

**An-Najah National University  
Faculty of Graduate Studies**

**The Effect of Code-Switching in Children's Dubbed  
Animations on Learning Modern Standard Arabic  
from the Perspective of Skopos Theory:  
The Amazing World of Gumball as a Case Study**

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## **Dedication**

This humble work is dedicated with gratitude to my beloved parents, brothers, and fiancé.

## **Acknowledgement**

First and foremost, all praises to the Almighty God for giving me the patience and strength to finish this work.

My deep gratitude and appreciation goes to Dr. Sufyan Abuarra for his insightful views, patience and motivation.

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## الإقرار

أنا الموقع أدناه مقدم الرسالة التي تحت عنوان:

تأثير التناوب اللغوي في رسوم الأطفال المتحركة المدبلجة على  
تعلم اللغة العربية المعيارية الحديثة من منظور النظرية الغائية:  
عالم غامبول المدهش نموذجاً

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**Declaration**

The work provided in this thesis, unless otherwise referenced, is the researcher's own work, and not has been submitted elsewhere for any other degree or qualification.

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**List of Abbreviations**

CS	Code-Switching
SA	Standard Arabic
CLA	Classical Arabic
MSA	Modern Standard Arabic
MM	Markedness Model

**The Effect of Code-Switching in Children's Dubbed Animations on Learning Modern Standard Arabic from the Perspective of Skopos Theory: The Amazing World of Gumball as a Case Study**

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**Abstract**

Previous studies concerning code-switching can be generally classified into two groups. The first one is studies that address code-switching as a tool of communication and speech continuity (e.g. Mayers-Scotton, 1997; Muysken, 2000; Yohena, 2003; Riehl, 2005; Nilep, 2006; Elbwart, 2014; Koostra, 2015, etc). These studies are concerned with code-switching in situations where conveying the intended meaning is more important than the language used which, in such cases, is just a channel for conveying the message. The second group includes studies that consider code-switching a form of language interference that have to be surrounded by constraints, and is considered, most of the time, undesired. Studies within this group (e.g. Skiba, 1997; Llorca, 2006; Glavo, 2009; Mokgwathi & Webb, 2013; etc) are concerned with code-switching in situations where the language used is not less important than the content being conveyed. Hence, most of the second group studies discuss language in bilingual and monolingual societies and language choice in the classroom environment (pedagogical studies).

This study addresses the phenomenon of inter-linguistic and intra-linguistic code-switching in English-Standard Arabic dubbed children's

animation. The study is based on the claim that code-switching from Modern Standard Arabic into English (inter-linguistic code-switching) or into non-Standard Arabic Varieties (intra-linguistic code-switching) in dubbed animations passively affects Arab children's learning of Modern Standard Arabic.

Accordingly, it is argued in this study that code-switching in English- Arabic dubbed animations is a form of undesired language interference between Standard Arabic and dialectal Arabic on the one hand, and Standard Arabic and English on the other hand.

The fact that the study addresses code-switching from a pedagogical view within a context of audiovisual translation (dubbing from English into Arabic) makes it contribute to both linguistics studies and translation studies. The study argues that due to a set of surrounding factors, including the targeted audience's insufficient language experience, the diglossic nature of the Arab society and the spread of dialectal Arabic into new domains, the language used in animations targeted to Arab children have to be carefully chosen even if the animation is not meant to be educational. Hence, the study claims that considering code-switching a form of interference is not limited to educational contexts or classroom environment.

Discussing code-switching as a linguistic interference in English- Arabic dubbed animations in particular makes the study significant since

there has not been any similar previous studies in the field of English-Arabic translation.

As a case study, the popular animation, *'The Amazing World of Gumball'*, was chosen; and the sample was determined with three groups of female school students, ages 10-15.

The adopted methodology is based on Skopos theory which argues that intra-textual coherence is more important than inter-textual coherence, and that assessing the quality of translation depends on the targeted audience reaction. Taken these principles into consideration, the researcher adopted a methodology of two steps: test1 and test2. Test1 aimed at verifying the main claim by proving that the targeted audience (females, 10-15 years old) confuse the different occurrences of inter and intra-linguistic code-switching in the chosen animation with Modern Standard Arabic.

This test also resulted in other important findings: it revealed the most and least problematic levels of code-switching and showed that children's recognition of code-switching occurrences is influenced by their age and academic achievement. Test2, on the other hand, aimed at replacing the occurrences of code-switching with alternative translations from Modern Standard Arabic, and assessing the appropriateness of these alternatives based on the targeted audience reaction.

