used for writing, or into colloquial variety, the less formal vernacular variety used for speaking, has been a controversial issue, investigated from functional, linguistic, and ideological perspectives (Farghal and Almanna, 2015; Abu-Absi, 1990, 1991; Yacoub, 2009; and Di Giovanni, 2017).

From a functional perspective, Farghal and Almanna (2015) maintain that most cartoons are dubbed into vernacular Arabic to preserve "the humorous and casual nature of the discourse" (p.160).   They contend that the use of Egyptian Colloquial Arabic (ECA) renders the English humor appropriately on both linguistic and cultural levels, while CA can be used when formality is essential, as in historical cartoons series (p.160).

On the linguistic level, when linguists and translators were asked to select an appropriate medium for dubbing *Sesame street* into Arabic (*iftaḥ ya simsim*) for children (Abu-Absi, 1990, p.35), they had three options:

- Egyptian Colloquial Arabic (ECA) for being the most widely recognized variety in the Arab world.
- The four major colloquial varieties: Arabian, Egyptian, Levantine

(Eastern), and Maghribi (North African)

- A simplified form of Modern Standard Arabic (MSA), which can be considered a 'separate linguistic variety' with its identifiable characteristics in terms of grammar, phonology, lexicon and style.

The final decision was to use a simplified form of MSA to be easily understood by children and to sound natural in its spoken mode. As noted by Abu-Absi (1991), vocabulary and structures not used in the dialects were avoided, and language had been less formal. The simplified variety of MSA provides "more conversational appearance" through the use of conversational expressions, interjections, colloquial vocabulary, dialectal pronunciation, and loan words (Abu-Absi, 1991, p.116).

The ideological aspects behind the choice of MSA or colloquial Arabic in dubbing children's cartoons in the Arab world were investigated by Yacoub (2009). Adopting an empirical and descriptive approach, she conducted interviews with producers, children and their parents in several Arab countries, and analyzed a selection of dubbed cartoons. She found that the norm of dubbing for children is MSA; however, if the target audience were both children and adults, the norms included colloquial variety (p.254), as the colloquial, particularly ECA, has become "a norm in light entertainment". As highlighted by Hanna (2009) translating comic drama into ECA was accepted as a *"doxa"* within the literary system, but not in tragedy (as cited in Yacoub, 2009, p.217). She also revealed that producers chose MSA in dubbing children's programs for commercial and educational considerations; parents preferred MSA for educational purposes; while children focused on entertainment, specifically the "funny things and the adventures in the story" and not on "the layers of meanings that adults attribute to the programme" (2009, p.243). Yacoub concluded that MSA was preferred in dubbing children's cartoons "when religious, pan-Arab nationalist, pedagogic, and commercial viewpoints come into play"; while the colloquial variety was used when the target viewers included adults or belonged to a specific regional area (2009, p.301).

To sum up, when dubbing cartoons for children in the Arab world, three Arabic language varieties tend to be preferred:
- The colloquial variety especially the ECA to entertain, to render the humorous effect or to address a specific target audience;

- The simplified variety of MSA (*al-lughah al-'arabiyyah al-mubassaatah*) to fulfil both entertaining and educational purposes and to be comprehensible by children;

- The MSA to meet the parents' and producers' expectations related to education, and commercial distribution, as well as religious and pan-Arab national values.

## 1.1.1. Re-dubbing Disney Animated Movies into Classical Arabic

The ideological implications of opting for CA instead of ECA in Disney animated movies have been highlighted by Di Giovanni (2017). The act of re-dubbing into standard variety is regarded as a violation of the global trend, or rather the norm of "localizing animation to bring it closer to local communities of young viewers" (Di Giovanni, 2017, p.8). Within the context of Hatim and Mason's distinction between 'translation of ideology and ideology of translating' (1997), Di Giovanni examined textual manipulation strategies of deletion and substitution in re-dubbing Disney *Cinderella* (1950) and *Cinderella II* (2002) and found that the concepts of 'love' and 'dance' were either deleted or altered.  As for 'ideology of translating', Di Giovanni (2017) referred to JCC patronage (Chaume, 2012, p.154), and anticipated that through the use of CA, the JCC targeted young generations for the purposes of education and edutainment, yet its policies might go far beyond that, aiming to (Di Giovanni, 2017):

- establish a pan-Arab voice and stance, and convey precise socio-cultural,  political and religious values (p.7);
- reshape identities, preserve certain patterns of identification, and maintain   authority (p.9);
- seek more adequate translation and virtual intelligibility to reach out and please wider audience (p.9).

Describing JCC's attitude as "new imperialism", Di Giovanni (2017) concluded that through the re-dubbing process, the pan-Arab media empire of Al-Jazeera defied the US cultural hegemony while attempting to forge cultural and ideological unity through linguistic unification.  The results that Di Giovanni reached imply that the JCC has both (a) the linguistic interest of providing 'adequate translation' and clarity to please wider sectors of Arab audience worldwide; and (b) the

non-linguistic interest of toppling US hegemony and enhancing Arab nationalism.

### 1.2. Statement of Problem:

When the JCC stipulated that CA must be maintained in its programs, which included its dubbed animated movies, it created an intricate linguistic situation where the standard variety used mainly for writing replaced the spoken colloquial variety.  Since none of the previous studies have dealt with this situation as being triggered by language ideologies, this study seeks to fill a gap in the literature through examining the re-dubbing of a Disney animated movie into CA as a four-stage Organized Language Management process. It is assumed that each stage of the process is motivated by specific language ideologies expressed meta-linguistically in the JCC Editorial Guidelines, and linguistically in the re-dubbing techniques and linguistic practices in Disney animated movie *Lady and the Tramp.*

### 1.3. Research Questions:

This study attempts to answer the following questions:

1- What are the language ideologies that triggered the Organized Language Management process of JCC's opting for Classical Arabic when re-dubbing Disney animated movies?
1.1. What are the language ideologies of the JCC as articulated meta-linguistically in its Editorial Guidelines?
1.2. What are the language ideologies reflected linguistically in the re-dubbing of *Lady and the Tramp* into Classical Arabic?
 2- To what extent do the JCC language ideologies affect the dubbing quality standards of the animated movie *Lady and the Tramp* when re-dubbed into Classical Arabic?

### 2. Theoretical Framework:

In the coming sub-sections, definitions and review of the Language Management Theory and the concept of language ideology are introduced as the conceptual framework of the study.

## 2.1. Language Management: Theory and Process

Three approaches to language management have been adopted by scholars (Sanden, 2016): (a) Language Management as a Theory (Jernudd & Neustupny, 1987); (b) language management as a sub-concept of language policy (Spolsky, 2009); and (c) language management as a business strategy tool in multinational companies. For the purpose of the study, Language Management as a Theory is adopted.

The Language Management Theory is introduced by Jernudd and Neustupny in 1987 to extend the language planning tradition that prevailed in the 1960s and 70s (http://languagemanagement.ff.cuni.cz/LMT). Jernudd and Neustpany define language management as a system that shows how people interact with language (1987, p.71) or as the interactants' 'behavior towards language' as termed by Fishman (1971). Language management also addresses the "metalinguistic activities" aimed at the "production and reception of discourse (Nekvapil, 2012, p.10). As a sociolinguistic theory, Language Management Theory distinguishes two main processes in language use: (a) language behavior, i.e. the generating of utterances (communicative acts); and (b) behavior towards language, i.e. utterance management or management of communicative acts.

