

DOI Link: <https://doi.org/10.59879/q9bei>
Vol.38, Issue.6, Part.1, June 2025, PP. 25-61
Received April 2025 Accepted May 2025 Published June 2025

Reel Labels: Perpetuating Arab Stereotypes Through Vernaculars in Dubbed Animation - The Case of Space Jam: A New Legacy

Rashid Yahiaoui ryahiaoui@hbku.edu.qa

<https://orcid.org/0000-0002-2523-3113>

& Reem Abozaid Reem.mohammad.amin@gmail.com

Dept of Language, Culture, and Communication
College of Humanities and Social Sciences
Hamad Bin Khalifa University, Qatar

Abstract

In an era defined by global connectivity, cross-cultural communication has become paramount. However, this communication is often distorted by ingrained stereotypes pertaining to gender, race, appearance, beliefs, personality traits, social class, and languages or dialects.

This study probes the complex dynamics of stereotypes in the Arabic dubbed version of the American film "Space Jam: A New Legacy" (2021), focusing on its utilization of six language variants: Egyptian, Lebanese, Gulf, Iraqi, Tunisian Syrian, and Modern Standard Arabic (MSA).

Employing Multimodal Critical Discourse Analysis (MCDA) as the principal framework, the study scrutinizes the linguistic nuances and semiotic elements to discern whether these dialects challenge or perpetuate existing stereotypes within the Arab World.

The findings echo a predominantly problematic depiction of Arabs, wherein the selected dialects and MSA often perpetuate rather than dismantle stereotypes. These include the portrayal of Upper Egyptians as rash and unintelligent, foreigners as thieves, Gulf men as malevolent, Iraqis as irritated, and MSA as antiquated. Contrastingly, the Lebanese dialect emerges as a disruptor, presenting Lebanese women positively as successful, independent, and empowered, thus countering the prevailing stereotype. This research underscores language's potent role in shaping and reflecting cultural perceptions and biases.

Keywords: Multimodality, Dubbing, Multimodal Critical Discourse Analysis, Stereotyping, Arabic Diglossia.

1 Introduction

In the fast-evolving global context, the amalgamation of globalization, audiovisual materials, and increased social media exposure has transformed how we form opinions about others, often based on second-hand experiences or media narratives.

Stereotypes may be shaped around factors such as gender, race, or ethnicity and can disseminate within or across societies, thanks to the global interconnectivity fostered by globalization (National Geographic, n.d.). As an influential global force, the motion picture industry distributes films worldwide using Audiovisual translation (AVT) methods like subtitling and dubbing to break language barriers and reach a global audience.

In this process, domestication of AV content through dubbing and using dialects may inadvertently propagate stereotypes (Leonardi, 2008). Studying the selection and use of a language or dialect in dubbed work could thus expose various stereotypes (Bell & Garrett, 1998). Dubbing, employed across genres, significantly shapes perceptions globally, especially in animation that impacts millions of children worldwide.

In the Arab World, animations have traditionally been dubbed in Modern Standard Arabic or the Egyptian dialect. However, a new trend, led by RASAS Agency, advocates using a mix of Arabic dialects and MSA for dubbing.

This study aims to scrutinize the linguistic elements and semiotic codes employed in the Arabic-dubbed movie, "Space Jam: A New Legacy." (2021). By examining these resources in relation to the Arabic dialects assigned to each character, we seek to discern the rationale behind such allocations and expose the role of language and semiosis in constructing meaning and potentially perpetuating stereotypes. The insights from this study are poised to illuminate the AVT field in the Arab World, contributing to its advancement by filling a void in this research area.

2 Lights, Camera, Impact: The Power of Audiovisual Material

Audiovisual (AV) materials, encompassing mediums such as movies and TV shows, produce meaning through the simultaneous use of audio and visual resources. This pairing of sound and image fosters an enhanced understanding, fortifies meaning, and harmonizes content, making AV materials a robust communication medium that resonates with a broad audience.

As key instruments of information and entertainment, movies hold a significant role in societal and cross-cultural communication, portraying identities and cultures through diverse genres (Vera, 2012). They are often subtitled or dubbed into various languages and dialects to reach an international audience and provide a superior viewing experience. Films often mirror the societies they originate from, imparting insights about geography, history, science, romance, and drama, while some venture into technological innovation through experimental and animated films (Britannica, 2023).

The magic of animation lies in its universal appeal, transcending age, gender, educational, and social and linguistic barriers. This genre distinguishes itself by its unique capacity to narrate stories and communicate emotions and ideas in a way both children and adults can grasp. Hence, it stimulates our imagination and understanding effortlessly. Vera (2012) elucidates that the simplicity of animated films, characterized by straightforward plots and clear-cut character roles, makes them an easily digestible form of cross-cultural communication.

Translating animation, especially in the context of dubbing, is intrinsically tied to ideology and censorship, as seen in the Arab World. Consequently, translation governs what the target audience can see and hear, particularly those with low literacy levels or similar limitations.

Dubbing plays an undeniable role in shaping perspectives and fostering cultural connections between nations. Nevertheless, within the diverse linguistic landscape of the Arab World, the choice of language variety sparks contention between those adhering to linguistic purity and those prioritizing entertainment and cultural engagement. This dynamic's complexity illustrates dubbing's profound influence on cultural communication and reveals the intricate relationship between language, ideology, and societal norms.

3 Arabic Diglossia and Dubbing in the Arab World

The Arabic language is marked by a phenomenon known as diglossia, characterized by the coexistence of multiple forms or dialects within the same language community. This complexity, comprising both the standardized "high" variant of Modern Standard Arabic and the vernacular "low" variants used in daily life, is well-recognized and has been explored by scholars such as Benkharaf (2013), Al-Batal (1995), Weinert (2012), and Ferguson (1959).

The high variety, MSA, is the formal language used across the Middle East and North Africa (MENA) region in education, publishing, and formal communication. In contrast, various dialects serve as 'living' languages, and there are five main vernacular clusters in the Arab world: Maghrebi, Egyptian, Levantine, Mesopotamian, and Gulf.

Particularly noteworthy is the Egyptian vernacular (EV), referred to as "the Lingua Franca of the Arabic Low-variants" (Yahiaoui et al., 2020). Its prominence is attributed to Egypt's influential status in the film industry. Badawi (1973) discerns five levels within contemporary Egyptian Arabic, each corresponding to specific sociolinguistic contexts.

Scholars have lauded the Egyptian dialect's ability to convey English humor on both linguistic and cultural levels. Muhanna (2014) emphasized that the Egyptian dialect's widespread familiarity and capability to convey meaning within specific contexts make it a vital tool for successful dubbing.

The intricate relationship between different Arabic dialects and the standard form, the cultural sensibilities they cater to, and the commercial considerations driving choices in the entertainment industry provide a rich field for academic research and practical application. The dynamics of Arabic diglossia are not confined to linguistic theory but play a critical role in shaping cultural consumption and identity in the Arabic-speaking world. It has become a nexus point where language, culture, technology, and commerce intersect, offering valuable insights into the sociolinguistic landscape of the region.

4 Beyond Labels: Exploring Stereotypes

Stereotyping is indeed a complex and multifaceted concept that impacts various aspects of human society, including art, communication, and individual relationships. This is powerfully illustrated by Martin Luther King Jr.'s famous "I Have a Dream" speech, where he envisioned a society free from judgment based on color and embraced individuality, diversity, and respect.

The nature and influence of stereotypes have been deeply analyzed in the psychological and social sciences. Mcleod (2023) and Lippmann (1922) describe stereotypes as overgeneralized beliefs that lead to categorization, separation, and distortion of reality. This often results in forming "us" and "them" mindsets, perpetuating social, economic, and political motives. In this context, Trompenaars and Hampden (1998) emphasize that stereotypes emphasize differences over similarities, thereby reflecting and sometimes reinforcing social prejudices and divisions.

One of the most fascinating and potentially concerning aspects of stereotyping is its pervasive presence in media and art, particularly in cinema and animation. These powerful forms of communication often mirror the stereotypes present in society, either reinforcing or challenging them. The representation of stereotypes in movies, especially in animation, is not merely an artistic choice; it can have far-reaching effects on audiences' perceptions, attitudes, and behaviors.

For example, racial, gender, or cultural stereotypes depicted in animated films might perpetuate certain biases and misconceptions among viewers, especially children who are still forming their understanding of the world. Conversely, thoughtful and intentional representation can also provide an opportunity to challenge stereotypes, offering alternative narratives and promoting empathy, understanding, and acceptance.

The pervasiveness of racial, ethnic, and gender stereotypes within media is a significant concern. As Castañeda (2018) rightly highlights, the media's propensity to reinforce and maintain these stereotypes, particularly concerning race and ethnicity, can lead to significant harm, often depriving marginalized groups of their rights and perpetuating false, often harmful narratives.

Historically, the influence of socio-political context on representation in animation is evident. As Roy and Sahharil (2020) and Cohen (2013) note, there have been times when animation was used as a vehicle for racist discourse or wartime propaganda,

further emphasizing the power of media in shaping societal views. In recent times, the confession by Disney about racism in their films and their decision to label certain content as racist (Oxner, 2020) shows some willingness to address the problem. However, it may not be enough to rectify the damage already done.

In terms of gender stereotypes, films often adhere to traditional gender norms. While there have been efforts by Disney and others to break these norms (as with *Moana*, 2016), studies have shown that the patterns of gender stereotyping persist (Arnold et al., 2015; Laemle, 2018). This trend is not only confined to Hollywood; it is seen across different cultural and geographical boundaries, including in Arab cinema (Radwan, 2022), where men still dominate the industry, and women characters are often shown in a diminished light.

However, the rise of female filmmakers and their increasing prominence in international film festivals signal positive changes in the industry. Their unique perspectives and narratives bring much-needed diversity and challenge traditional gender roles and expectations. Moreover, they inspire and pave the way for more women to contribute their voices to this powerful medium.

5 Arabs in the Eyes of Arabs

Stereotyping within the Arab world reflects the region's complexity and diversity. It spans a range of factors, including regional, religious, socioeconomic, urban vs. rural, national, Bedouin, gender, and refugee stereotypes.