The study concluded that code-switching in Standard Arabic dubbed animations is, generally speaking, problematic and passively affects children's learning of Modern Standard Arabic. The findings also showed that the different types of code-switching fall into two categories: seriously problematic types that do not become more recognizable with age advancing and/or academic achievement development; and less problematic types that are directly proportional to both age and academic achievement. The study also proved that using pure Modern Standard Arabic can, in most cases, convey the intended meaning, and that many detected code-switching occurrences were unnecessary. The study also pointed out that the technique of dubbing gives the translator a lot of freedom. It allows him/her to do the necessary changes on both source language and content in order to avoid code-switching.

**Key words:** code-switching, Animation, Standard Arabic, Dialectal Arabic, lexical code-switching, structural code-switching, phonological code-switching.

## **Chapter One**

### **Introduction**

#### **1.1 Introduction**

Dubbing has been one of the most used audiovisual translation techniques, especially when it comes to interpreting animated series/ movies for children (cf. Maluf, 2005; koppejan, 2012; Clark, 2012). What makes dubbing the most appropriate way of interpreting is probably the fact that animation is usually targeted to children of different ages who may or may not be able to read, or may still have difficulties concerning recognizing some words (especially long words), reading speed, or difficulties of reading and understanding at the same time. Needless to say, lines of written translation may distract the child's attention from what is being displayed (cf. Somachriyakul, 2012). Subtitling, therefore, is not the best way to communicate with children neither are other ways of audiovisual translation such as voice over, surtitling, and audio description considered appropriate for interpreting series and movies in general.

Concerning the language of English-Arabic dubbed animated series, it can be argued that these works can be classified into three categories: series/ movies dubbed using pure Standard Arabic, series/movies dubbed using non-standard (dialectal) varieties of Arabic such as Egyptian dialect, Lebanese dialect or Sa'idi local dialect, and series/ movies that combine both standard and dialectal forms of Arabic, with Standard Arabic

constituting the majority of this combination. Within the third category, which forms the ground of this study, words from the source language (English) text can be also noticed, in other words; both inter-lingual and intra-lingual code-switching occurrences are observed.

Limiting the scope of this research to the third pre-mentioned category stems from the researcher's argument that this type, unlike the other two, is problematic. While using only Standard Arabic would make animated series/ movies a reliable source of teaching language appropriately for children, that is, the child will automatically absorb and store some (if not most) of the standard forms and terms s/he is exposed to while watching his/her favorite animation (cf. Bu zaid, 2013) , using only non-standard variations of Arabic is expected to either enhance the child's dialect (if the variety used is similar to his/ her own) or grab his/ her attention to the fact that the dialect spoken in his/ her region is not the only variety spoken by Arabs and it is good to learn something about other dialects. At this level, it should be pointed out that the child is expected to be aware that the variety used is non-standard because it is not similar to that taught at schools and used in textbooks, or at least because it does not sound like the language used in reports and news broadcasts. Thus, it is highly unexpected that this type of dubbing will result in any kind of confusion. The last category, on the other hand, is where it becomes more obviously confusing; with almost three quarters of the language used for dubbing being Standard Arabic, the remaining may not be recognized as non-standard and, therefore, children are more likely expected to combine

that non-standard term, expression, phrase or pronunciation to the framework of their mental lexicon of Standard Arabic while still in its initial stages.

This assumption, in fact, can be questioned on several bases. It might be claimed, first of all, that considering children's animation a very important factor that affects acquiring Standard Arabic is unfair. However, understanding the scopes within which each of standard and non- Standard Arabic is used and the mechanisms through which each of them is learnt/ acquired can justify the above assumption (switching between standard and non- standard varieties of Arabic, with the standard variety being the dominant, affects the process of 'learning' Standard Arabic). It can be argued that the non- standard varieties of Arabic are acquired whereas the standard variety is learnt (cf. Cote, 2009; Bani-Khaled, 2014). This is mainly because Arab societies are diglossic ones where non- Standard Arabic varieties are used for everyday communication whereas the use of Standard Arabic is more defined and limited. The standard variety of Arabic is the language of published writings (books, articles, newspapers, etc.), news broadcasts, formal speeches, and some TV shows such as educational programs, documentaries as well as some interpreted series and movies.