Jernudd and Neustupny identify two types of language management (1987, p.76):

- Simple management, directed towards correction of discourse, and managed by individuals in face-to-face interactions, e.g. self or other correction of a word form; and

- Organized management *that* is the management of language system rather than individual discourse. It is institutionalized management, consciously associated with attitudes, ideologies, interests and power, taking place in organizations, e.g. the editorial policy of a news agency.

At the core of the Language Management Theory is the process model which is originally composed of four stages (Jernudd & Neustupny, 1987, p.75-76):

1- Noting deviation from the norm: "language is monitored by speaker/writer and hearer/reader and compared with norms that they possess, thus deviation being noted" (p.75). Kimura emphasized the role of ideology as a precondition for noting (2014, p.257), since the noting of a deviation from a norm is influenced by economic, political, social or cultural 'interests' of the individuals or institutions.

2-    Evaluating deviation: deviation from norms are evaluated negatively and shortcomings are being established (Jernudd & Neustupny, p.75).

3-    Designing Corrective Adjustment: Corrective designs are selected to be carried out (p.75).  Selection of adjustment varies according to interests. A standard language may be selected by a certain social group for its stability, or for being necessary for the interests of a certain class or group.

4-    Implementation: The designed corrective adjustments are implemented as stipulated in the Corrective Adjustment stage (p.76).

Another stage titled 'Feedback' or 'Post-Implementation' has been proposed by   Kimura (2014, p.255) to deal with repeated management processes leading to "conception of the process as basically having a cyclical form rather than a linear one" (p.258).

## 2.2.  Language Ideologies:

The concept of language ideology which marks "the final rejection of an innocent, behavioural account of language" (Coupland and Jaworski, 2004, p. 37) has been defined and approached within linguistic anthropology.   Silverstein defines language ideologies  as  "sets of beliefs about language   articulated by users as a rationalization or justification of perceived language structure and use" (1979, as cited in Kroskrity, 2004, 496).     According to Errington (2001), language ideology revolves around "conceptions and uses of language" (p.110), which can be "explicitly articulated or embodied in communicative practice" in an attempt "to rationalize language usage" (Kroskrity, 2004, p.496).  In an elaborate manner, Kroskrity addresses language ideologies as a "cluster concept", with levels of "converging dimensions" (2004, pp.501–509) among which are:

- Group or individual interests: "Language ideologies represent the perception of language and discourse that is constructed in the interest of a specific social or cultural group" (p.501).

- Multiplicity of Ideologies: "Language ideologies are profitably conceived as multiple", due to multiple social divisions related to class, gender, race and others (p.503).

- Awareness of speakers: "(M)embers may display varying degrees of

awareness of local language ideologies". While language users may explicitly articulate language ideologies, "ideologies of practice …read from actual usage" can also be recognized (p.505).

• Role of language ideology in identity construction: "Language ideologies are productively used in the creation and representation of various social and cultural identities (e.g. nationality, ethnicity)" (p.507). The influence of nationalism on language and language planning is discussed by Fishman (1972) who refers to language "as a prime and fitting group symbol" (p.48), e.g. Classical Arabic has a symbolic function as highlighted by Suleiman who attributes its survival for such a long time to its power as a symbol (2003).

As an important means for constructing individual and group identity, the feature of multi-sitedness is underlined by De Bres (2013) and Coupland and Jaworski (2004). Having both ideational and behavioral aspects, language ideologies can be detected in (1) 'metalanguage', i.e. explicit talk about language and (2) language use (Coupland and Jaworski, 2004, p.36; De Bres, 2013, p. 62).

## 2.2.1. Types of Language Ideologies:

According to de Bres (2013), some of the dominant language ideologies that tend to be established in the European nation states are:

• Standard Language Ideology: Standard variety refers to the language described in grammar books and dictionaries, taught at school and pictured as 'neutral' since it does not belong to any particular social group (Richards, Platt & Platt 1992, p.351). In terms of the *standard language ideology,* there is "one correct set of norms of language use, in terms of pronunciation, spelling, grammar, etc. and holds that all other forms that deviate from this norm are somehow inferior" (De Bres, 2013, p.66). It is also viewed as 'hegemonic' as the majority of people accept its norms as 'correct'. It is maintained that the standard language ideology, imposed by the dominant institutions, promotes "the mainstream culture while devaluing the non-standard and its associated cultural forms" (Kroskrity, 2004, p.502).

• One Nation, One Language Ideology: This ideology "involves the equation of one language with one national people …this ideology

positions linguistic boundaries as coinciding with the boundaries of nation-states." (De Bres, 2013, p.66).

- Ideology of Societal Multilingualism as a Problem: While appreciating individual multilingualism as advantageous, societal multilingualism has been regarded as "problematic and undesirable, because it breaks the "natural," homogeneistic norm of societies (Blommaert & Verschueren, 1998, p.282). In this respect, the inherently problematic nature of language diversity is closely related to "the dogma of homogeneism: a view of society in which differences are seen as dangerous and centrifugal and in which the 'best' society is suggested to be one without intergroup differences" (Blommaert and Verschueren, 1998, p.265).

- Ideology of Essentialist Link between Language and Identity: This ideology postulates a 'natural', undisputable, even biological link between a specific language and a national group (De Bres, 2013, p.67). In this ideology, language is seen as a "unifying force" and a clear marker of 'identity' (Blommaert & Verschueren, 1998, p.262).

- Ideology of the Social Hierarchy of Languages: This ideology posits that linguistic practices can be classified into 'languages' or 'dialects', 'patois', etc., which are then incorporated into a social hierarchy, with 'languages' being looked upon as superior to 'dialects' (Weber, 2009, p.115).

As for language ideologies in the Arab world, the use of classical Arabic language stands as a clear example of 'Standard Language Ideology' (Hachimi, 2013). Related to this ideology is the factor of purity which entails several values, including "homogeneity", 'Unitarianism', and "group identity" (Suleiman, 2012, p.210). This strategy tends to breed "superiority" that regard any use of foreign elements in language as "hybridization" which must be resisted through "verbal hygiene" or purification (p.210).

"Ideology of Societal Multilingualism as a Problem" is linked to the role of classical Arabic as a unifying force in forging cultural unity in Arab nations (Suleiman & Lucasb, 2012, p.203), generating the dogma of homogeneism and eliminating ethnic-based linguistic diversity. Homogeneism through the use of classical Arabic may also reproach the "Ideology of Social Hierarchy of Languages" that can be extended to include social-based linguistic variations.

The role of Arabic language "as a source of identification to the community" is addressed in Suleiman and Lucasb's study of 8 debates aired on JCC in the period from 1998-2010 on CA (2012). The study concluded that "language choice *is* about identity, and more specifically about national identity of 'what it is to be an Arab?'" (2012, p. 207). Most of Al-Jazeera interviewees agreed on the role the CA plays "in forging a cultural unity in an Arab nation" (p.203), as Arabic is described as 'united' and 'uniting', highlighting thus the "Ideology of link between Language and Identity".