Regionally, people from different parts of the Arab world often stereotype each other. For example, individuals from the Gulf countries might be perceived by others as affluent and extravagant. At the same time, North Africans may be viewed as more traditional or less 'Arab' in their cultural practices.

Religion also plays a significant role in these stereotypes, especially concerning the Sunni-Shia divide. Sunni Muslims might stereotype Shia Muslims as heretics, while Shia Muslims might stereotype Sunnis as oppressive. It is crucial to note that not everyone in these sects shares these views, and such stereotypes can lead to harmful misconceptions and tensions.

Socioeconomic disparities among Arab countries also contribute to stereotypes. People from wealthier countries might be seen as arrogant or indulged, whereas those from less affluent countries may be stereotyped as uneducated or backward.

National stereotypes are also common. For instance, Egyptians might be perceived as humorous and sociable but also loud and chaotic; Lebanese as cosmopolitan but potentially materialistic; Saudis as wealthy but conservative; Moroccans as warm and hospitable but potentially cunning.

Bedouins, the traditional desert nomads of the Arab world, often face stereotypes from other Arabs who live in more urban settings. They are sometimes characterized as primitive or uncultured, an oversimplification that does not acknowledge the richness and diversity of Bedouin culture.

Gender stereotypes also persist. Traditional gender roles in many parts of the Arab world led to stereotypes about the capabilities and roles of men and women. These stereotypes can limit opportunities for both genders and impede social progress.

While these stereotypes are prevalent, it is crucial to understand that they are broad generalizations and do not apply to everyone. They can, however, lead to bias and discrimination, and many individuals and organizations are working to challenge and overcome these stereotypes. Indeed, the Arab world is a vibrant tapestry of diverse cultures, languages, religions, and histories, and its people are far more complex and nuanced than any stereotype could capture.

6 Theoretical Underpinnings

The notion of multimodality emphasizes that communication is not limited to verbal or written language but involves a variety of modes, including visual, auditory, gestural, and spatial elements (Bateman et al., 2017; Jewitt et al., 2016). This perspective highlights that communication is a complex process in which different modes interact and synergize to create meaning.

In this context, Multimodal Critical Discourse Analysis (MCDA) emerges as an ideal theoretical foundation for the current study. MCDA is a research approach that integrates the multimodal perspective with the critical and analytical strengths of Critical Discourse Analysis (CDA) (Machin, 2013). It considers not only the language used in a text but also the myriad of semiotic cues, such as images, sounds, body language, and even the layout of the text (Jancsary et al., 2016; Bezemer & Jewitt, 2010; Harrison, 2008; Jewitt, 2014).

MCDA is especially suitable for the current study because it allows for a more comprehensive and nuanced analysis of the subject matter. It considers the dynamic interplay of different modes of communication and their impact on the audience's perception and interpretation (Rogers, 2011). By adopting MCDA, we can delve into the subtleties of the discourse, uncover hidden assumptions, and interrogate power relations that might otherwise go unnoticed (Leeuwen, 2008; Mayr, 2016).

Moreover, MCDA acknowledges the cultural and social contexts in which the communication occurs, recognizing that these contexts significantly influence the interpretation of the discourse (Kress & Van Leeuwen, 2001). As such, MCDA can offer critical insights into how social norms, ideologies, and power structures are communicated and perpetuated through multimodal discourses.

By applying MCDA, we can unlock a deeper understanding of our subject matter and gain a more informed perspective on the complex dynamics of multimodal communication (Harisson, 2008; Er, 2020; Saimon, 2019; Bezerra, 2020; Najafian & Ketabi, 2011).

7 Space Jam: A Slam Dunk in Stereotyping

This research fills a gap in the existing literature by analyzing the use and impact of dialectal assignments to characters in perpetuating stereotypes in Arab society through the lens of animated movies dubbed in MSA or Arabic dialects. The study centers on the American movie *Space Jam: A New Legacy* (2021), dubbed in Arabic and appreciated for its linguistic diversity.

The movie, directed by Malcolm D. Lee, is an animated action-comedy sequel to the original *Space Jam* movie (1996). It incorporates real-life basketball player, LeBron James, integrating sports, comedy, and animation elements. The plot weaves a compelling narrative of the protagonist LeBron and his son Dom's differing visions for Dom's future. Through a series of events, they find themselves in the virtual world of Warner Bros., forced by the antagonist Al-G to play a high-stakes basketball game. The film explores themes of family, ambition, and personal identity while leveraging elements of humor and suspense.

The analysis of this movie and its Arabic dubbed version offers a unique opportunity to explore how language and dialect assignments influence character representation and audience perception in the Arab world.

8 Dissecting Space Jam: Unpacking the Narrative

The analysis provided in this section underscores the intricate relationships between linguistic choices, cultural stereotypes, and character portrayal in the context of animated movies dubbed in Arabic. This part of the study is particularly significant, as it unpacks the connections between the depiction of Yosemite Sam and the stereotypes associated with the Upper Egyptian (Al-Sa'idi) dialect. Here is a summary of what this section entails:

8.1 The Egyptian Vernacular (EV): *Yosemite Sam*

Yosemite Sam is an iconic animated character known for his aggressive, stubborn, and hot-headed demeanor. In the Arabic-dubbed version of the film, Sam was assigned the Upper Egyptian “Al-Sa’idi” dialect.

8.1.1 Upper Egyptian Men “Al-Sa’idi”

The stereotyping of Al-Sa’idi men in Arabic media has a long history, with common portrayals centering on traits like violence, traditionalism, and underdevelopment.

These characteristics have unfortunately contributed to a broader stereotype of people from Upper Egypt as being "stupid," "dirty," "ignorant," or associated with criminality.

The visual cues of Sam's character, such as his huge moustache, resonate with the portrayal of Al-Sa'idi men in Egyptian media, where moustaches symbolize bravery and manhood but can also be associated with negative traits like fury or criminality.

The stereotyping of the Al-Sa'idi dialect and its connection to disgrace, ridiculousness, and inelegance in media is a focal point of criticism, with efforts being made to challenge these misrepresentations. Initiatives like "Humans of Upper Egypt" have emerged to counteract these stereotypes, highlighting the rich culture, heritage, and educated populace of the region.

The decision to allocate the Al-Sa'idi dialect to Sam's character is not merely a linguistic choice but a complex interplay of visual and cultural elements that resonate with long-standing stereotypes in Egyptian society. This analysis highlights how language and dialect can be powerful tools in shaping perception and reinforcing cultural biases. By linking the character of Yosemite Sam to specific stereotypes about Al-Sa'idi men, the dubbed version of the movie both reflects and reinforces these stereotypes within the Arab-speaking world.

Let us look at the following example:

Table 1. The Sa'idi Sam

Time: 00:40:30,000 Context: Isa Lund is asking Yosemite Sam to play her favorite song on the Piano in a scene from the famous movie Casablanca. Yosemite Sam was replacing the actual actor Dooley Wilson in that scene.			
Source Text	Target Text (upper Egypt)	Back Translation	Visual Features
Isa: Sing it, Sam. Sam: Ooh. <u>You got baggage, lady. I can relate.</u>	Isa: Sing it, Sam. سام: أووه. <u>أمرك يا كبيرة، بس كده.</u>	Isa: Sing it, Sam. Sam: Ooh. <u>Your order is my command, you are the boss, it is a simple thing?</u>	

Indeed, it seems that the translator made some significant changes to Sam's dialogue to accommodate the assigned Upper Egyptian dialect, also known as "Sa'idi." The shift from the original English script to a version more in line with the regional dialect has several implications, both linguistically and in terms of the character's portrayal and audience reception.

As we can see, the original dialogue is significantly altered in the Sa'idi version. In the original English script, Sam recognizes the woman's troubles ("You got baggage") and expresses empathy ("I can relate"). This version provides a more empathetic tone to Sam's character and allows for a brief moment of vulnerability and emotional depth.

However, in the Sa'idi translation, the dialogue's empathetic tone is replaced with a formal, deferential tone. The phrase "أمرك، كبيرة" ("Your order, boss") strips the interaction of its emotional resonance, emphasizing instead a hierarchical dynamic of obedience and command. This could potentially perpetuate a stereotype of Upper Egyptian or Sa'idi men as servile or submissive.

The term "كبيرة" (boss) used for a woman in this context can also perpetuate a stereotype of women from Upper Egypt being domineering or authoritative, which may not necessarily align with the woman's character or situation in the scene. This can potentially create cultural misinterpretations or distortions that further perpetuate stereotypes about the people of Upper Egypt.

The translation choice here provides an example of how using dialects and regional languages can reinforce or challenge cultural stereotypes. It highlights the complexities involved in language translation and cultural representation in media, especially when dealing with localized dialects and sociocultural contexts.

Table 2. Sam, belligerence and lack of intellect

Time: 00:49:10,000 Context: Daffy Duck asked Sam to shoot the ball to start practicing for the game fundamentals as LeBron suggested.			
Source Text	Target Text (Lebanese)	Back Translation	Visual Features
Daffy Duck: Sam, shoot the ball. Daffy Duck: Let's try that again, shall we?	دافي داك: سام، شوط الطابطة. دافي داك: كلاكيت تاني مرة، بيصير؟	Daffy Duck: Sam, shoot the ball. Daffy Duck: Take 2, possible?	

This scene starkly represents how non-verbal cues and behaviors are interpreted, particularly in dubbed movies. Through Yosemite Sam's actions and the visual cues only, the translators of the film manage to reaffirm preconceived notions of Upper Egyptian or Sa'idi men as simple-minded, impulsive, or even unintelligent.

The sequence where Sam literally "shoots the ball" using his firearms after misinterpreting Daffy's directive emphasizes the stereotype of a Sa'idi man as hasty and heedless. As previously discussed, this image has been repeatedly projected in

Egyptian media and shapes perceptions and biases, resulting in potential cultural misunderstandings.

Non-verbal cues and actions have a profound impact on film and animation. They play a pivotal role in character development and their interactions within the narrative. In this instance, Sam's actions strengthen the portrayal of Sa'idi men as aggressive.