Keeping that in mind, we become aware of the above claim, that children may not be able to recognize code-switching, as a serious problem, particularly as it is becoming more obvious that the main source for

learning Standard Arabic is school textbooks, mainly Arabic language course books (Alwadgheri, 2013), and that makes learning Arabic a process based on theory and prescription of rules with little or no real practical application. It is not surprising then that children may consider animated series/ movies that use the standard variety of Arabic a reliable source for learning the vocabulary and structure of Standard Arabic, unaware of the fact that there might be some code-switching into non-standard words, collocations, ways of pronunciation, or even into a completely different language.

It should be also noted that children can become really attracted to particular animated characters. Considering those characters their heroes/heroines, they want to be surrounded by their pictures and tend to imitate everything these characters do including the way they speak (Bu Zaid, 2013).

Another fact we should be considering when looking at this issue is the considerable similarities between standard and non-Standard Arabic (e.g. §3.3). To wit, many words can be used in both varieties with the same sense of meaning and the only difference would be related to pronunciation, basically to inflections, such as the word ‘bi ʔr’ which is pronounced as ‘bīr’ in the non-standard Palestinian variety. From changing some letters to changing the order of letters ( such as milʕaqa – miʕlaqa) and using different inflections to make the pronunciation easier, there are

broad areas for research in the field of phonetic similarities and differences that are beyond the scope of this research.

Moreover, the same word can be used in both the standard and non-standard varieties pronounced the same but with different meaning (Abushosha, 2017; Madkour, 2011), such as the word ‘tʻjib’ which means ‘ok’ in non-Standard Arabic whereas in Standard Arabic the word has several meanings that are determined according to context; it can refer to a good person, a delicious meal, a nice smell, etc. In short, when children have to distinguish standard and non-standard uses of Arabic, some words become really tricky and misleading (e.g. § 3.3).

Another point that is related to inter-linguistic code-switching is the wide use of many English terms and expressions in everyday language mainly because of the complete absence of Modern Arabic equivalences or the lack of adequate equivalences (instances include words like gentleman, supermarket, mall, ice cream scoop, blue tooth etc). Yet, sometimes the use of English language has no apparent reason from a linguistic perspective and can only be classified as a personal choice regardless the motivation behind it. Whatever the reason is, it should be obvious that the circulation of English terms and expressions may be a good reason for not being recognized as foreign language any more, particularly by children (cf. Hazazi, 2015).

After describing the problem, hopefully as clear as it should be, a brief overview of the following chapters should be introduced. The study is

divided into six chapters; the first chapter includes the study questions, purpose, and significance as well as the statement of problem. In the second chapter, a literature review of relevant previous studies is given, followed by an explanation of the contribution made by this study. The third chapter clears up fundamental concepts and linguistic observations that need to be highlighted. After that, the research's methodology is explained in the fourth chapter as well as the two tests conducted. The last two chapters include the data analysis, conclusion and recommendations.

## **1.2. Purpose of study**

This study aims at addressing code-switching as inadequate translation choice in dubbing children's animation as, presumably, children are unable to distinguish Standard Arabic from other varieties. The study sheds light on some surrounding factors including the audience experience, the status of MSA as well as the diglossic nature of Arabic, discussing the role of these factors in increasing the assumed passive influence of CS in children's animation. The study also aims at classifying and analyzing the occurrences of inter-linguistic and intra-linguistic CS in the chosen animation then detecting the most problematic types and levels of code-switching before suggesting alternative translations and testing their validity in an attempt to provide solutions.

### **1.3 Statement of problem**

Inter-linguistic and intra-linguistic code-switching have recently been not only a notable feature of English- Arabic dubbed animation but also, in this research's view, a problematic phenomenon. Although code-switching in such animations might be used for different purposes the consequences of code-switching should be considered when it comes to dubbing for children. This study argues that children's inability to distinguish the different varieties used is highly possible, mainly because they lack the adequate knowledge of MSA and particularly that the use of MSA is continuously decreasing in favor of dialectal Arabic and English vocabulary (e.g. §1.1). Hence, The study is based on the claim that switching between standard and non- standard varieties of Arabic with the standard variety being the dominant, or injecting the Standard Arabic variety with English vocabulary, affects the process of 'learning' Modern Standard Arabic. It is also the translator's responsibility to understand when and why this code-switching happens and find out whether other equally effective alternatives are found in the standard variety of Arabic.

### **1.4. Significance of Study**

It can be argued that the main contribution of this study is raising the issue of CS in English-Arabic dubbed children's animation from a different view, claiming that this phenomenon lead to bad consequences on children's MSA. This claim means, by necessity, considering CS in such animations undesired and problematic. None of the previous studies

concerning dubbing for children addressed CS as inappropriate choice. On the contrary, some previous studies argue that the use of CS in animations can ease foreign language learning and enhance children's awareness of other cultures (e.g. §2.2).