The above-mentioned language ideologies will be taken as points of reference when investigating types of language ideologies in the Language Management process on metalinguistic and linguistic levels.

## 3.     Methodology: Data and Framework of Analysis:

### 3.1.    Data:

The data of the study are extracted from two sources:

**1-** JCC Editorial Guidelines in both English and Arabic versions where the use of classical Arabic is referred to in two sections: (a) "JCC values and commitment to our audience"; and (b) "Classical Arabic Language (see Appendix A). The JCC Editorial Guidelines is regarded as a tool "through which media institutions sustain their relations of power and domination as well as 'legitimacy'" (Barkho, 2011, p.298).

**2-** Nine Dialogues from Disney *Lady and the Tramp* (1955) along with their dubbed version into ECA (2005/2006), and re-dubbed version into CA (2013). These dialogues are selected as the corpus of the study for being potentially indicative of language ideologies.

*Lady and the Tramp* tells the story of *Lady*, a female dog that lives with an upper class family and falls in love with *Tramp*, a male stray mongrel. Throughout the movie, the viewers delve into two world: (a) the world of the affluent American upper class, represented by *Lady*, a Spanish cocker spaniel, *Jock*, a Scottish terrier, and *Trusty*, a French bloodhound the pets of a well-off family; and (b) the world of an ethnically diversified lower class, represented by *Tramp*, the homeless white mongrel, as well as other humanized animals: *Peg*, a female Chinese Pekingese, *Bull*, an English bulldog, *Boris*, a Russian wolfhound, *Pedro*, a Mexican Chihuahua, and *Toughy*, an American mongrel. Main human characters include American spouses *Jim* and *Darling*; and the Italian restaurant owner *Tony* and his assistant *Joe* who represent Italian immigrants. Linguistic practices in the

movie are potentially guided by multiple language ideologies as the movie depicts plurality of social divisions based on class and race.

The selected dialogues tend to project five language ideologies generated by social and ethnic divisions:

- **Ideology of Multilingualism:**  In *Lady and the Tramp*, cultural diversity is reflected by multilingualism demonstrated by its ethnically-diversified characters, whether humans, e.g. the Italians *Tony* and *Joe* or humanized animals, e.g. *Jock*, the Scottish terrier.    A clear example of such diversity is presented by *Tramp* when imitating the foreign accents of the families that feed him, using German and Irish names and meals, as shown in this dialogue between *Tramp* and *Lady*:

| | |
|---|---|
| Tramp: | *German accent* Ach, ya!. Monday is Mamma Schultz cooking Wiener schnitzel. Mmmm-mmmmm!. Delicious. *Irish accent* Now, O'Briens here is where little Mike Sure that's me again-comes of a Tuesday. |
| Lady: | Of a Tuesday? |
| Tramp: | Begorra and that's when they're after havin' that darlin' corn beef. You see Pige, when you're footloose and collar-free you take nothing but the best. |

The theme song of the movie played by the Italians *Tony* and *Joe*  may also exemplify linguistic diversity as both speak English with an Italian accent, inserting Italian words such *bella notte*.

| | |
|---|---|
| Tony and Joe: | p*laying a song* <br> Oh this is the night  it's a beautiful night <br> and we call it bella notte <br> Look at the skies. They have stars in their eyes on this lovely bella note. |

- **Ideology of Social Hierarchy of Language:**  Social division based on wealth and education tend to generate social hierarchy where the affluent upper American family and their dogs lie at the top speaking the standard variety while the stray dogs remain at the bottom using the vernacular variety.

- **Standard Language Ideology:**  The upper class Americans along with their humanized dogs use the standard variety: correct linguistic utterances and extra-linguistic norms, e.g. having a licensed collar; along with polite linguistic markers, as shown in the following dialogue:

| | |
|---|---|
| Trusty: | Miss Lady! You have a collar |
| Jock: | My, my, how time does fly! |
| Lady (seeing her master): | It's Jim Dear. Please, excuse me. |

- **Non-Standard Language Ideology:** The lower class stray dogs adopt the vernacular, i.e. the less-formal and non-standard variety.  Examples of the vernacular variety are found in the dialogues between stray dogs.

| | |
|---|---|
| Peg: | Hiya, handsome. Come to join the party' |
| Tramp: | All right, all right. No time for wisecracks. I'm telling ya the pressure's really hot. |

These five language ideologies would serve as other points of reference when investigating the language ideologies behind the re-dubbing practices in the animated movie.

### 3.2.　Framework of Analysis:

The linguistic situation of re-dubbing the animated movie into CA is examined on a macro level as an Organized Language Management process segmented into the following stages:

- Stage 1: Noting Deviation from the Norm;
- Stage 2: Evaluating such deviation;
- Stage 3: Designing Corrective Adjustments;
- Stage 4: Implementing the Corrective Adjustments

A micro linguistic analysis of each stage is conducted to reveal the types of language ideologies that lie behind the Language Management process.

Stages 1, 2 and 3 are guided by language ideologies projected meta-linguistically in the JCC Editorial Guidelines, while Stage 4, the Implementation, is directed by the language ideologies revealed linguistically through the re-dubbing techniques and linguistic practices.

## 3.2.1. Analysis of Editorial Guidelines:

To unveil language ideologies in the JCC Editorial Guidelines that mark the stages of Noting, Evaluating and designing Corrective Adjustments, the study draws on the notions of (a) Conventional Implicatures; and (b) Presuppositions. A Conventional Implicature as defined by Grice (1975, pp. 44-45) is being "associated with the conventional meaning of a lexical item. It is not truth conditional, nor is it derivable as a conversational inference" (Salmon, 2011, p.3417). As for presupposition, Yule defines it as "something the speaker assumes to be the case prior to making an utterance" (2002, p. 25). In Leech's terms, presuppositions are generated when "saying *X* the speaker *s* purports to take for granted the truth of *Y*" (1990, p.287). Regarded as "a relationship between two propositions" (Yule, 2002, p.26), presuppositions are associated with the use of linguistic devices treated as indicators or triggers of "potential presuppositions" that become actual ones in appropriate contexts (p.27).

Based on Yule (2002), and Abusch (2009), a model of analysis is designed to include the following types and triggers of potential presuppositions:

| Type | Triggers | Example | Presupposition |
|---|---|---|---|
| Existential | Definite noun phrase | JCC uses **Classical Arabic** | Classical Arabic exists |
| Lexical | Change of state verbs; | JCC **promotes** use of classical Arabic | JCC used to use it; |
| Structural | Affirmation-Negation (and-not) | JCC communicates with children in language that **they understand and will not talk down to them** | Children may have been talked down to before. |

Table (1): Types and Triggers of Potential Presuppositions

## 3.2.2. Analysis of Dubbed and Re-Dubbed Dialogues:

To reveal language ideologies at practice level – Implementation stage - this study takes the quality standards of 'naturalness' and 'loyalty' as its benchmark for being two of the genre conventions that govern dubbed films (Chaume, 2012, p. 14). 'Naturalness' is to follow the "oral registers of the target language" and entails avoiding structural and lexical calques (pp.15-16). As for 'loyalty' or 'fidelity', it has been understood to be either "fidelity to content, form, function … effect" of the source text, or fidelity to "the norms governing the target system" (Chaume, 2012, p.17). However, when dubbing a film, what really matters is fidelity to target audience who "expects to see the same film

that the audience sees in the source language; in other words, that the true story be told in terms of content …of form, function and effect" (p.17). As stated by Mubarak[1] (personal communication), the loyalty of the dubber is for the audience as "the bottom line when dubbing for children or grownups is that the audience would feel that the final product was produced in the target language".