Table 3. Sam, wrathful demeanor and intellectual shortcomings

Time: 00:49:33,000			
Context: Loony Tunes team was practicing for the big game; however, they were all trying to take the ball from each other using loony tricks.			
Source Text	Target Text (Egyptian)	Back Translation	Visual Features
Sam: Yee-haw! Sam: Ow!	سام: خد يا ض! سام: روح يا أبوي	Sam: come boy! (scumbag) Sam: Go my father!	

In this instance, Yosemite Sam's trick backfires when the basketball he snatches transforms into a bomb unbeknownst to him. This obliviousness underlines the ongoing portrayal of his character as lacking in intelligence, thus contributing to the stereotype of Sa'idi men as slow-witted.

Furthermore, Sam's constantly furrowed brow and overall grumpy demeanor serve as another reinforcing element to the stereotype. This resembles how Sa'idi men are typically represented in Arab media, frequently seen frowning or expressing discontent.

Concerning physical appearances, Yosemite Sam's outfit throughout the movie (except the main game) is a cowboy suit, a possible analog to the traditional attire of Sa'idi men as represented in Egyptian media. The traditional dress consists of a *gallibaya*, a loose, long, and wide garment, coupled with a *kaftan*, and a turban covering the head.

These similarities between the appearance and behavioral traits of Sam and the media representation of Sa'idi men further solidify the stereotype that is already prevalent in the public consciousness. It is crucial to recognize that such characterizations could potentially shape the audience's perceptions and attitudes towards the represented group, in this case, the Sa'idi community. The consistent portrayal of a single narrative that of a grumpy, unintelligent man risks oversimplifying and homogenizing a diverse and complex group.

Speedy Gonzales

Speedy Gonzales, known as "The Fastest Mouse in all Mexico" (Wikipedia, 2023), is a prominent Looney Tunes character recognized for his rapid moves and iconic Mexican attire. Despite his popularity, he has been criticized for promoting negative ethnic stereotypes about Mexicans. The Los Angeles Times explored Speedy's journey, including his part in *Space Jam: A New Legacy*. Charles Blow commented that Gonzales portrayed harmful stereotypes of Mexicans (Arellano, 2021). Nonetheless, Mexican-American comedian Gabriel Iglesias, who voiced Speedy, defended the character, arguing for a nuanced view of his portrayal (Swann, 2021). While many Hollywood depictions stereotype Mexicans negatively, Iglesias hoped his voice work could counter these narratives.

Gonzales speaks Chicano English, a unique Mexican-American dialect marked by code-switching and specific phonetic characteristics (Nordquist, 2020). This blend mirrors the Egyptian dialect's colonial influence, where foreign characters often merge their language with Egyptian Arabic (Hassan, 2020). In the Arabic version of *Space Jam: A New Legacy*, Gonzales's dialect mirrors these linguistic crossovers in Egyptian cinema.

Table 4. Code-Switching: A Trilingual Blend of Mexican, English, and Cairene Egyptian

Time: 00:41:34,000		
Context: LeBron James, and Bugs Bunny enters a Matrix-inspired scene, where Granny and Speedy Gonzalez are doing something that requires police interference. Granny and Speedy then had to do some Kung-fu and slow-mo to escape the police.		
Source Text	Target Text (Egyptian-Foreign)	Back Translation
Speedy: Abuela, let's do this. What's happenin', bro? Arriba! Arri... Mi sombrero! Epa! Epa-epa! Neo ain't got nothing on me, bro.	سبيدي: تيتة، يالا خبيبي. خليك خلو برو. أرربيا! أريي... مي سومبريرو! إيبا ! إيبا ! إيبا ! إمسك خرامي لو تعرف برو	Speedy: Granny, let's go my love. Be beautiful bro. Arriba! Arri... Mi sombrero! Epa! Epa-epa! Catch a thief if you can bro.

Table 4 highlights the prevalent use of code-switching, a key characteristic of both Chicano English and the portrayal of foreigners in Egyptian cinema. The dialogue involves a mixture of Mexican, Cairene Egyptian, and English language elements.

Gonzales uses various Mexican phrases (Arriba! Arri... Mi sombrero! Epa! Epa-epa!), which the translator has retained in the Arabic dubbed movie. Concurrently, the translator also includes Egyptian words (تيتة، يالا خبيبي، خليك خلو، إمسك خرامي لو تعرف). It is worth noting that the translator has deliberately replaced all instances of the "ح" ("ḥ") letter with "خ" ("ḫ") in these words, emulating the common pronunciation exhibited by foreigners depicted in Egyptian cinema.

The third instance of code-switching involves the English word "bro," which is present in both the original English movie and the translated version, demonstrating an intentional effort by the translator to maintain linguistic elements across versions.

Table 5. Juggling Languages: Cairene Egyptian, English, MSA, and the Art of Word Elongation

Time: 01:35:14,000		
Context: Loony tunes were welcoming Dom as he joined their team and leaving Al G team.		
Source Text	Target Text (Egyptian-Foreign)	Back Translation
Speedy: Bienvenido, seniorito! Somebody gets him a new jersey.	سبيدي: أهلينتو وسهلينتوا خبيبي! أين التيشيرتو؟	Speedy: Hello, welcome my love! Where is the T-shirt?

Table 5 demonstrates several instances of code-switching between Cairene Egyptian, MSA, and English. The Cairene Egyptian is represented by the term "خبيبي" (my love), where the translator has opted to switch the "ح" ("ḥ") letter to "خ" ("ḫ").

Secondly, the translator uses the MSA phrase "أهلاً وسهلاً" (welcome), which has been elongated to sound like "أهلينتو وسهلينتوا". The MSA word for "where," "أين" ('ayn), is also used.

Lastly, code-switching to English is evident with the use of the phrase "The T-Shirt" (التيشيرت), which has been elongated to "التيشيرتو" to mimic a foreign accent. These examples showcase how the translator successfully maintains the linguistic uniqueness of Gonzales' dialogue, reminiscent of the code-switching employed in Chicano English and the portrayals of foreigners in Egyptian cinema.

8.2 The Lebanese Vernacular: *Lola Bunny*

Lola Bunny, the Looney Tunes character known for her relationship with Bugs Bunny, made her first screen debut in Warner Brothers' 1996 movie *Space Jam*. Although initially characterized by her seductive attire and flirtatious demeanor, she was far more than just a romantically inclined character. She displayed traits associated with a Hawksian Woman - smart, ambitious, charismatic, able to handle pressure, and gaining respect from male counterparts. Most notably, she was portrayed as a skillful basketball player, defying stereotypes with her famous retort to Bugs Bunny, "Don't ever call me doll."

However, despite Lola's clear talents, her physical appearance and flirty personality were predominantly emphasized, aligning with Hollywood's "Bombshell" stereotype, a term referring to an attractive woman with a powerful physique, typically blonde. This portrayal was not exclusive to Lola, as many animated characters like Betty Boop, Jessica Rabbit, Tinker Bell, and others such as Wonder Woman, Princess Jasmine, Cat Woman, Esmerelda, Pocahontas, Ariel, and Elsa have also been sexualized (Wilding, 2017; Wittmer, 2021).

In recent years, with growing societal awareness and a shift towards feminism, the representation of these characters has begun to evolve. This change is reflected in characters like She-Ra, who, in her 2018 remake, transitioned from a slim, provocatively dressed woman to a muscular, conservatively dressed heroine. This reformation can also be observed in the 2021 sequel of *Space Jam*, where Lola's character underwent a significant transformation.

The director of *Space Jam: A New Legacy*, Malcom D. Lee, expressed the necessity of this transformation, noting that Lola's original depiction was overly sexual for a children's film. Aiming to balance strength and femininity, he assigned Lola's voice to Zendaya, an American actress and singer renowned for her professional image management. As a result, Lola's portrayal shifted from a sexually suggestive bunny to

a strong, independent, and talented basketball player, with her athletic prowess taking center stage in her first appearance.

The progressive transformation in Lola's character was further reflected in the Arabic dubbed version of the movie. Raya Abirached, a successful Lebanese TV personality and UN Goodwill Ambassador, was chosen as Lola's Arabic voice actor. This selection not only broke the stereotype of Lebanese women's sexual representation in media but also mirrored Raya's own strong, brave, and resolute personality traits, much like the new Lola Bunny.

To underline this positive shift in Lola's representation, we will now compare Lola's character introductions in both Space Jam 1996 and Space Jam: A New Legacy 2021, using pictorial and linguistic examples.

8.2.1 Lola's Introductory Scene Space Jam 1996

Table 6. Lola Bunny's Debut: The Unforgettable Introductory Scene in Space Jam, 1996!

In Table 10, Lola Bunny makes her entrance onto the basketball court with confidence, her arrival emphasized by saxophone music playing in the background. She is dressed

in a crop top and high-cut shorts, her demeanor both athletic and coquettish. Upon introducing herself to Bugs Bunny, she offers a handshake and a shy giggle. From the moment Bugs lays eyes on her, he is captivated.

When Bugs proposes a basketball game, he addresses her as "doll," a term Lola immediately takes issue with. She retorts sharply, and as she walks away seductively, her fiery response is juxtaposed with Bugs' heart-shaped eyes. She challenges him to a game, allowing him to showcase her basketball skills. Bugs is not the only character taken with Lola; her allure extends to the entire Looney Tunes cast, with even Tweety Bird labeling her as "hot." However, their admiration grows beyond her physical appeal once they witness her prowess on the court.

In her final move, one sleeve of her top slips down, teasingly revealing her shoulder, causing Bugs to melt figuratively. She then leans in close to him, blowing her ponytail out of her face in a suggestive manner. Lola's combination of talent and seductive charm clearly captivates her audience.

8.2.2 Lola's Introductory Scene Space Jam 2021

Bugs Bunny and LeBron are on a mission to assemble a basketball team, leading them to Themyscira Island, a haven solely for women and home to Princess Diana and her Amazon warriors. Lola Bunny, seeking to become an Amazon herself, had taken refuge there.

In the introductory scene shown in Table 11, Lola is greeted by Princess Diana, who acknowledges the importance of the day ahead. Lola is depicted in a warrior's attire, kneeling with a sword pressed to the ground, showcasing her readiness for future challenges. To attain Amazon status, Lola must successfully complete a series of trials.