Previous studies that show the passive influence of CS are mainly pedagogical studies that address CS in classroom environment or studies about language in bilingual and multilingual societies (e.g. §2.2). Such studies are classified as linguistic studies; they address CS as a linguistic phenomenon in bilingual and multilingual societies. Yet, this research deals with CS within a translated (dubbed) discourse where the different occurrences of CS are translation choices that can be detected at different linguistic levels. At this point, It should be realized that- unlike the above mentioned studies- this study contributes to both linguistics and translation fields. It also expands the view of CS as inappropriate choice (linguistic interference) so that it is no more limited to the language of education and classroom environment (e.g. p.19).

In the same vein, it should be pointed out that this study does not claim to refute the opposite findings of the previous studies because what applies to English-Arabic dubbing may not apply to dubbing among other languages. Yet, none of the previous studies that address CS in dubbing are relevant to English- Arabic translation. It can be said, therefore, that addressing CS in English- Arabic dubbed animations, in particular, is another contribution for this research.

### **1.5. Limitations of Study**

Although the process of proving the study claim was carefully planned, limitations are unavoidable. The limitations in this study are mainly related to the sample chosen for test one, which aims at testing the validity of the study claim (e.g. §4.2).

It can be argued that gender, age and region are the most obvious restrictions of the chosen sample of the above test. However, the choices made can be justified reasonably.

The sample chosen for test1 included female students only. Yet, this does not limit the findings to females only. There is no scientific evidence that the different abilities to learn/ acquire languages are gender related; the observed gender related differences include, for instance, learning methods and strategies, preferences of certain linguistic fields, and language use (particularly politeness and prestige) (Pavlenko & Gruyter, 2001). Still, in order to avoid the possibility of having discrepancy between this research's findings and any future findings regarding gender differences, the chosen sample is limited to one gender.

As for age, the female students were divided into 3 age groups (10-11, 12-13, 14-15). Hence, the youngest students within these groups are those of no less than 10 years old whereas the oldest are no more than 15 years old. The reason behind restricting the maximum age to 15 is simply because this study is concerned with the influence of CS on children only.

Defining childhood, in fact, is critical, and the stage of childhood may differ according to cultural considerations (Hurrelmann et al, 1995). Still, a choice has to be made in order to carry the test out. According to the American Academy of Pediatrics (2015), the age of 15 is the beginning of moving from childhood into adulthood, and this is the adopted view in determining the maximum age for test1 sample. On the other hand, 10 was the minimum age mainly because children at this age are expected to be familiar with SA and master reading and writing as well (e.g. §4.2), and particularly that *The Amazing World of Gumball* is unsuitable for children under the age of 10.

Test1 was carried out in two schools in Burqen village, Jenin, Palestine. It might be claimed, therefore, that the findings are regionally restricted. Yet, it is argued here that carrying out the same test in any other region in Palestine or any Arab country should lead to similar results. As explained earlier in the introduction, CS is expected to have passive influence on children due to a set of surrounding factors including children's lack of adequate knowledge of language, the limited use of SA due to the diglossic linguistic system, the circulation of English vocabulary in daily communication, and the considerable similarities between standard and non-Standard Arabic varieties. These factors are not limited to a particular region or country; they can be observed all around the Arab world. Accordingly, it is argued here that since similar circumstances are found, findings are expected to be the same.

## 1.6. Research questions

The main question in this study is whether code-switching from Modern Standard to non-standard dialectal varieties of Arabic or to English language in dubbing cartoon animation have a passive influence on children's learning process of Modern Standard Arabic. This is one of the questions that cannot be completely and utterly answered. Still, the above question is the large frame within which minor research questions can be raised as follows:

- Is the targeted audience (female students, 10-15 years old) able to recognize CS at the three levels (lexical, structural, phonological)?
- Do age and academic achievement influence the targeted audience ability to recognize the different types of CS?
- Code-switching occurs on many levels, which level is the most problematic for the targeted ages in this study?
- Is Modern Standard Arabic capable of conveying the intended message in an appropriate form and providing alternatives for code-switching?
- Is identifying a foreign (English) word easier than distinguishing two varieties of the same language (standard and non-Standard Arabic). In other words, is inter-linguistic code-switching more misleading?