The relation between language ideology and dubbing quality standards of 'loyalty and 'naturalness' is essentially relevant. Loyalty to target audience entails that the same language ideologies in the original movie be preserved in the dubbed one.  Similarly, to prefabricate a natural realistic dialogue in a dubbed movie is to preserve the same social-based language variety. In other words, to sound natural, a humanized mongrel or an Italian man would speak the variety that suits his social status and reflects his cultural background.

The quality standards of naturalness and loyalty can be fulfilled by adopting domestication. According to Chaume (p.73), dubbing mainly "consists of domesticating a foreign product to make it seem realistic, credible and in tune with the audience's expectations".  When dubbing cartoon, language is "close to real oral discourse", and domesticating strategies are preferred to bring the product closer to the young audience.

The current study refers to a range of empirical features of domestication and foreignization in the domains of "Intra-linguistic Culture bound References" (ICRs) and "Extra-linguistic Culture bound Reference" (ECRs), drawing on Leppihalme (1997); and Pederson (2007).  Examples of ICRs  are slang, dialects, vocatives, interjections, and exclamatives (Leppihalme, 1997, p.2); while  the ECRs are "any culture-bound linguistic expression, which refers to an extralinguistic entity or process …" including measures units, historical events, and others (Pedersen, 2007, p. 2).   Based on Chaume (2012, pp.145-146), Ranzato (2013, pp.102-114), and Pedersen (2007, pp.3-9), dubbing techniques  are summarized in Tables 2 and 3:

| Domain | Empirical Features | Techniques |
|---|---|---|
| ECR | Preserving local names, measuring units, monetary units, food items, historical events and characters, cultural values. | **Retention**: ECR is repeated without translation; Loans.<br>**Orthographic Adaptation**: ECR is not translated but slightly changed to meet target language conventions.<br>**Specification**:  ECR is left untranslated but |

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[1] A personal interview with Zeinab Mubarak, the translator who dubbed *Lady and the Tramp* into both ECA and CA, was conducted on January 22nd, 2018.

| | | information is added to specify the ECR. |
|---|---|---|
| ICR | Rendering ST word for word; respecting syntax; literal translation; preserving proper names; | **Literal Translation**/ **Calque**: elements of the sentence remain in place. **Specification**: ICR is left untranslated but information is added to specify the ICR. |

Table (2): Empirical Features and Techniques of Foreignization.

| Domain | Empirical Features | Techniques |
|---|---|---|
| ECR | Changing local names, various measures, food items, historical events and characters, cultural values, and brands. | **Cultural Substitution**: ECR is removed and replaced by another ECR. **Generalization**: ECR is replaced by a more general referent. **Omission**: ECR is replaced with 'nothing' and deleted. **Creation of ECR**: New ECR, not found in source text is added. |
| ICR | Reproducing meanings of ST; changing proper names; using unmarked structures, TL colloquial speech, normalizing. | **Linguistic adaptation**: through generalization or specification or (variety-based) shift from slang to standard or vice versa; **Omission**: deleting the ICR from the translation; **Creation of ICR**: New IRC not found in ST is added. |

Table (3): Empirical Features and Techniques of Domestication

In between foreignization and domestication strategies stands the "strategy of dilution" under which all CRs "originally used to give substance and colour" to the movie are attenuated and neutralized. This strategy can be realized by deleting slang and idiomatic expressions and by using the neutral standard variety (Ranzato, 2013 p.182).

As for phonetic transcription for Arabic, reference is made to Library of Congress Arabic Romanization table (https://www.loc.gov/catdir/cpso/romanization/arabic.pdf). For the glottal stop, the phonetic symbol /ʔ/ is used since it is not included in the table.

## 4.    Language Ideologies underlying JCC Organized Language Management Process:

Based on the above framework of analysis, the following language ideologies are revealed as the sets of beliefs and attitudes that tend to motivate the Language Management process, as shown in the coming sub-sections.

## 4.1.   Stages of Noting, Evaluating and Corrective Adjustments

Total number of propositions in which Arabic language is referred to in JCC Editorial Guideline are eight in the English version and seven in the Arabic one, generating 16 presuppositions in the English version and 15 in the Arabic one (see Appendix B). Few insignificant differences between the English and Arabic versions are detected and do not affect the projection of language ideologies.

As the manager of the process, the JCC notes deviation from the norm of using simplified CA when addressing children, and evaluates the language used with children negatively.   Behind such noting and evaluation is the following language ideology:

- **Ideology of Standard Language as Difficult,** which implies that CA needs to be simplified to be understood by children and to be on their level.  This language ideology is based on the conventional implicature in "*JCC will promote the use of simplified classical Arabic but at the same time endeavor to talk to children with language that they understand*" which entails an unexpected logical conjunction, implying a contrast between promoting use of simplified classical Arabic and talking to children in language that they understand.  It is also grounded on the existential presupposition triggered from the definite noun phrase '*simplified classical Arabic'*, and the lexical presupposition triggered from '*language that they understand'*.

Accordingly, the JCC designed specific corrective adjustments to be implemented in its programs for children.   In this stage, it is noted that the JCC tends to enhance its status as the language manager through using:

- the modal verb *must*, which carries the conventional implicature that it has the power to impose obligatory rules: '*Accurate and widespread use of classical Arabic Language <u>must</u> be maintained across all JCC content output'*; '*Our output <u>must</u> be ...presented clearly in the classic Arabic language';*

- 'change of state verbs' to portray the JCC as a powerful manager capable of bringing changes.

The analysis of data revealed five language ideologies that tend to underlie the Stage of Corrective Adjustments:

- **Ideology of Simplified Standard Language** which indicates that a simplified CA is to be used, to be easily understood by children.  This ideology is based on the existential presupposition triggered by noun

phrases *'simplified classical Arabic'* (*al-lughaa al-'arabyaa al-mubassata*); and lexical presuppositions triggered from change of state verbs: **promote** the use of; **endeavor** *to talk to children in language that they understand and on their level* (English version; emphasis mine)*; **endeavors** to communicate with children by simplified classical language that they understand* (Arabic version; emphasis mine).

In the Guidelines under study, the JCC does not elaborate on the linguistic features of the simplified CA. However, Alshaer (2017, p.189) states that a 'Guide on Arabic for Children' was compiled for JCC in 2012 by Abdullah al-Dannan who contends, "there is not one single Arab society whose members use Classical Arabic (*fuṣ ḥ a)* in the common oral conversations" (as cited in Alshaer, 2017, p.189).