The first trial involves Lola riding a horse through a gauntlet of swinging swords, knives, and moving blades. In the second trial, she must traverse a path while machines fling bricks and rocks toward her, which she deflects using her shield. As she navigates these trials, Bugs, and LeBron interrupt her, asking her to join their team, an intrusion she views as a distraction from her primary goal, leading her to admonish Bugs for his timing.

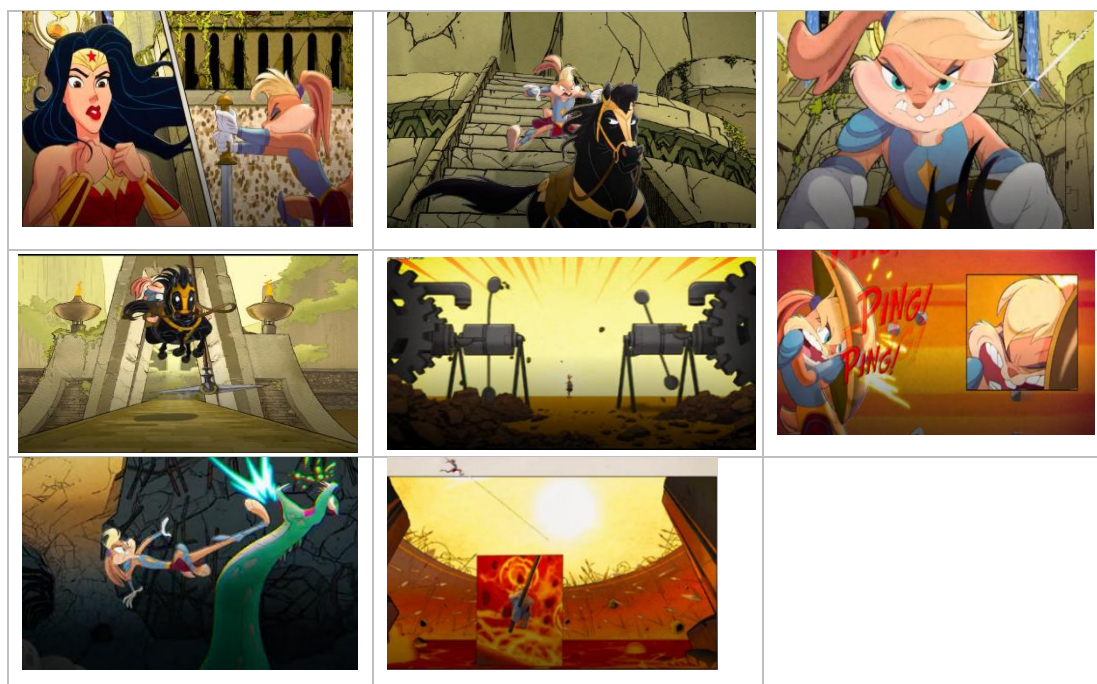
The third trial sees Lola diving into a pit filled with giant snakes. She must climb out, seize a long pole to traverse a lava-filled gap and overcome the final challenge. Despite the constant interruptions from Bugs, Lola completes all the trials. However, she falls short of completing the final challenge because Bugs and LeBron are in peril at the edge of a lava plateau.

She confronts Bugs, expressing her passion for her new path and pleading with him not to jeopardize it. However, driven by her warrior spirit, Lola decides to forego her final trial to rescue Bugs and LeBron. Impressed by this selflessness, Princess Diana bestows

upon Lola the title of Amazon Warrior, valuing her character over her success in the trials.

Now an Amazon Warrior, Lola joins the Looney Tunes team to rescue LeBron's son and teach Al-G a lesson. Her journey illustrates her transformation from a seductive character to a strong, independent, and value-driven heroine.

Table 7. Lola Redefined: The Fresh Introductory Scene in Space Jam: A New Legacy, 2021!



As depicted in Tables 7 and 8 and through Lola's actions and thought processes in each scene, a significant evolution is apparent between the previous and current representations of Lola. This transformation is evident in her personality and her pursuit of her ambitions, showcasing a strength that extends beyond her basketball skills. Moreover, she vehemently resists male characters interfering with or spoiling her passions and, most notably, no longer seeks to beguile Bugs Bunny.

Her manner of walking, poses, and attire vastly differ from the seductive demeanor she exhibited in the first movie. Furthermore, her choice to join a women-only community – one that exudes strength and independence – indicates her belief in women's power and their ability to thrive without reliance on men. This idea aligns with the principles championed by contemporary feminist movements that aim to empower women to pursue their dreams and ambitions.

Further into the movie, Lola continues to reveal more facets of her character, such as her leadership capabilities. When the Looney Tunes team suffers a defeat in the first half of the match and morale plunges, Lola steps up to rejuvenate the team's spirit. The following scene illuminates her leadership and confidence and showcases her resilience and tenacity.

Table 8. Lola: The Embodiment of Dynamic Leadership

Time: 01:19:46,000 Context: Lola Bunny as an Amazon warrior was boosting her team's spirit after losing in the first half of the match.			
Source Text	Target Text (Lebanese dialect)	Back Translation	Visual Features
Lola Bunny: Come on! <u>Get it together, guys.</u>	لولا باني: معقول؟ شو بنا شباب.	Lola Bunny: Seriously? What is the matter guys?	
The <u>Tune Squad doesn't give up</u> at halftime. The <u>Tune Squad doesn't give up ever.</u>	فريق التونز ما بيستسلم بالهاف تايم. فريق التونز ما بيستسلم أبدًا.	The Tunes team doesn't give up at half time. The Tunes team never gives up.	

As displayed in the table above, Lola's efforts to boost her team's spirit are conveyed both verbally and visually. She uses phrases like "Get it together, guys," which translates to "شو بنا شباب." This Arabic phrase carries the same connotation as the English expression, often used to encourage someone who is feeling disheartened, conveying the message that 'you are capable, you can handle this.' She also employs strong terms such as "Doesn't give up" and "Doesn't give up ever," or "ما بيستسلم" and "ما بيستسلم أبدًا" in Arabic, which underscore resilience and tenacity.

In the accompanying visuals, Lola assumes a confident stance, chest thrust forward, hand resting on her hip, and shoulders thrown back. This is reminiscent of the "Superman" or "Superwoman" pose, indicative of self-assuredness and readiness for action (Edwards, n.d.).

In conclusion, the character of Lola in the English version of the movie breaks away from the sexualized stereotype of blonde women, presenting her as a more practical, strong, independent, and ambitious figure. Consequently, the Arabic version of the movie selected a suitable voice from the Arab World to authentically portray Lola's

evolved characteristics. This voice belongs to the successful Lebanese TV presenter Raya Abirached, effectively challenging and breaking down the sexualized stereotype of Lebanese women in the Arab World.

8.3 The Gulf Vernacular: *Al-G Rhythm*

The primary antagonist in "Space Jam: A New Legacy 2021" is Al-G Rhythm, a nefarious computer algorithm that governs Warner Bros. Villains and reigns over the Serververse. The Serververse is a virtual realm in cyberspace encompassing numerous different worlds. Al-G appears as a hardworking AI desiring recognition for his efforts within the Warner Brothers servers. He also feels melancholy due to his lack of appreciation for his work. Characterized by his conceit, narcissism, and quick temper when things fail to align with his plans or when people oppose him (Space Jam Wiki, n.d), Al-G's primary desire is to exert control and rule. To achieve his aims, he resorts to manipulation and deceit. The tables below will illustrate examples of all these characteristics' linguistic and visual aspects. Subsequent discussions will address any stereotypes potentially reinforced through the Arabic translation and the selected dialect.

Table 9. Al-G's Unquenchable Thirst for Power and Control

Time: 00:10:10,000			
Context: Al-G. explains why he sees LeBron as his perfect partner.			
Source Text	Target Text (Gulf dialect)	Back Translation	Visual Features
Al-G: He is a family man, an entrepreneur, a social media superstar with millions of fans worldwide. Algorithmically speaking, he is more than an athlete. He's a <u>king</u> .	آل جي: تراه متزوج، businessman وفي السوشيال ميديا نجم كبير وبملايين الـ fans في كل مكان. بكل المقاييس هذي، هو مو بس رياضي. <u>الأخو ملك</u> .	Al-G.: He is married, a businessman, and a super star in the media with millions of fans everywhere. In all these aspects, he is not only an athlete, <u>he is a king</u> .	
Time: 00:23:28,000			
Context: Al-G. explains why he sees LeBron as his perfect partner.			
Al-G.: No, no, no. All this pointing and aggression. You're not running things in here. <u>I am the king of this domain</u> . I am not your coach.	آل جي: لا. لا. لا. إصبعك هذا ينزل. الكينج هنا موب انت، أنا كينج المكان. <u>وعليك السمع</u>	Al-G.: No, no, no. lower down your fingers. <u>You are not the king here</u> ; I am the king in this place. <u>And you must listen and obey</u> .	
Time: 01:04:35,000			
Context: The big game between Tunes Squad against Goon Squad starts, and Al-G is making fun of LeBron that his time as a king of the basketball game is over.			
Al-G.: The king had a great run, hasn't he? But that is over. That is done now. And it is time for a <u>new king to take the throne</u> .	آل جي: الكينج عاش أحلى أيامه، صح؟ بس خلاص كله راح واليوم كينج جديد حيكون.	Al-G.: The king lived his glory days, right? But it is over; everything is over. <u>And today a new king will be</u> .	

Al-G repeatedly uses the term "king" to assert that LeBron is no longer a king and to proclaim himself the new king. This clearly reflects his desire to usurp LeBron's position and assume the mantle of the king himself. His need for control is also evident in the first example. The visual feature portrays Al-G holding a cylindrical display of images from LeBron's life—reflecting his roles as a father, player, and businessman—hovering over his hand. The fact that Al-G has control over these images could suggest that LeBron's life is in Al-G's hands.