## Chapter Two

### Literature Review

#### 2.1. Code-Switching as a communicative linguistic tool

Code-switching (hereafter CS) has traditionally been considered a random, natural linguistic phenomenon among bilinguals, and it was not until the late twentieth century that linguistic researchers started building up an interest towards it. Nowadays, there are various approaches, models, and ways to define and understand code-switching as a communicative, linguistic tool.

CS has been discussed by many researchers within more than one sub-field of linguistics, particularly sociolinguistics, psycholinguistics, and syntax (Riehl, 2005; Yohena, 2007; Bot et al, 2009; Galvao, 2009; Kootstra, 2015 ). Within the scope of sociolinguistics, studies of CS have been concerned with answering a major question: Why do bilinguals/multilinguals choose to switch codes? (Nilep, 2006; Taweel & Batoosh, 2012; Elbwart, 2014). Thus, sociolinguists, generally speaking, view CS as a deliberate choice that fulfills certain functions, and they aim at defining and classifying these functions.

One of the most famous socio-linguistic theories of CS is Mayers-Scotton's markedness model (1993). The markedness model (hereafter MM) is based on the assumption that speakers' language is socially motivated and their choices are highly subject to context (cf. Gallahan,

2004; Yohena, 2007; Gradner-Chloros, 2009). In view of this assumption, Mayers- Scotton distinguished two types of CS occurrences: marked and unmarked. She defined the unmarked choices as the conventional occurrences that enrich the context by conveying an expected effect such as expressing solidarity when the person should do so. On the other hand, she considered unexpected occurrences within a particular context marked choices that reveal the intentions of the speaker, such as the intention to exclude an interlocutor (Gallahan, 2004).

The MM was criticized for relying heavily on the assumed shared background within a particular community. In other words, Mayers-Scotton's distinction between marked and unmarked CS does not take the individuality of community members into account, and ignores the possibility of having different evaluations of the same situation due to individual differences (Namba, 2005; Elbawt, 2014). Most importantly, as a socio-linguistic model, the MM considers all CS occurrences deliberate and socially motivated. Thus, it does not count for chances of speech errors (such as slips of the tongue), memorization problems, or unintentional choices due psychological factors (such as stress) (cf. Mendivil-Giro & Horno-Cheliz, 2012; Elbawt, 2014; Kootstra, 2015). Critics argued, therefore, that CS might happen indeliberately and unintentionally. They also argued that social factors are not the only motivations for CS.

Another sub-field of linguistics that paid attention to the phenomenon of CS is psycholinguistics. Within psycholinguistics, CS is

viewed as a cognitive, process that happens in response to situational, interactive, or linguistic stimuli (cf. Riehl,2005; Yohena, 2007; Galvao, 2009; kootstra,2015). This view indicates that not all occurrences of CS are deliberate. In some cases, as explained above, CS might occur accidentally or be unintentionally produced in response to a stimulus.

The main concern of the psycholinguistic approach -regarding CS- is to explain the mechanisms of activating and processing several languages in the human mind during speech (Ramirez, 1985; Kootstra, 2015; Treiman& Pollastsek, 2015). Although psycholinguistics is a relatively new sub-field, there have been some outstanding findings in relevance to the above concern. One of the most important findings is the parallel activation of both languages in bilinguals' speech. According to Dijkstra et al (1998), a bilingual speaker continuously co-activate both languages even when the other language is not involved. This simultaneous activation is what makes switching codes a common phenomenon in bilingual societies (Mendivil-Giro& Horno-Cheliz, 2012 Treiman& Pollastek, 2015). The parallel activation is also an explanation of how code-switching can be produced unintentionally or by a slip of the tongue.

As for CS within the field of syntax, linguists have adopted a grammatical (systematic) approach. This systematic approach is a prescriptive one that focuses on predicting the possible patterns of CS within a particular discourse in order to come up with rules and constraints for CS possibilities within a set of data (Muysken& Milory, 1995; Gregori-

Signes & Alcantus-Diaz, 2012; Turjoman, 2016). There has also been a tendency among linguists within the field of syntax to generalize universal constraints for the use of CS regardless of the languages involved. Yet, the possibility of making universally valid constraints for CS has always been a subject of debate (Hazen & Holmes, 2013). One attempt of generalizing rules for CS is Poplack's free morpheme constraint (1998). Poplack argued that CS can occur after any language constituent unless the constituent is a bound morpheme (Callahan, 2004; Taweel & Batoosh, 2012; Torjoman, 2016). Since linguists distinguish two types of morphemes: bound and free, the free morpheme constraint, therefore, states that CS is possible after free morphemes only. Nevertheless, several cross-language evidences have been provided against the universality of this theory.