In the interview with Mubarak, she said that she had never heard about this guide and all that she had gotten was a "list of words that we should not use" (personal communication). Since such a guide is not accessible to the researcher, reference is made to a similar guide on Simplified CA for children, known as *Al-Dannan's Linguistic Memorandum* (Abu-Absi, 1990, p.36), which was used for dubbing the famous American children's program '*Sesame Street,* or '*iftaḥ ya simsim'*. According to this memorandum, simplified CA is considered a 'separate linguistic variety' with its characteristic linguistic features in terms of grammar, phonology, lexicon and style to make the dialogue sound conversational and natural (Abu-Absi, 1990, pp.38-40). The most significant features recommended in the *Memorandum* include, inter alia, using both classical and colloquial vocabulary to enhance intelligibility among children; rendering songs into the colloquial variety; showing phonological variation influenced by colloquial varieties; and using conversational expressions commonly used in everyday settings and shared by classical and colloquial Arabic (Abu Absi, 1990, p.39).

- **Ideology of link between Standard Language and Arab Identity**, grounded on existential presupposition through anaphoric reference to JCC core values and principles where Arab identity is related with the correct use of CA. In the English version of the JCC Guidelines, CA is linked to the Arab identity, "its cultural unity", i.e. Arab nationalism (*qawmiyya 'arabiyya)* and "diversity", i.e. State-

centric nationalism (*qutriyya* or *wataniyya)*.  On the other hand, in the Arabic version, CA is connected with Arab identity and "its cultural characteristic of diversity" only, i.e. State-centric nationalism or regionalism, making no reference to its cultural unity.  Notably, the link between Arab identity and cultural diversity has been reiterated in Arabic and English version while cultural unity is stated in the English version only. In this context, two language ideologies come into play:

- **Ideology of Multilingualism,** being related to cultural diversity, implicitly indicating that culture-based linguistic variations tend to exist;

- **Standard Language Ideology**, being linked to Arab identity and cultural unity, indicating that JCC, in all programs, will use correct and accurate grammatical rules, pronunciation and vocabulary of CA.  This ideology is based on the existential presupposition triggered from noun phrases: *'correct use of classical Arabic language; 'accurate use of classical Arabic language'*, and lexical presuppositions triggered from action verb *use,* and change of state verb *'maintain'*, to imply that it has been used before and JCC will continue using it.

- **Ideology of Culturally Appropriate Language,** recommending the use of culturally appropriate linguistic practices**.** This ideology is based on the lexical presuppositions triggered by a change of state verb "*offensive language or comments ...are **banned*** (English version; emphasis mine)*;* and {change of state verb + absolute object} '*yumna3 man3annbattan'*  *- it is **totally forbidden** ...to use offensive words or impolite comments* (Arabic version; emphasis mine).  It is also based on the existential presupposition through anaphoric reference to one of the JCC's values: "*We will only schedule content that is suitable for children"* (English version); "*JCC approves the programs that have suitable content for children"* (Arabic version).

Therefore, the corrective adjustments to be carried out in the implementation stage would result in language practices guided by these language ideologies. The sum of these adjustments is a simplified variety of culturally appropriate Arabic language that combines CA, reflecting cultural unity and pan-Arab nationalism, with colloquial varieties, representing cultural diversity and State-centric nationalism.

## 4.2.	Implementation Stage:

In this sub-section the language ideologies behind the implementation stage are presented based on the analysis of the techniques used in re-dubbing the animated movie *Lady and the Tramp* into CA, in contrast with the techniques used in the ECA dubbed movie. Analysis of linguistic practices reveal four language ideologies behind the Implementation Stage:

- **Standard Language Ideology:**

The entire movie is re-dubbed into CA which is spoken by all characters following the correct rules of pronunciation and grammar, irrespective of their ethnic or social diversity, excluding, thus, any possibility for linguistic variation. Evidently the simplified CA stated in the JCC Guidelines, and defined by Al-Dannan is completely overlooked. This as indicated by the lack of (a) phonological variation, (b) conversational expressions commonly used in everyday settings; and (c) classical and colloquial vocabulary shared by the dialects to enhance intelligibility among children. Further, songs are also rendered into classical Arabic despite Al-Dannan's recommendation that songs be dubbed into various colloquial dialects (Abu Absi, 1991, p. 115).

Being the most dominant language ideology that directs the Implementation stage, the Standard Language Ideology entails two other language ideologies, namely: **Ideology of Multilingualism as a Problem** and **Ideology of Social Hierarchy of Language as a Problem.**

- **Ideology of Multilingualism as a Problem:**

Lack of phonological and lexical variations based on cultural diversity indicates that societal multilingualism is perceived as a problem that violates the homogeneous norm of society. In the dialogue between *Tramp* and *Lady* (table 4), Tramp speaks vernacular English in German and Irish accents, yet such phonological variation is ignored and the utterances are dubbed into well pronounced, grammatically correct full sentences using standard vocabulary that do not fit his background or class, e.g. /antam-i, i.e. belong; /ta-ṭ ahu/, cook; or the exclamation /ma?ashh-aha/, how delicious. In addition, there are no interjections or conversational expressions. The ECRs such as the German and Irish meals are neutralized: *Wiener schnitzel* and *corn beef* are replaced with culturally neutral meals: *grilled meat* and *meat with rice.*

In contrast, the movie dubbed into ECA show cultural diversity

through domesticating the linguistic markers of ICRs and ECRs, employing linguistic adaptation, cultural substitution, omission and creation.  The German and Irish accents used by Tramp are linguistically adapted into Upper Egyptian and Alexandrian accents. The ECRs such as proper names are replaced with typical Egyptian ones, e.g. *Mamma Scultz* replaced with *Mrs ḥ afiẓ a* /sitt ḥ afiẓ a/; *Little Mike* with /Basaria/;  and meals are substituted with Egyptian ones, e.g. *Wiener schnitze*l is replaced with *pigeon with green wheat* /*firiik*/,   and corn beef with *pressed meat in oven casserole* /ṭ aagin laḥ ma makbousa/.  To further localize the dialogue, omissions and additions are made: (a) deleting rhetorical question of *Lady " of a Tuesday?"* and creating another /*yit?awid*/  i.e. *become stuffed and stronger; (b)* adding an *exclamative interjections  /yawa'd-i/ oh my goodness.*

|  | American  English | Back translation into CA | Back Translation into ECA |
|---|---|---|---|
| Tramp | *German accent* Ach, ya!. Monday is Mamma Schultz cooking Wiener schnitzel. Mmmm!. Delicious. *Irish accent* Now, O'Briens here is where little Mike. Sure that's me again-comes of a Tuesday. | For example in the family of *Qinawy Shedid* which is my name, I  belong /**antam-i**/ to them on Mondays. yes of course the wife of *Qinawy* cooks   /**ta-ṭ ahu**/ grilled meat mmmm. How delicious /**ma?ashh-aha**/! At *Bahrawy's* comes *Maleh* which is my name too.  he is fed on Tuesdays | (Upper Egyptian accent) on Monday *sitt Hafiza* cooks pigeon with green wheat /*firiik*/,   Oh my goodness */yawa'd-i/* At *Baḥ rawy* comes *Bassaria,* which is me again Bolbol, I get stuffed and stronger */yit?awid/*on Tueday |
| Lady | Of a Tuesday? | Fed? | */yit?awid/*gets stuffed and stronger? |
| Tramp | Begorra and that's when they're after havin' that darlin' corn beef. | Because they cook meat with rice in the oven | (Alexandrian accent) because they make a casserole of pressed meat /*ṭ aagin laḥ ma makbousa*/ that strengths the bones. |

(Table 4)

In the dialogue shown in table (5) between the Italian restaurant owner *Tony* and his assistant *Joe*, both men speak vernacular English with an Italian accent, adding the sound /*a*/ between words, e.g. '*I'm a-comin'*, and making grammatically incorrect utterances, e.g. *where are*

*you been.* In the CA re-dubbed movie, the linguistic markers of the ICRs especially the Italian accent, incorrect utterances and conversational expressions are neutrally dubbed leaving no trace of culture-based variation. For example, non-native speakers of Arabic usually find difficulty in pronouncing the sound **/ḥ /** the voiceless pharyngeal fricative **/ḥ /,** yet the Italian men pronounce it correctly, e.g. *Waḥ sh*. Further, they speak the CA fluently making well-formed grammatical sentences that do not indicate their foreign origin.