In the second example, the language emphasizes LeBron's need to obey. This idea is not present in the original dialogue, but the translator used "you must listen and obey" in the Arabic dubbed version. In both the second and third examples, we see Al-G pointing his finger at LeBron or himself. Pointing fingers at someone, especially during an argument, is generally considered rude. On the other hand, pointing at oneself, as seen in the third example, reinforces his belief that he is the new king—illustrating his narcissism (Burgemeester, 2013).

Al-G's desperate need for recognition is apparent in this context. He starts the movie feeling frustrated because his hard work is not being recognized or appreciated. The search for recognition from others for self-esteem and self-worth is crucial to an individual's psychological well-being. According to Maslow's hierarchy of needs (1943), esteem is the fourth level and encompasses elements like respect, self-worth, and accomplishment. Maslow separated esteem needs into two categories: the need for respect or recognition from others and the need for self-respect (McLeod, 2022). If these needs are not met, it can lead to anger, anxiety, depression, and many other disorders. In Al-G's case, he demonstrates predominant traits of anger, arrogance, and a craving for attention, regardless of how it is achieved.

This moves us into the next set of examples, illustrating Al-G's narcissism, arrogance, and insatiable need to shine.

Table 10. Al-G: The Embodiment of Narcissism and Arrogance.

Source Text	Target Text (Gulf dialect)	
5. Al-G: today, Warner Bros. launches the <u>revolutionary technology</u> that I masterminded. (00:10:36,000)	آل جي: اليوم، وارنر براذرز راح تعلن التكنولوجيا الثورية الي انا عقلها.	
6. Al-G: ... and combine his fame with my incredible tech... (00:11:02,000)	آل جي: وأجمع مهاراته مع تكنولوجياي الفذة.	
7. Al-G: Who dares disturb the great and powerful Al G.? (00:21:46,000)	آل جي: لا حياكم، مين هذا الي جاي يزعج الكبير آل جي؟	
8. Al-G: I just... I don't know, I thought you'd be taller somehow. Hmm. (00:22:21,000)	آل جي: بس... ما أدري، تخيلتك أطول شوي.مم.	
9. Al-G: This is the Warner Brothers Serververse, <u>just make you feel all insignificant</u> , don't it? (00:22:52,000)	آل جي: هذا عالم ورنر براذرز سيرفر فيرس، يحسسك بضالتك، صح؟	
10. Al-G: Well, <u>someone brilliant. Visionary. Incredibly good looking. Modest. With a multitudinous vocabulary.</u> (00:33:20,000)	آل جي: أحد علامة، عبقري، مرة وسيم، متواضع مثقف وكلامه كله صح.	
11. Al-G: What matters is that <u>I win</u> this game! (01:30:55,000)	آل جي: لا حبايبي غلطانين المهم أكسب.	
12. Al-G: King Kong aint got nothing on me. (01:35:41,000)	آل جي: وكينج كونج بطوله وعرضه يراويني.	

Table 10 primarily showcases Al-G's self-glorification in two areas: his personality and achievements. Traits like an inflated sense of self-importance, lack of empathy for others, a need for excessive praise, and a belief that one is unique and deserving of special treatment all typify narcissism. For instance, the pronoun "I" (أنا) is employed in phrases like "the revolutionary technology that I masterminded" (التكنولوجيا الثورية الي انا عقلها) and "What matters is that I win this game!" (لا حبايبي غلطانين المهم أكسب). The possessive adjective "my" (باء الملكية) is used in "my incredible tech" (تكنولوجياي الفذة).

Other examples illustrate Al-G's tendency to belittle others. When he first appears to LeBron and his son Dome in the Serververse, Al-G portrays himself as much taller than he is in reality, compelling them to look up at him and feel insignificant. He comments,

"I don't know, I thought you'd be taller somehow. Hmm" (ممم... ما أدري، تخيلتك أطول شوي)، a subtle dig at LeBron, insinuating that as a basketball player, he should be taller. Furthermore, he describes his Serververse as an enormous place that makes anyone feel small, saying, "this is the Warner Brothers Serververse, just make you feel all insignificant, don't it?" (هذا عالم ورنر براذر سيرفر فيرس، يحسسك بضالتك، صح؟).

His entrance line when they first enter the Serververse, "who dares disturb the great and powerful Al G.?" (لا حياكم، مين هذا الي جاي يزعج الكبير آل جي؟), sets a tone of him being the 'Big' entity in confrontation with the 'small.' Ultimately, Al-G, a character steeped in egotism, describes himself as: "someone brilliant. Visionary. Incredibly good looking. Modest. With a multitudinous vocabulary." (أحد علامة، عبقرى مرة وسيم، متواضع) (مثقف وكلامه كله صح). While Al-G employs all these tactics to appear strong and confident, they are actually a self-defense mechanism to hide his deep-seated insecurities and low self-esteem. However, this defense mechanism has another aspect: anger and intimidation, which will be explored in the following examples of his character.

Table 11: Al-G: The Incarnation of Rage, Intimidation, and Violent Outbursts

Source Text	Target Text (Gulf dialect)	Visual Features
Al-G: Who does this guy think he is? Huh? Rejecting me? Humiliating me? (00:18:31,000)	آل جي: مين مفكر روحه الأخ؟ يرفضني؟ يهينني أنا؟	
Al-G: Look at your faces. You were terrified! Priceless. (00:21:53,000)	آل جي: ناظروا وجوهكم. جد خايفين! ادعس.	
Al-G: Zip it! (01:34:29,000)	آل جي: اخرسوا!	
Al-G: I'm a monster! (01:36:16,000)	آل جي: أنا وْحْش!	
Al-G: You're about to lose your family, your friends, those Tunes, everything you love. (01:34:59,000)	آل جي: أبغاك تودع عيلتك وأصحابك والتونز وكل غالي عليك.	

As Indian monk and yoga teacher Yogananda (2003) insightfully noted, "Some people try to be tall by cutting off the heads of others" (p. 107). This assertion aptly applies to those individuals who strive to stand out, assert dominance, or seize control through

aggressive, violent, and loud behaviors. Al-G exhibits such tendencies, as shown in Table 16 examples.

When LeBron rejects Al-G's business proposal, he responds with hostility, shattering the Serververse screen and demanding, "Who does this guy think he is? Huh? Rejecting me? Humiliating me?" His anger underlines his belief that no one can refuse him or his decisions. To exact revenge, Al-G traps LeBron and his son in the Serververse, a tactic to mirror his feelings of entrapment. In their first Serververse meeting, Al-G frightens LeBron and his son, then mocks their fear, saying, "Look at your faces. You were terrified! Priceless."

Visually, his portrayal supports this character trait, with menacing eyes that seem to glow ominously when he is angry. Acoustically, his voice deepens into a raspy, eerie, and malevolent tone, reinforcing the threatening aspect of his character. The Gulf dialect in the Arabic dubbed version effectively mirrors Al-G's menacing, sarcastic, and arrogant demeanor. However, this choice could reinforce stereotypes about Gulf region inhabitants, given the widespread negative portrayal of Arabs in Western media.

Often, Western media depicts Arabs as uncivilized desert dwellers, and post-9/11, most representations of Arabs and Muslims in American and European movies revolve around terrorism. This negative depiction predates 9/11, as seen in "Reel Bad Arabs," a YouTube documentary that explores stereotypical Arab images across U.S. history, from Bedouin thieves and subservient maidens to sinister sheikhs and terrorists.

Similarly, the misrepresentation of Gulf people is not exclusive to Western media; Arabic films and series also portray them negatively. The Gulf man character in Arabic cinema is often linked to money, power, and lust. He is depicted as an arrogant, wealthy, and powerful figure who objectifies poorer individuals to satisfy his desires.

In conclusion, these stereotypes often cast Gulf men as powerful, wealthy, angry, and controlling. This can shape the audience's perception when they watch Al-G, a character with a Gulf accent, reinforcing damaging stereotypes. Careful consideration should be given to these issues to avoid perpetuating harmful stereotypes and to present a more nuanced and accurate depiction of people from different cultures and regions.

Foghorn Leghorn

The character of Foghorn Leghorn in *Space Jam: New Legacy* is a fascinating study in terms of both his nomenclature and his portrayal. His name is a compound of "Foghorn" - a loud warning signal used by ships, and "Leghorn" - a breed of light chicken hailing from Tuscany, Italy. This interesting combination effectively paints a picture of a loud, boisterous chicken.

Foghorn, with his redhead, long red tail feathers, and yellow talons, is notorious for using the term "good ol' boy," indicative of a Southern U.S. drawl. This colloquialism can carry two distinct connotations: one relating to a stereotypical "redneck" or "hick"

who may harbor racist tendencies, and another referring to an affluent "preppy" man from the South, often residing in an "old-money" suburb and likely to attend a prestigious Southern college. This dichotomy adds a layer of complexity to Foghorn's character.

Despite being a chicken breed, Foghorn's behavior, attire, and language project an altogether different identity, seemingly ascribing to him traits of a different race or species. The movie presents him with capabilities far exceeding those of a standard rooster or chicken. An illustrative example of this is a scene where he is depicted riding a dragon, flying away from the Game of Thrones world, and donning long white hair reminiscent of a Targaryen - a noble family that ruled Westeros for three centuries. His quote, "Winter, I say, winter is coming," is a direct reference to a well-known Game of Thrones phrase, further solidifying his identity as something more than just a chicken. His attire in the Game of Thrones scene, featuring a royal family outfit, further reinforces this identity transformation, adding another dimension to the issues of race and identity in the film.

Foghorn Leghorn's portrayal in Space Jam: New Legacy extends far beyond his avian identity, venturing into territories of race, class, and species. This nuanced portrayal opens up intriguing discussions on identity, representation, and characterization in animated movies.

Table 12: The Nobel Foghorn.

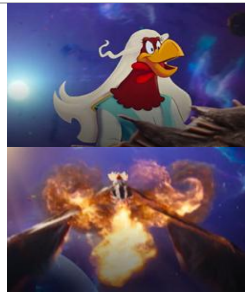
Source Text	Target Text (Gulf dialect)	Back Translation	Visual Features
Foghorn: Winter, I say, winter is coming. (00:41:10,000)	فوغهورن: إيه نعم، إيه الشتا جاي ع الأبواب.	Foghorn: Yes, winter is knocking on the door.	