As a case in point, the researcher came across a study about CS in Saudi female daily conversations by Mona Turjoman (2016). In her study, Turjoman provided evidences (from Saudi female daily conversations) that Arabic-English CS is not subject to the free morpheme constraint. The instances she discussed include expressions like /un-tʻabīʻi/ (un-natural) and /je-tension/ (Arabic third-person progressive particle + tension).

What the above three approaches (sociolinguistic, psycholinguistic, systematic) have in common is that they all address CS as a tool of interaction and a technique of speech continuity (Skipa, 1997). The sociolinguistic approach views CS as a deliberate linguistic choice motivated by a set of social factors (power, social status, etc) and/ or

contextual factors (speaker-addressee relationship, mode of communication, topic, etc). Besides, although the psycholinguistic approach is concerned with CS as a cognitive process, researches within this field are based on communicative and interactive situations. There is also a number of psycholinguists, like Dijkstra, Kootstra, and Van Hell, who describe the cognitive process of language choice as interactive. Hence, they call for considering dialogue (rather than single utterances or even monologue) the basic unit for analyzing speakers' language choices (Bot et al, 2009). The same argument can be made about the systematic approach. Although researches within the field of syntax are not concerned with the social or contextual motivations for CS, such studies are still based on data from contexts of interaction.

In this research, it is argued that the above approaches are useful when dealing with CS as a tool of. This is possible within contexts where conveying the message, achieving a particular effect, or even keeping the continuity of communication is more important than language itself. In such cases, the participants do not expect each other to be linguistically intelligible neither they look at each other as a source of language learning.

On the contrary, CS in situations where language correctness is as important as the message it conveys -or even more important- is considered, from a linguistic educational perspective, an occurrence of language interference (cf. Skiba, 1997). At this point, it can be argued that, due to the particularity of the audience concerned in this study, the

language used for dubbing the animation is not less important than the content. Thus, occurrences of CS should be addressed as instances of language interference. We will return to this argument at the end of the literature review, but we first need to explain the concept of linguistic interference.

## **2.2. CS as a linguistic interference**

Usually, the term 'Linguistic interference' refers to the effect of one language structure over another (Weirneich, 1979). In bilingual societies, the term even has negative connotations regarding the effect of language1 structure on second language acquisition (Kishe, 2017). However, Berthold, Mangubhai, and Batorowicz (1997) see that linguistic interference is not limited to structure. It may also occur lexically, phonologically, and/or orthographically. Their view provides a more comprehensive understanding of interference among languages. This view also indicates that when CS is addressed from a linguistic educational perspective, it is a form of linguistic interference rather than a tool of communication. Moreover, it implies that CS in this sense is generally undesired.

What the researcher found more related to the purpose of this study is the studies about language use in classrooms in bilingual societies, and how bilingual teachers affect their students. In his book *Non- Native Language Teachers: Perceptions, Challenges and Contributions to the Profession*, Enric Liurda (2009) discusses the term 'recourse to L1'. Liurda

explains that 'recourse to L1' is used in many publications to refer to CS in classrooms, indicating that CS is 'undesirable' in the classroom environment. Liurda tackles the issue of the language used by non native teachers both linguistically and communicatively. He argues that the teacher's tendency to switch to his/her native language reflects a lack of competence in the other language. In other words, what makes the teacher 'recourse' to his/ her first language, in Liurda's view, is not having enough linguistic competence to convey the intended meaning using a language other than his/her native one. Whether or not the outcome of such linguistic behavior is facilitating the teaching/ learning process, it definitely affects the students' language and ability to understand. Some students, may not be able to understand what the teacher means. Even worse, students may develop a habit of using the terms and structural patterns used by their teacher when discussing similar topics. Liurda also argues that the teacher's recourse to his/ her language may sometimes be motivated towards achieving certain goal such as excluding some students or discrimination. This could be one way of studying code-switching by teachers in classrooms as a communicative action.

Similar conclusions are found by researchers who studied the linguistic behavior of school students in bilingual societies. Jacobson (1979), for instance, stresses the importance of committing to the language used for education in classrooms, and that switching to the other language should be limited to mere educational or instructional purposes such as lexical enrichment or attracting student's attention. Limiting the use of CS

stems from the concern for high levels of linguistic competence among school students, and the fear of any possible linguistic interference or confusion. Other researchers like Gonzalez and Maez (1980) restrict the allowed occurrences of code-switching within classrooms to the inter-sentential type only. This means that teachers and students can use both languages as long as the two languages are understood by everyone in the classroom, provided that they form separate utterances for each language (Ramirez, 1985). Yet, Gonzalez and Maez point out that if future researches prove that inter-sentential CS can lead to intra-sentential CS, it has to be avoided. It can be said that Gonzalez and Maez do not consider inter-sentential code-switching a problematic type of CS because, they argue, it should not lead to linguistic interference. Thus, they accept the use of inter-sentential CS to facilitate the teaching/ learning process. Nevertheless, this argument is left open for future research. If prove to be false, inter-sentential CS will be considered problematic and, then, should be avoided.