On the other hand, in the ECA dubbed movie the culture-based linguistic variation is observed. The Italians *Tony* and *Joe* speak ECA colored with foreign accent which recalls to mind the image of non-native speakers of Arabic. Through linguistic adaptation, two typical features are used to indicate this foreign accent:

(a) Turning the voiceless pharyngeal fricative /ḥ / into voiceless velar fricative /kh/ , e.g. *I'm a-comin'* rendered /gay khallan/ instead of /gay ḥ allan/; hello Butch rendered /axhlan wasxhlan Wakhsh/ instead of /aḥ lan wasahlan Waḥ sh/

(b) Using feminine pronouns when addressing males, for example when addressing *Tramp*, *Tony* uses feminine pronoun /i/, e.g. *"take-a-Tony's advice and settle down with this-a-one"* is dubbed into /'isma'-i kalam-i-tony w fetakh-i wakhed beit m'a d-ihwa/.

| | American English | Back translation into CA | Back Translation into ECA |
|---|---|---|---|
| Tony | Just wait one minute. I'm a-comin', I'm a- What's a matter? Somebody's a makin' April fool with _Tramp barks_ Oh hello Butch! Where are you been so long? Hey Joe, look who's here! | Yes I am coming, coming at once. What is this? Is there anyone who wants to fool Tony. Welcome *Waḥ sh* we haven't seen you for days. Joe look who came to us? | Yes I am coming at once **/gay khallan/**. What is this? Is there anyone who wants to fool Tony. Ooh welcome **/axhlan wasxhlan Wakhsh/** where have you been? we haven't seen you for long time. Joe look who came to us? |
| Joe | Well what do ya know? It's a Butch-a | What a pleasant surprise! | Oh this is a surprise **Wakhsh** |
| Tony | Hey, hey, hey, Joe Joe brings some bones for Butch **before he eat me up.** | No No keep calm *Waḥ sh*. Joe give him a bone. It seems he is very hungry. | Ha ha Look **Wakhsh** brought a beautiful one. |
| Joe | Well, son of a gun! He's got a cocker Spanish a-girl. | Well done *Waḥ sh* she is a Spanish female dog. | Ah **Wakhsh** you are naughty. She is a Spanish cocker. |

| Tony | Hey, she's pretty. Sweet kiddo Butch. You take a Tony's advice and settle down with this-a one, eh? | She is really very beautiful. Listen to my advice and look for a home for you and for her | Ah she is a beautiful one *Wakhsh.* Take my advice and make a home with this one. */isma'-ikalam-i-tony w fetakh-I wakhed beit m'a d-ihwa/* |
|------|------|------|------|

(Table 5)

- ### Ideology of Social Hierarchy of Language as a Problem.

In the original movie, the character's linguistic practices evidently reflect the social divisions based on wealth and education.  However, the Standard Language Ideology projected in the use of CA in the re-dubbed movie imposes homogeneity since social-based linguistic variation is eliminated. For example, *Peg* or *Toughy*, the stray lower-class dogs, speak the same standard variety as *Lady,* the upper-class pet. In the following dialogue between *Peg*, the stray female dog and *Tramp* (Table 6), Peg's vernacular utterance is re-dubbed into CA employing techniques of omission, and strategy of dilution: (a) omitting the interjections *Hiya,* and (b) neutrally rendering the vocative *handsome* into proper name */Sharid/ Tramp;* and the incomplete utterance *come to join the party*? into a complete one *did you come to play with us*?

|  | American English | Back translation into CA | Back translation into ECA |
|------|------|------|------|
| Peg | Hiya, handsome. Come to join the party. | How are you *Sharid* (Tramp)? Did you come to play with us? | How are you doing moon */ya?amar* (handsome guy). Are you coming to have fun with us uproariously? |
| Tramp | All right, all right. No time for wisecracks. | Stop it stop it.  there is no time for joking | Stop it. no time for joking. things are getting worse. |

(Table 6)

In another dialogue between the two stray dogs *Toughy* and *Bull*, addressing *Lady* when she is put in prison (table 7), the conversational expressions such as *well* and *blimey* are linguistically adapted to an exclamative expression that is highly marked in spoken Arabic: *how surprisingly lucky /ya-l-l ḥaẓ al-mudhish/*;  vocatives, e.g. *Miss Park Avenue* and *bloomin' debutante* into *Her Highness /ṣaḥibat al-maqam al-'ally/*  and *beauty queen of the torn fur /malekat gamal al firaa al mohtari?,* which are highly unlikely used by illiterate speakers. On the

phonological level, it is noted that the stray dogs pronounce the "voiceless uvular plosive stop" */qaf/* which is usually turned into *glottal stop /hamza/* in Egyptian colloquial of the Illiterates  (Badawy, 1973, p.101) or   voiced velar plosive */geem/* in other Gulf colloquials (Al-Dannan, as cited in Abu Absi, 1991, p.116),  e.g. */al'iqd/ (crown jewel); /qabad-u/ (catch); /miq'ad/ (chair)*.

|  | American English | Back translation into CA | Back Translation into ECA |
|---|---|---|---|
| Toughy | *Well, well*, look you see guys *Miss Park Avenue* herself. | How surprisingly lucky! Her Highness /ṣ aḥ ibat al-maqam al-'ally/ has come to us | Well well well the lady princess /i-sitt il-brinsissa/ herself arrived |
| Bull | *Blimey*, a regular bloomin'debutante. | Hhhh yes the beauty queen of torn fur | As you say the beauty queen of soft fur /malekit gamal l-fraw l-sayeḥ / |
| Toughy | Yeah and pipe the crown jewel she's wearin. | Yes   look   at   this necklace /al'iqd/ | Look at the jewel on her neck |
| Bull | Yeah What ya in for sweetheart? Puttin' fleas on the butler *laughs* | Yes why did they catch you  /qabad-u/?  You left fleas on the chair | Oh they caught you, love, while you're putting fleas in the salon. |

(Table 7)

By contrast**,** the ECA dubbed movie reveals  social-based linguistic variation where the variables of education and social class affect the linguistic behavior of characters. The utterances are dubbed into two colloquial varieties, namely, the Colloquial of the Enlightened and the Colloquial of the Illiterates (Badawy 1973) where the former is the variety used in everyday life by educated people while the latter is the variety used by the non-educated.  The social status of the stray dogs is highlighted through using the colloquial variety of the illiterates.  The ICRs are domesticated using linguistic adaptation, e.g. the vocatives used by *Peg  /ya?amar/*, i.e. *moon* for *handsome*, a colloquial term of address used for flirting; and the vocatives used by *Tought*  and *Bull /i-sitt il-brinsissa/ – lady princess* for *Miss Park Avenue*; and */malekit gamal l-fraw l-sayeḥ / – beauty queen of soft fur* for *blooming debutante* (tables 6 and 7).