Table 13. The Falcon/Aviator Foghorn

Source Text	Target Text (Gulf dialect)	Back Translation	Visual Features
Foghorn: I say, I say, hi-ho, Silver! (00:49:29,000)	فوغهورن: وخر، وخر، حيوا الصجر (الصقر).	Foghorn: Get out of the way, get out of the way, say hello to (welcome) the falcon.	

The depiction of Foghorn Leghorn in *Space Jam: New Legacy* certainly presents intriguing dynamics regarding discussions of race and identity. In one scene, Foghorn Leghorn, donning an aviator hat, makes a declaration akin to "hi-ho, Silver," presenting himself as a fast, flying entity, despite being a chicken. The Arabic-dubbed version goes further, presenting Foghorn as a falcon - a bird held in high esteem in Gulf culture, known for its speed, majesty, and high cost. This portrayal reflects Foghorn's continual struggle to assert a higher race or rank than his reality.

The use of falcon imagery is not only prevalent in the sport of falconry but has also found its way into Gulf logos and banknotes, reflecting cultural pride. The falcon, specifically the Peregrine falcon, is also known for its speed, further aligning with Foghorn's aspirational identity. This deliberate choice in the Arabic translation aligns Foghorn with a more prestigious avian species, mirroring the original character's aspiration to transcend his race.

Racial identities and cultural segregation are significant areas of academic debate, particularly in the United States. Racial ideology has historically been used to enforce societal hierarchies, creating disparities in wealth, power, and privilege. The translator's use of Gulf dialect and falcon symbolism in Foghorn's Arabic portrayal seems to recognize these complexities.

Tribal lineage, or "Qabila," holds significant social implications in the Gulf region. Descendants of a Qabila often view themselves as distinct and superior to non-tribal families. Foghorn's aspiration to present himself as a falcon, an animal associated with high social status in Gulf culture, may reflect this dynamic.

However, this characterization may also encourage a misrepresentation of people in the Arabian Peninsula for the Arabic target audience. It suggests a stereotype where individuals might disguise their social class and pretend to belong to another to appear more powerful or valuable.

Despite the ideal of viewing humanity as a single race, the concept of race still holds significant influence in societies. It often establishes and perpetuates oppressive structures, privilege, and power dynamics. These, in turn, can foster racial stereotypes

towards specific nations. Therefore, translating and depicting characters like Foghorn Leghorn in different cultural contexts can reflect and potentially reinforce these complex societal dynamics.

8.4 The Iraqi Dialect: *Elmer J. Fudd*

Elmer J. Fudd, a fictional character from Looney Tunes and a well-known adversary of Bugs Bunny, is known for his less-than-sharp intellect and perennial anger, coupled with his propensity to hunt Bugs Bunny with a rifle. The Arabic-dubbed version presents Elmer with an Iraqi dialect, which may raise questions about this choice's potential implications and symbolism.

In the context of Iraq, the association with anger is not ungrounded. According to Gallup's 2022 Global Emotions report, Iraqis are among the world's angriest populations, attributed to various socio-political issues like high poverty levels, unemployment rates, and poor public services. The 2003 US-led invasion and subsequent years of violent unrest have deepened the connections between Iraq, anger, and weapons.

Unfortunately, the portrayal of Iraqis in media and entertainment has often been colored by these conflict-ridden perspectives. They have been depicted as culturally backward, aggressive, and entangled with violence in the aftermath of events such as 9/11. This not only perpetuates stereotypes but also overshadows Iraqi culture's nuances and its people's diversity.

The misrepresentation of Iraqis extends beyond Western media. Even in the Middle Eastern context, Iraqi characters in Egyptian films, like *Laylat El-Baby Doll*, *Chief Omar Harb*, and *Cabaret*, have been associated with war, terrorism, fear, and weakness. This repetitive, negative portrayal has triggered responses from Iraqi artists like Mutana Al-Rubaye, who aim to present more balanced and authentic narratives of Iraqi people through their creative works.

In *Space Jam: New Legacy*, Elmer Fudd, characterized by his constant anger and his hunter's outfit and rifle, is depicted speaking in an Iraqi dialect in the Arabic-dubbed version. This portrayal could risk reinforcing the stereotype of Iraqis as angry and violent due to the character's inherent traits and actions. Interestingly, Elmer is also shown to exhibit fear and stress in difficult situations, which is an addition to the Arabic script.

In conclusion, while using dialect and cultural symbols can enrich a character's portrayal, it is essential to navigate these choices carefully, as they can inadvertently propagate harmful stereotypes and misrepresentations. Translators and content creators should strive to present more accurate and diverse portrayals of cultures and nations, contributing to a more nuanced understanding of different peoples and their realities.

8.5 Modern Standard Arabic

Arabic spoken daily, called dialectal Arabic, varies from region to region. Conversely, Modern Standard Arabic is predominantly utilized in formal contexts such as governmental documents, schools, news, and reports. However, some studies postulate that the surge of globalization and technological advancements potentially threaten the diversity of languages worldwide, and the Arab world is no exception (Griffiths, 2019).

Globalization is sometimes seen as a form of colonialism (Barnard, 2020), with both phenomena aiming to erase the native culture while disseminating that of the colonizers. In the context of Arabic, language deterioration may arise from the prevalence of foreign languages associated with colonization. These languages are often seen as prestigious. For example, a report by Bell in 2015 highlighted the prominence of English in the GCC countries. MSA faces a significant threat due to the increasing use of English as a lingua franca and on social media.

Efforts are being made to counteract these challenges. For instance, Hossam Abouzahr, founder of “The Living Arabic Project,” created a platform showcasing the vibrancy of Arabic in both dialectal and formal forms (Abouzahr, 2013). Sociolinguist Zeinab Ibrahim believes that MSA bridges the dialect diversity gap among Arab communities. Several cartoon channels such as Spacetoon, MBC 3, Jeem TV, and Baraem TV contribute to teaching MSA to children, often encouraged by their mothers (CSIS, 2011).

Although MSA might seem endangered, the continued usage of MSA in various cartoon channels and initiatives helps maintain its relevance. These efforts aid in fostering connections among Arabic-speaking countries and preserving their cultural heritage. This is perhaps the reason why the Arabic dubbed version of *Space Jam: A New Legacy* used MSA for six of its characters: a stammerer, an old lady, a legendary character, a Martian, a sociopathic scientist, and his grandson, with further analysis to follow in the subsequent sections.

Porky Pig

Porky Pig is a character well recognized for his catchphrase, “Th-th-th-that's all, folks,” with a prominent stutter being one of his defining characteristics. For instance, “What's going on?” can morph into “What's guh-guh-guh-guh—... what's happening?” (Looney Tunes Wiki, n.d.). In the Arabic-dubbed version of the movie, Porky is a member of the Tune Squad, where his stutter is also clearly portrayed in Arabic. Below, we provide examples of this translation into MSA.

The Modern Standard Arabic version stays true to the pattern of stuttering demonstrated in the original English dialogue. Sounds that are repeated in English have corresponding repetitions in Arabic. For example, “b a be be” is translated as the repeated sound “ب ا ب ب” in Arabic. There are instances where the character demonstrates

code-switching, a linguistic phenomenon where a speaker alternates between two or more languages or language varieties in the context of a single conversation. The preferences for language in these situations are illustrated in the table below.

Table 14. Code-Switching (MSA, English, and an Arabic Vernacular).

Source Text	Target Text (Code-switching)
1. Porky: Yeah, Se, se, sorry. (00:37:28,000)	بوركي: إي إي إي سوري.
2. Porky: How? We're g g g getting decimated. (01:18:06,000)	بوركي: كيف؟ نحن ن ن ن نتبهدل.
3. Porky: Oh... Oh, boy. Here goes nothin'. Abo be, Abo be, Abo be, Abo be, Ar Ar Ar Ar He don't want no trouble Before the internets I've been getting respect I'm super legit People askin' me for pics When you walk the street And you still off-beat Your squad is all jokes All jokes! Most famous of all quotes That's all folks	بوركي: أوه بوي. الفن رسالة. أبو بي، أبو بي، أبو بي، أبو بي، أر أر أر أر هلا، أنا بوركي بيج (اللعيب) ... إل جي، يتحداني قلت له كفى هبل أنا نجمي يُضرب بيه ألف سلام أي كلمة عني yea قلها عمو باحترام إسمعني ... أنا سوبر كيوت كل مكان وزمان يريدون صور، توقيعات يا مان أنت، لا نجم أنت يا مان، ولا مشهور اسمك Rhythm صحيح، بس إيقاعك مكسور الموضوع باختصار، أتحداك يا مسكين أتسمي هذا فريق؟ يا شلة تعبانين!

Table 14 illustrates examples of code-switching between MSA, English, and potentially various Arabic dialects (such as Egyptian, Lebanese, or Jordanian).

The depiction of Porky in the Arabic version as a bilingual speaker, a trait absent in the original character, illuminates the unique choices made by the dubbing director during translation. These choices directly affect the character's development and representation in the Arabic adaptation. In essence, the code-switching implies that Porky, although primarily speaking MSA, cannot do so fluently and therefore alternates between languages.

This nuanced portrayal of Porky reflects the linguistic complexities that often surface in bilingual or multilingual societies. It also showcases the power of dubbing and translation to not only transfer content across languages but infuse it with additional cultural and sociolinguistic significance layers.

Marvin the Martian

Marvin the Martian, defined as "of or relating to the planet Mars or its hypothetical inhabitants" (Fandom Wiki Annex, n.d.), is characterized as a reserved, composed, polite, and quietly spoken villain. Despite his seemingly innocuous demeanor, Marvin's actions can be significantly harmful and dangerously reckless. He often attempts to destroy the Earth, sometimes for trivial objectives such as achieving a better view of Venus. Despite his destructive tendencies, Marvin has a comedic quality and occasionally appears more interested in studying the Earth than obliterating it. His attire—a Roman soldier's uniform paired with vintage basketball sneakers and a helmet topped with a push-broom section—adds to his humorous appearance. His eyes are the only visible features on his black, spherical face (Loony Tunes, n.d.).