Based on the above studies and other similar studies (e.g. Sert, 2005; Arrifin& Husin, 2011; Mokgwathi&Webb, 2013) , it can be concluded that when CS is used in a communication with linguistically unqualified enough audience (children in this case), and within discourses that are meant to be educational for this particular audience, it is surrounded by many restrictions and constraints, and generally unpreferred.

How is this related to the topic of our study?

Children's Cartoon animations dubbed in Standard Arabic (hereafter SA) are, first of all, directed to an audience who lack adequate linguistic competence or experience and is, most likely, expected to be affected by the language used in the animation. It is, therefore, a situation in which the correctness and appropriateness of the language used are as important as the content. So this is one more case where CS should be looked at from a linguistic educational perspective because, the researcher claims that, protecting children's language takes priority over enriching the communication. We will reconsider this point in the following chapters from the perspective of the skopos theory. Since it is agreed that the particularity of the targeted audience makes the language as important as the message (and determines the appropriateness of the language used in the dubbing), the theoretical framework within which the above claim will be tested and the assumed problem will be solved (after being proved) is the skopos theory (e.g. chapter 4).

It can be concluded that this study considers CS in children's dubbed animation undesired interference between SA and English on the one hand, and SA and dialectal Arabic on the other hand. Considering CS undesired and problematic phenomenon in children's animation is based on the researcher's claim that the particularity of the audience makes the correctness of the language used as important as the appropriateness of the content conveyed. However, it was necessary to address CS from a communicative perspective at the beginning of this chapter for two purposes: the first one is highlighting the difference between the two views

(CS as a communicative tool and CS as a linguistic interference), and explaining why any previous contribution regarding CS as a tool of communication is not useful for our study. The second purpose is that the discussion of the above three approaches introduces two important concepts that will be referred to in the following chapters: deliberate (intentional) choices and indeliberate (unintentional) choices. Hence, it is important to explain the difference between deliberate and indeliberate choices before moving forward.

Based on the above discussion, the contribution of this study can be identified in three things. The first one is showing that CS occurrences in children's animation can also be a form of linguistic interference and that the passive view of CS is no more limited to the language of school and education. It is argued, in this study, that the passive view of CS is extended to another domain (children's animation) due to the surrounding factors explained earlier in chapter one (including children's lack of adequate knowledge, SA limited usage, the diglossic Arabic linguistic system, etc).

The second point is that the findings of this study are contributions to both the field of linguistics and the field of translation at the same time. The context within which CS is observed (the chosen animation) is, first of all, an audiovisually translated discourse, which means that CS occurrences are translation equivalences chosen by the translator for particular functions. It should be pointed out that the above mentioned studies that

discuss the passive influence of CS do not contribute to translation studies, and are all concerned with bilingual and multilingual communities. As mentioned earlier, the language system in Arab communities is diglossic as two varieties of Arabic (a dialectal acquired one and a standard learnt one) with considerable similarities are used within different domains. It can be said, therefore, that intra-linguistic CS in this dubbed animation presents one side of an already existing conflict between two varieties of the same language (Arabic) in a diglossic speech community while inter-linguistic CS reflects the tendency to enforce a foreign language (English) and prefer it to Arabic varieties.

This leads to the third contribution of the study; presenting a new dimension to the study of CS in English- Arabic translation in particular. None of the previously mentioned studies concerning CS in dubbed animations address CS as a linguistic interference; similarly, none of them are English- Arabic specific.

Several researches concerning translating for children and youth (e.g. Elliot, 1981; Lathy, 2006; Wennjie, 2011; Fischer, 2012; Elbawt, 2014) have pointed out that the language used for addressing children should be simple, elaborative and repetitive.

Thus, in order to meet these requirements, translators are usually given the freedom to make the appropriate changes when translating for children. The researcher agrees with the necessity to make careful adjustments regarding both language and content of the original script. Yet,

she claims that such adjustments do not justify CS occurrences in the English- Arabic dubbing of animations. Achieving language simplicity, avoiding mentioning a particular word/ phrase, changing the content of a particular scene or any other reason for making adjustments do not justify, in the researcher's view, the use of a different code other than SA, because, as explained earlier, CS in SA animations is claimed to be problematic.