- **Ideology of Culturally-Appropriate Language:**

When asked about the constraints imposed by JCC, Mubarak said that it had to do with emotions, as love and all its synonyms were out of its (JCC) dictionary (personal communication). This is evident in the theme

song *Bella Notte* where the word *love* is replaced by *friends* (table 8). In addition, the scenes that show lovers sitting side by side in the park where *Tramp* and *Lady* spent the night are deleted.

|  | American English | Back translation into CA | Back translation into ECA |
|---|---|---|---|
| Tony | Oh this is the night it's a beautiful night and we call it bella note. Look at the skies they have stars in their eyes on this lovely bella notte Side by side with your **loved** one you'll find enchantment here the night will weave its magic spell when the one you **love** is near | The most beautiful night is for **friends** and it is called bella notte; <br><br> Stars in the sky shining at bella note; <br><br> We are together forever living in a dream and the night becomes our **friend** with joy and melody. | Look how beautiful this night is. In Italian it is bella note. In the sky are stars that tell about us one day on the night of bella note. When I am with you **love**, we will achieve all dreams. With its charm the night will hold us. |

(Table 8)

In the following dialogue (table 9), when *Toughy* refers to *Tramp's* point of weakness, namely,  *the dames,* the word is deleted and replaced by *yes right*; the expression having *an eye for a well turned paw* is diluted and neutrally dubbed into *he has strong sharp eyes. Tramp's* ex-girlfriends' names: *Lulu, Trixie …* are deleted and replaced by his traits: *strong*、*brave…*etc". Pedro's sister *Rosita ...,* another girlfriend of Tramp's, is referred to as his "*neighbor*".

|  | American English | Back translation into CA | Back Translation into ECA |
|---|---|---|---|
| Toughy | Oh, oh, the dames yeah! | Yes right | Oh you mean harem |
| Bull | He has an eye for a well-turned paw, he has. Let's see there's been Lulu | Yes he has strong sharp eyes | Yes he has his eyes on the beautiful. There was Lulu |
| Toughy | Yeah, and Trixie. | He is strong and brave | There is Tuti |
| Dachsie | Und Fifi. | Cunning, deceitful and mischievous | Fifi |
| Pedro | And my sister Rosita Chiquita Juanita Chihuahua | He is the neighbor of Rosita Chiquita Juanita Chihuahua | And my cousin Rosita Chiquita Juanita Chihuahua |
| Peg | What a dog! | An awesome dog | What a dog |

(Table 9)

Arab identity, cultural unity and diversity. The language ideologies revealed on the level of language use indicate that the JCC has attempted to construct a unified Arab identity that is culturally and socially homogenous, and project Arab values that conform with religious beliefs. However, it has not provided an adequate translation since the use of CA has diluted and neutralized the cultural references that may give color and substance to the movie.

Notably, there is discrepancy between the language ideologies articulated metalinguistically in the Noting, Evaluating and Corrective Adjustments stages, and those reflected linguistically in the Implementation stage.  Although the JCC Guidelines notes CA as difficult for children to understand and suggests the use of simplified CA instead, this adjustment is not implemented in the CA re-dubbed animated movie.  The Standard Language Ideology reflected in the use of CA, as the unifying force of the Arab nation and the marker of Arab identity, indicates that the JCC has portrayed the world as colorlessly homogenous – unified with no cultural diversity or poor-rich hierarchy, projecting for children a false distorted image of what real life is.  The Standard Language Ideology entails the Ideology of Multilingualism as a Problem in an attempt to enforce a pan-Arab national identity where all geographical boundaries are eliminated and state-centric nationalism is rejected.

Further, language ideologies in the original movie and those reflected in the CA re-dubbed version are inconsistent. Absence of linguistic indicators of social hierarchy, and ethnic diversity has generated language ideologies that regard multilingualism and social hierarchy as problems.  As a result, the quality standards of 'naturalness and loyalty to target audience are not observed due to the use of CA with its neutral standard linguistic features on lexical and phonological levels that are hardly used by the homeless or the uneducated, as well as the non-native speakers of Arabic.

Such inconsistencies in JCC language ideologies imply that JCC's declared linguistic interests, namely, promoting accurate use of classical Arabic for the good of the Arab children may mask its undeclared non-linguistic interests, namely, enforcing its power as a media empire. While defying the cultural imperialism and hegemony of the USA, as represented in Disney's productions (Di Giovanni 2017), the JCC challenges also the hegemony of the ECA which has dominated the audio-visual translation domain especially the dubbing of Disney movies

for almost 40 years.     As manifest in its Organized Language Management process, the JCC tends to represent a case of linguistic imperialism where one institution, through exercising asymmetrical power, favors one language and endeavors insistently to eliminate others (Phillipson, 2009, p.57), which dovetails with its cultural and media imperialism to gain further ground in the Arab media sphere, and to impose a neo-imperial order.

While the findings of the study may have shed some light on this linguistic situation, yet there is still a need for more research to investigate other Disney animated movies, dubbed and re-dubbed into CA by adopting empirical approach and conducting interviews with dubbers and target audience, both adults and children.  Further, the fifth stage of 'feedback' or 'post-implementation' (Kimura (2014) that followed  the JCC's 4-stage Organized Language Management Process needs to be examined thoroughly.  This stage marks the resistance of Arab audience to the asymmetrical power of JCC through (a) on-line petitions titled "Return the Egyptian dialect to Disney movies" (http://english.ahram.org.eg/NewsPrint/199554.aspx) and (b) fan-dubbing into ECA some of the cartoons dubbed by JCC into CA.  For example the theme song of *Let it go* in the famous animated movie *Frozen* (2013) is fan-dubbed into Egyptian colloquial (https://www.youtube.com/watch?v=TAFzyGdiFRY).    The language ideologies that triggered and directed the fifth stage of audience feedback should be addressed linguistically and meta-linguistically to provide an ample account of this cyclic language management process.

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## Appendix A



# JCC Editorial Guidelines

## Contents:

### 1.3    JCC's Values and Commitment to our Audiences

- ☒ Our output will be based on fairness, openness and        transparency .
- ☒ JCC's programmes    endorse the Arab identity and uphold its cultural unity and diversity.
- ☒ We will not cause harm or offence to our audience or to those with whom we



- ☒ JCC will promote the use of      simplified   classical Arabic language, but at the same time  endeavor to talk to children in language        that they understand and on their level. We will not talk down to our audience.
- ☒ We will also endeavor to reflect the knowledge, life, real world Arab children will

### 2.16    Classical Arabic Language

Correct use of classical Arabic language upholds and underpins many of JCC's core  values.
Accurate and widespread use of classical Arabic Language must be maintained across all JCC content output.
Offensive language or comments likely to cause insult of any type are banned from all content output, on all platforms across JCC.