Marvin utilizes high-quality MSA in the Arabic-dubbed version. However, there is an instance of code-switching between MSA and English in the line, "Not so fast, furry creature. Excuse me. I claim this planet in the name of Mars." The translation reads, "أعلن ضم هذه الأرض لكوكب المريخ. Excuse me. تمهل أبو الجزر." This solitary instance of code-switching could imply that Marvin, like Porky, as an MSA speaker, struggles to fully master the language, despite his minimal dialogue in the film (only seven lines).

It is also noteworthy that Marvin is associated with Mars as an MSA speaker. In the original version, Marvin is assigned a "timid, nasal voice and often speaks technobabble" (Fandom Wiki Annex, n.d.). This connection between MSA usage and being a "Martian," often associated with aliens or outsiders, can create a perception of alienation for MSA speakers. The term "Martian" can carry connotations of being odd or alien-like (Urban Dictionary, n.d.), hence the insinuation that MSA speakers are somewhat 'alien.' Thus, the portrayal of Marvin in the Arabic version could suggest an underlying message about MSA speakers—that they are considered 'alien' or out of place.

Emma Webster (Granny)

Granny, typically seen as a pleasant and endearing elderly woman, has shown remarkable intelligence as a detective and a spy, despite her seemingly frail appearance. She is featured as a member of the Tunes Squad ("Granny", n.d.). Although Granny's use of MSA is portrayed as a characteristic of an older generation, this depiction could unintentionally imply that the younger generation does not use MSA. However, this association is inaccurate, as many young individuals use, create, and write in MSA. Celebrations, events, and awards for MSA creativity are abundant and include participants of all ages.

In the dubbed version, Granny uses code-switching between MSA and the Egyptian dialect once, translating "Come on" into the Egyptian dialect phrase *تعالالي*. If this had been translated into MSA, depending on the context, it might have been *تعال هنا* ("come

here") or تعال إليّ ("come to me"). This instance of code-switching might suggest that Granny, as an MSA speaker, struggles to express herself fully in MSA.

Wonder Woman (Princess Diana)

As the Queen of the Amazons, Diana presides over Lola Bunny's trials, deciding whether Lola has proved herself worthy of becoming an Amazon warrior. Diana speaks exclusively in MSA in the Arabic dubbed version of the movie, exhibiting no code-switching in her dialogue. The English Diana uses in the original version is notably formal and devoid of contemporary colloquialisms or contractions, distinguishing her from other characters. For example, once Lola successfully becomes an Amazon warrior, Diana commands her: "Now, go with your friends. Help them win this battle of the baskets." This phrase was translated into MSA as: *والآن اذهبي معهم، ساعديهم في معركة السلة.*

By choosing the term "battle" over "game" and omitting the word "ball," Diana's English is subtly differentiated from that of other characters. Notably, characters rooted in mythology, legend, heroism, or fantasy often employ different English in various films. This may be an older version of English, constructed languages, or a pronounced regional accent (Eisenberg, 2017; Thijsporck, 2015). Consequently, using MSA for Diana captures this linguistic distinction from the original character.

However, this decision also implies a stereotype about MSA users, suggesting that MSA is an old or archaic language. It creates an association with those who live in other worlds or imaginary lives, similar to Marvin, the Martian's portrayal as an alien. Ultimately, these characters are not real, which can inadvertently imply that MSA is not relevant or practical in everyday life.

Rick Sanchez and Morty Smith

Rick Sanchez, characterized as an always-drunk, reckless super-genius scientist, often behaves destructively, putting his grandson Morty's life at risk. Despite his grandfather's recklessness, Morty is attached to him and partakes in most of his adventures. Rick's speech is often characterized by a stuttering, rambling pattern, frequently interrupted by spitting and burping. He's known for his willingness to kill aliens for resources and travel to different dimensions to do so. His personality often displays violence and indifference towards human life, so he nearly bombed the planet with neutrinos when drunk. Rick's grandson, Morty is not very intelligent and has a pronounced stutter, even when calm. (Rick and Morty Wiki, n.d.).

In the movie, both characters only have a few lines; Rick has two lines, and Morty has one. As their scene is very short, not all of the personality traits mentioned above are clearly displayed, except for Rick's characteristic spitting while talking. The scene features Rick and Morty in a spaceship, hurling a Loony Tunes character, Taz, at the Loony Tunes' spacecraft. They inform the others that tests have been carried out on

Taz, who has turned out to be a hopeless case, and that is how Taz joins the Tunes Squad. Once again, MSA is associated with stuttering characters who travel through outer space. This recurring pattern strengthens a stereotype that can neither be overlooked nor neglected.

The use of MSA in the Arabic-dubbed version of *Space Jam: A New Legacy* reinforces a negative stereotype of MSA users. It suggests that the language is ancient and only used by legendary characters, outer space roamers, and stutterers, creating a specific image in the audience's mind about the language and its speakers.

9 Conclusion

This study critically analyzes the various semiotic codes used in the Arabic dubbed version of *Space Jam: A New Legacy* (2021) to understand how allocating specific Arabic dialects to characters can encourage and permeate stereotypes. Media often project underlying ideologies, unconsciously shaping the audience's perceptions, particularly regarding cultures and nationalities. This phenomenon is amplified by the prevalent use of dubbing in films by entertainment giants like Disney and Warner Brothers.

Our findings suggest that there are both reinforcement and subversion of stereotypes in the movie. Yosemite Sam, with an Upper Egyptian Al-Sa'idi dialect, and his depiction of anger, stubbornness, and recklessness, affirms the existing stereotype about Upper Egyptian men. Similarly, Speedy Gonzales's Egyptian-Foreign accent subtly hints at Egypt's historical exploitation by foreign powers, possibly encouraging a certain stereotype. Gulf accent associated with villainous Al-G Rhythm and confused Foghorn Leghorn arguably misrepresents Gulf people, furthering the stereotype of them as "terrorists" and "robbers".

Conversely, Lola Bunny, voiced by Lebanese TV Presenter Raya Abirached, challenges the stereotype of Lebanese women by portraying strength and independence. However, the movie creates a negative stereotype about Modern Standard Arabic by assigning it to characters like a stammerer, an old lady, a legendary figure, and an alien.

This study demonstrates that the media, through its deliberate allocation and use of language, not only reflects existing cultural stereotypes but also plays an active role in shaping, reinforcing, and sometimes challenging these stereotypes. By selecting specific linguistic expressions, tones, or dialects, media outlets can influence public perceptions, attitudes, and narratives about different cultures, thus contributing to the construction of societal biases or dismantling them, depending on the intent and framing of the content.

References

- Al-Batal, M. (1995b). Issues In the Teaching of Productive Skills in Arabic. In m. Al-Batal, (ed.), *The Teaching of Arabic as A Foreign Language: Issues and Directions* (pp.115-133). Provo, UT: American Association of Teachers of Arabic.
- Arnold, L., Seidl, M., & Deloney, A. (2015). Hegemony, Gender Stereotypes and Disney: A Content Analysis of Frozen and Snow White. *Concordia Journal of Communication Research*, 2(1), 1.
- Arnold, G. B. (2016). *Animation and the American Imagination: A Brief History* (1st ed.). ABC-CLIO. Praeger
- Badawi, E-S. (1973) *Mustawayat al-arabiyya al-mu'asira fi Misr* [Levels of Contemporary Arabic in Egypt]. Dar al-Maarif.
- Barnard, M. (2020). *Fashion Theory: A Reader*. Routledge.
- Bateman, J. A., Wildfeuer, J., & Hiippala, T. (2017). *Multimodality – Foundations, Research and Analysis. A Problem-Oriented Introduction*. Mouton de Gruyter.
- Beeston, A. F. L. (2017). *The Arabic Language Today*. Routledge.
- Bell, A., & Garrett, P. D. (1998). *Approaches to Media Discourse*. Wiley-Blackwell.
- Benkharafa, M. (2013). The Present Situation of the Arabic Language and the Arab World Commitment to Arabization. *Theory and Practice in Language Studies*, 3(2), 201. 10.4304/tpsls.3.2.201-208
- Bezemer, J. & C. Jewitt (2010). Multimodal Analysis: Key Issues. In L. Litosseliti (Ed.), *Research Methods in Linguistics* (Pre-print version). Continuum.
- Bezerra, F. A. S. (2020). Multimodal Critical Discourse Analysis of The Cinematic Representation of Women as Social Actors. *DELTA: Documentação de Estudos em Lingüística Teórica e Aplicada*, 36.
- Brems, E. & Timmer, A. (2016). *Stereotypes and Human Rights Law*. (1ST ed.). Intersentia.
- Castañeda, M. (2018). The Power of (Mis) Representation: Why Racial and Ethnic stereotypes in the media matter. *Challenging inequalities: Readings in race, ethnicity, and immigration*.

- Er, I. (2020). The Voiceless in the Voice: A Multimodal Critical Discourse Analysis. *Text & Talk*, 40(6), 705-732.
- Fairclough, N. (1995). *Critical Discourse Analysis: The Critical Study of Language*. Longman.
- Fairclough, N. (2003). *Aanalysing Discourse: Textual Analysis of Social Science Research*. Routledge.
- Ferguson, C. (1959). Diglossia. In P.P. Giglioli (Ed.), *Language and Social Context: Selected readings* (pp. 232–251). Penguin.
- Ferguson, C. A. (1970). The role of Arabic in Ethiopia: A Sociolinguistic Perspective. *Languages and Linguistics Monograph Series*, 23(1), 355-368.
- García, O., & Otheguy, R. (Eds.). (1989). *English Across Cultures, Cultures Across English*. Gruyter.
- Harrison, C. (2008). Real Men Do Wear Mascara: Advertising Discourse and Masculine Identity. *Critical Discourse Studies* 5 (1), 55-74.
- Hassan, A. (2020). *The Stereotyped Representation of The Foreigner in Egyptian Cinema: A Phono-Morpho-Syntactic and Lexical Study and Corpus* [Doctoral Dissertation, Universitaet Bayreuth (Germany)].
- Jancsary, D., Höllerer, M., & Meyer, R. (2016). Critical Analysis of Visual and Multimodal Texts. In R. Wodak, & M. Meyer (Eds.), *Methods of Critical Discourse Studies* (3rd ed., pp. 180–204). Sage Publications.
- Jewitt, C. (2014). *The Routledge Handbook of Multimodal Analysis*. Routledge.
- Jewitt, C., Bezemer, J., & O'Halloran, K. (2016). *Introducing Multimodality*. Routledge.
- Jreijiry, R. (2017). Female Stereotypes in Lebanese Contemporary Songs: A Case Study of Ten Songs. *Alternatif Politika*, 9(2), 214-227.
- Kress, G. & van Leeuwen, T. (2001). *Multimodal Discourse: The Modes and Media of Contemporary Communication*. Arnold.
- Krueger, J. (2001). Social Categorization, Psychology of. In Smelser, N & Baltes, P. (Eds.), *International Encyclopedia of the Social & Behavioral Sciences* (pp. 14219-14223). Pergamon.

Laemle, J. L. (2018). Trapped in the mouse house: How Disney Has Portrayed Racism and Sexism in Its Princess Films. *Student Publications*. 692.

Lee, M.K. (2009). Code Switching in The Mexican American Community. *Revista Iberoamericana*. 20-2, 2009: 145-168. *Seoul National University*.

Leonardi, V. (2008). Increasing or Decreasing the Sense of "Otherness": In Taylor, C. (Ed.), *The Role of Audiovisual Translation in The Process of Social Integration*. (pp.158-172). EUT Edizioni Università di Trieste.

Lippmann, W. (1965). Public Opinion. 1922. URL: <http://infomotions.com/etexts/gutenberg/dirs/etext04/pbp nn10. htm>.

Machin, D. & Mayr, A. (2012). How to Do Critical Discourse Analysis. *SAGE Publications Inc*.

Machin, D. (2013). What is Multimodal Critical Discourse Studies? *Critical Discourse Studies*, 10(4), 347-355.

Mayr, A. (2016). 11. Multimodal Critical Discourse Analysis (MCDA). *Handbuch Sprache im multimodalen Kontext*, 261-276.

McLeod, S. (2023). Stereotypes In Psychology: Theory & Examples. *Simply Psychology*. Wigan.

Miller, C. (2004). Between Myth and Reality: The Construction of a Saïdi Identity. In N. Hopkins & R. Saad, *Upper Egypt, Identity and Change* (pp. 25-54). American University of Cairo Press.

Penfield, J., & Ornstein-Galicia, J. L. (1985). *Chicano English: An Ethnic Contact Dialect*. John Benjamins Publishing.

Ramadhan, Y. Z. (2019). Gender Stereotypes in Moana (2016): A Film Analysis of the Main Character. *Passage*, 7(1), 140-162.

Rogers, R. (2011). *An Introduction to Critical Discourse Analysis in Education*. Routledge.

Roy, N. L. M. R., & Sahharil, N. E. (2020). Racial Representation in Western Animation: A Media Influenced by History and Society. *International Journal of Academic Research in Business and Social Sciences*, 10(12), 558-574.

Saimon, M. (2019) Gender Identity: A Multimodal Critical Discourse Analysis of Bongo Flava-Song Video Niambie. *Profetik Jurnal Komunikasi*.

Samih, Y., Attia, M., Eldesouki, M., Abdelali, A., Mubarak, H., Kallmeyer, L., & Darwish, K. (2017, April). A Neural Architecture for Dialectal Arabic Segmentation. In *Proceedings of the Third Arabic Natural Language Processing Workshop* (pp. 46-54).

Thomas, F., Johnston, O., & Thomas, F. (1995). *The Illusion of Life: Disney Animation*. Hyperion.

Van Leeuwen, T. (2008). *Discourse And Practice: New Tools for Critical Discourse Analysis*. Oxford: Oxford University Press.

Vera, P. G. (2012). The Translation of Linguistic Stereotypes in Animated Films: A Case study of DreamWorks' Shrek and Shark Tale. *The Journal of Specialised Translation*, 17(1), 104-123.

Vinacke, W. E. (1957). Stereotypes as Social Concepts. *The Journal of Social Psychology*, 46(2), 229-243.

Weinert, J. O. (2012). *Dialects in the Arabic Classroom: A Pedagogical Survey of Arabic Language Learners* [Master's Thesis, The University of Texas at Austin]. Repositories Library, UT Electronic Theses and Dissertations.

Wright, J. (2013). *Animation Writing and Development: From Script Development to Pitch*. Routledge.

Yahiaoui, R. (2016). Ideological Constraints in Dubbing The Simpsons Into Arabic. *Altre Modernità: Rivista di studi letterari e culturali*, (1), 182-200.

Yahiaoui, R., Aldous, M. J., & Fattah, A. (2021). Functional and Sociocultural Attitudes of Code-Switching And Its Relation to The Meaning-Making Process: The Case of Dubbing Kim Possible into Arabic. *International Journal of Bilingualism*, 25(5), 1349-1368.

Yahiaoui, R. (2022). Fansubbing and the Perpetuation of Western Popular Culture's Gender And Racial Stereotypes in Arabic. *International Journal of Society, Culture & Language*, 10(2) (Themed Issue on the Socio-Psychology of Language), 1-11.

Online References

Abouzhar, H. (2018, May 21). Standard Arabic is on the Decline: Here's What's Worrying About That. Atlantic Council.

<https://www.atlanticcouncil.org/blogs/menasource/standard-arabic-is-on-the-decline-here-s-what-s-worrying-about-that/>

Abouzahr, H. (2013). About Us. The Living Arabic Project.

<https://www.livingarabic.com/en/about>

Arellano, G. (2021, March 17). Column: Why Do so Many Mexican Americans Defend Speedy Gonzales? Los Angeles Times.

<https://www.latimes.com/california/story/2021-03-17/speedy-gonzales-cancelled-hollywood-mexican-americans>.

Britannica. <https://www.britannica.com/art/motion-picture/Propaganda>

Burgemeester, A. (2013). *What Are the Characteristics of Someone with a Big Ego? The Narcissist Life*.

<https://thenarcissisticlife.com/narcissism-or-big-ego-how-to-tell-the-difference/#:~:text=People%20with%20big%20egos%20are%20often%20oblivious%20to%20the%20feelings,are%20tools%20to%20be%20manipulated>.

Chavez, D. (2022, November 21). *Latino Representation and Stereotypes in American Film and Television*. The Gate Way.

<https://www.unothegateway.com/latino-representation-and-stereotypes-in-american-film-and-television/>

Center For Strategic & International Studies (CSIS). (2011, December 8). *Toons That Teach: Impacts of Arab Children's Television*.

<https://www.csis.org/analysis/toons-teach-impacts-arab-childrens-television>

DC Database. Fandom. (n.d). *Wiki Wonder Woman (Diana Prince)*.

[https://dc.fandom.com/wiki/Wonder_Woman_\(Diana_Prince\)](https://dc.fandom.com/wiki/Wonder_Woman_(Diana_Prince))

Griffiths, J. (2019, October 4). The Internet Threatened to Speed Up the Death of Endangered Languages. Could It Save Them Instead? *CNN Business*.

<https://edition.cnn.com/2019/10/04/tech/duolingo-endangered-languages-intl-hnk/index.html>

Leach, J. (2021, November 5). *Startup Helps Children Learn Arabic Through a Cartoon Called Adam Wa Mishmish*. *TorontoMet Today*. Toronto Metropolitan University.

<https://www.torontomu.ca/news-events/news/2021/11/startup-helps-children-learn-arabic/>

Looney Tunes Wiki. (n.d.). *Foghorn Leghorn*.

https://looneytunes.fandom.com/wiki/Foghorn_Leghorn

Muhanna (2014). Translating “Frozen” Into Arabic

<https://www.newyorker.com/books/page-turner/translating-frozen-into-arabic>

Najafian, M. & Ketabi, S. (2011). Advertising Social Semiotic Representation: A Critical Approach. *International Journal of Industrial Marketing*, 1(1), 63-78.
<https://doi.org/10.5296/ijim.v1i1.775>

Nordquist, R. (2020, February 12). *Chicano English (CE)*. Thought Co.
<https://www.thoughtco.com/what-is-chicano-english-ce-1689747>

Oxner, R. (2020, October 16). *Disney Warns Viewers of Racism in Some Classic Movies with Strengthened Label*. NPR.
<https://www.npr.org/sections/live-updates-protests-for-racial-justice/2020/10/16/924540535/disney-warns-viewers-of-racism-in-some-classic-movies-with-strengthened-label#:~:text=The%20main%20characters%20sing%20a,of%20laws%20that%20enforced%20segregation.>

Radwan, R. (2022, August 24). Is Arab Filmmaking Really Male Dominated? *Arab News*.
<https://www.arabnews.com/node/2149611/middle-east>

Rick and Morty Wiki. Fandom. (n.d.). *Rick and Morty*.
https://rickandmorty.fandom.com/wiki/Rick_Sanchez

Swann, E. (2021, July 20). *Why Space Jam: A New Legacy's Gabriel Iglesias Wasn't Worried About Stereotypes When It Came to Voicing Speedy Gonzales*. Cinema Blend.
<https://www.cinemablend.com/news/2570674/why-space-jam-a-new-legacy-s-gabriel-iglesias-wasnt-worried-about-stereotypes-speedy-gonzales>

Thijspork (2015, November 5). *Old English is Alive! Five TV Series and Movies that Use Old English*.
<https://thijspork.com/2015/11/05/old-english-is-alive/#:~:text=Over%20the%20last%2015%20years,an%20instrument%20for%20historical%20accuracy.>

UNESCO. (2021). *The Arabic Language and Creativity: Drivers For Vitality and Culture in the Arab Region: preliminary study*. Digital Library.
https://unesdoc.unesco.org/ark:/48223/pf0000378124_ara

Wilding, R. (2017, August 15). *25 Sexiest Cartoon Babes*. Animation Career Revie.
<https://www.animationcareerreview.com/articles/25-sexiest-cartoon-babes>

Wittmer, C. (2021, July 15). *How Lola Bunny Broke the Internet*. The Ringer.
<https://www.theringer.com/movies/2021/7/15/22577630/space-jam-lola-bunny-internet-obsession-controversy-new-legacy>