الفهرس

## 1.3 مبادىء الجزيرة للأطفال والتزاماتها تجاه المشاهد

- تركز تلفاالجزيرة للأطفال في برامجهما على مبادىء أساسية مثل الإنصاف والانفتاح والوضوح في التعامل .
- تدعم الجزيرة للأطفال الهوية العربية وتؤكد على هذه الخصوصية الثقافية في تنوعها.
- تلتزم الجزيرة للأطفال بعدم إلحاق أي ضرر أو أذىً لجمهورها أو للعاملين فيها.
- تسعى الجزيرة للأطفال دائماً إلى تحقيق رفاهية الأطفال الذين يشاركون في برامجها ويساهمون فيها.
- تتعامل الجزيرة للأطفال بكل نزاهة واحترام مع جميع المشاركين فيها.
- لا توافق الجزيرة للأطفال إلا على البرامج ذات المضمون المناسب للأطفال, والذي يتلاءم مع رؤيتها وأهدافها.
- تسعى الجزيرة للأطفال إلى إنتاج برامج قائم على أساس قائم على الدقة والصدق.
- تتأكد الجزيرة للأطفال من دقة مصادرها قبل أن تبث برامجها, حتى توفر للأطفال العرب فرصة التعلّم, واستيعاب التنوع الثقافي في العالم واحترام خصوصياته.
- تسعى الجزيرة للأطفال إلى خدمة جمهورها الذي تتعامل معه بإنصاف وانفتاح, وإلى تعزيز الرغبة في التعلم منه.
- تتعهد الجزيرة للأطفال بتقديم نوعية متميزة من البرامج المتنوعة, وتسعى إلى كسب ثقة الأطفال العرب وأهلهم واحترامهم.
- تساعد برامج الجزيرة للأطفال على تحفيز فكر الطفل الإبداعي وتعزيز مبادىء الحوار البناء عنده.
- تستخدم الجزيرة للأطفال اللغة العربية الفصحى في كافة برامجها, وتسعى إلى التواصل مع الأطفال بالفصحى المبسطة التي يفهمونها, دون استخفاف بهم أو بقدراتهم على الفهم والاستيعاب.
- تسعى الجزيرة للأطفال إلى أن تُكسب الأطفال كل ما أمكن من معارف تعكس الحياة الواقعية اليومية للأطفال العرب أينما كانوا.

## 2.16 اللغة العربية الفصحى

إن الاستخدام الصحيح للغة العربية الفصحى يدعم مبادىء الجزيرة للأطفال, لذلك يجب توخي الدقة في استخدام اللغة العربية الفصحى في جميع البرامج.

ويمنع منعاً باتاً - في كل برامج تلفزيون ج و قناة براعم - استعمال المفردات السلبية والتعليقات البذيئة التي تسبب الإهانة للجمهور , وفي كل المواقع التي يتوفر فيها تلفزيون ج و قناة براعم .

## Appendix B

## Propositions, Presuppositions, and Implicatures in JCC Editorial Guidelines

**A-    English Version:**

**I-    JCC values and commitment to our audience (p.3)**

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JCC will promote the use of **simplified Classical Arabic language.  (= *p1*) [2]**    ⟶
a.        Simplified classical Arabic exists.

**[Existential presupposition]**,

b.        Simplified classical Arabic contrasts with Colloquial Arabic.

c.        JCC will advance an existing state of affairs

**[Lexical Presupposition]**

but at the same time  [**Conventional Implicature**]

(JCC will) endeavor to talk to children in language that they understand and on their level. (=*p2*)    ⟶
a.        JCC will change state of affairs

b.        Children may not understand classical Arabic.

c.        Classical Arabic may not be on the level of children.

**[Lexical presupposition]**

We will not talk down to our audience.          (=*p3*)    ⟶
a.        JCC will change state of affairs.

b.        Children have been condescended or talked down to before.

                              [**Lexical Presupposition**]

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Conventional Implicature:
-        use of *but at the same time* entails an unexpected logical conjunction and carries the additional conventional implicature of contrast between promoting use of simplified classical Arabic and talking to children in language that they understand and on their language.

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**Table B1**

**II-    "Classical Arabic Language**

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Correct use of classical Arabic language upholds and underpins many of JCC's core values.                              [=*p1*]    ⟶

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a.        Correct use of classical Arabic exists.
b.         A link between language and JCC values exists.
[Existential Presupposition]

JCC's programmes endorse the Arab Identity and upholds its cultural unity and diversity.                         [*p2*]
c.        A link between language and Arab identity exists;
d.        A link between language and Arab cultural unity and diversity exists.
We will only schedule content that is suitable for children.        [*p3*]
e.         A link between language and suitability of content for children exists


[**Existential presuppositions** through anaphoric reference]

Accurate and widespread use of classical Arabic Language must be maintained across all JCC content output.                 [=*p4*]
a.        JCC will change state of affairs.
b.        Accurate classical Arabic may have not been maintained before.
c.        Widespread use of classical Arabic may have not been maintained before.
        [**Lexical Presupposition**]

Offensive language or comments likely to cause insult of any type are banned from all content output, on all platforms across JCC.                 [*p5*]

a-        Offensive language in children's programs may exist.

[**Existential presuppositions**]

b-        JCC will change state of affairs.

[**Lexical presupposition**]

Two Conventional Implicatures:
-        the use of '*must' in* [*p4*] indicates that this is an obligatory rule.
-        The use of 'banned' in [*p5*] enhances JCC role as the Manager of the process.

**Table B2**


**B- Arabic Version (my translation)**

**I-        JCC Principles and Commitment to the Audience (p.4)**

JCC uses Classical Arabic in all its programs.        (=*p1*)
a.        JCC presupposes that Classical Arabic exists in all its programs

[**Existential Presupposition**]

and JCC endeavors to communicate with children by simplified classical (language) that they understand without condescending them or their comprehension abilities. (=*p2*)
a.        JCC changes state of affairs.

b.      Children understand simplified classical Arabic;

c.      Children may have been condescended before.

d.      Children's comprehension ability may have been condescended before.

**[Lexical Presupposition]**

**Table B3**
## II-      Classical Arabic Language  (p.13)

Correct use of classical Arabic underpins the principles of JCC      [=*p1*] ⟶
a.       Correct use of classical Arabic exists.
b.       A link between language and JCC principles exists.
JCC underpins Arab identity and reiterates its cultural characteristic of diversity. [*p2*]
c.       A link between language and the Arab Identity exists;
d.       A link between language and its Cultural Diversity exists.
JCC approves the programs that have suitable content for children    [*p3*] ⟶
e.       A link between language and suitability of content for children exists


 [**Existential presuppositions** through anaphoric reference]

Hence, accurate use of classical Arabic must be maintained in all programs [=*p3*] ⟶
a.      JCC will change state of affairs.
b.      Accurate classical Arabic may have not been maintained before.
                    **[Lexical presupposition]**

It is totally forbidden in all Jeem TV and Baraem TV programs to use offensive words and make impolite comments that insult the audience.      [*p4*] ⟶

a.      Offensive and impolite language in children's programs exists

b.      JCC will change state of affairs

Three Conventional implicatures:
-       the use of the modal verb '*must*' in *p2* indicates JCC's strong obligation to the use of classical Arabic.
-       Use of 'totally forbidden' in *p3* enhances the role of JCC as the Manager of the whole process.
**Table B4**