Among all the available studies concerning CS in children's animation, the researcher came across one study that addresses this phenomenon pedagogically. While discussing the pragmatic functions of CS in the animated series *Handy Manny*, Gregori-Signes and Alcantud-Diaz (2011) concluded that the use of both Spanish and English formulaic and non-formulaic expressions in *Handy Manny* plays a role in enhancing native Spanish children's pragmatic competence in English. Although Gregori-Signes and Alcantud-Diaz's do not consider CS a passive linguistic interference, their findings cannot be generalized. *Handy Manny* is, first of all, meant to be educational for Spanish-English bilingual children. Consequently, the audience are previously prepared for receiving more than language. Moreover, it is either that CS in this animation is limited to the lexical level or that the above mentioned study addresses CS at the lexical level only (formulaic and non-formulaic expressions in particular), The above study does not address other levels of CS.

In the following chapter, the adopted levels of CS are introduced and some issues related to the relation between standard and non- Standard Arabic varieties are highlighted in reference to intra-linguistic code-switching.

## Chapter Three

### 3.1. Code-Switching: Definition, Types, and Levels

In spite of the unavoidable discrepancies in how linguists define and understand any linguistic phenomenon, it can be agreed that code-switching is, generally, defined as the practice of switching between a primary and (a) secondary languages or language varieties within particular contexts (cf. Muysken, 2000; Gardner-chloros, 2009; Alheeti& Alabdaly, 2016). It can be also agreed that when the switch happens between different languages, it is called inter-linguistic code-switching whereas when the switch is within the boundaries of one language varieties, it is intra-linguistic. In this study, the two main types are included because they are both observed in English- Arabic children's dubbed animations. Therefore, the term inter-linguistic used here refers to code-switching from Arabic into English at one or more levels whereas the term intra-linguistic refers to code-switching from MSA into any Arabic non-standard (dialectal) variety at one level or more.

As pointed out in the previous chapter, occurrences of both inter -linguistic and intra- linguistic CS will be addressed in this research as types of linguistic interference between MSA and English (inter-linguistic) on the one hand, and MSA and dialectal Arabic( intra-linguistic interference) on the other hand. It was also explained earlier that the term 'interference' here is used in its pedagogical sense, which indicates that the use of CS is undesired in this particular context.

Since CS is dealt with as a form of language interference in this study, the researcher is adopting the classification of Berthold et al mentioned earlier (e.g. §.2.2) The levels of CS will be explained in details, and instances from the chosen animation will be provided later as we move on.

Before discussing the classification of CS occurrences, we need first to reconsider the distinction between deliberate and non deliberate language choices.

The study is concerned with CS that resulted from dubbing the English version of the chosen animation into a MSA one. Hence, occurrences of CS are part of the outcome of a translation process. The act of translation itself is a process of communication in which the translator turns from being an addressee and becomes a speaker in the target language (Houbert, 1998). Since translation is a process of communication, the choices of the speaker (translator) can be influenced by many factors including, for instance, cultural and linguistic translatability of the source text, translator's competence, commissioner requests, higher policy, censorship, and consideration of the targeted audience. Taking such factors into account, it can be safely claimed that the choices made by the translator can be either deliberate and carefully selected or non deliberate.

In fact, translation is one of the most challenging tasks for the human mind, and the choices made by the translators are expected to be carefully planned and aimed at achieving certain goals. However, if we claim that all

occurrences of code-switching are intentional then we are assuming an ideal situation where the target language can provide adequate equivalences for any linguistic element in the source text, expecting the existence of perfect translations as well as highly professional translators with no margin of error in their performance, and ignoring the influence of any external factor as well. In order to clear any ambiguity in this argument, let us imagine a situation where the translator is facing an English term that is very familiar for Arabs because it has no Arabic equivalence, or because the current equivalence is not adequate enough. Using the English term, in such case, is intentional if the translator recognizes that the Arabic equivalence will not be as effective as required and, therefore, decides to avoid it. If the translator her/himself, on the other hand, fails to recognize that the term is foreign because of its circulation in daily life, the choice then is unintentionally and automatically made. The same point can be made if the term has no equivalence at all, so that using the English one becomes the only available choice without any deliberate intentions being involved.

At this point it should be obvious that translation choices can be made intentionally or unintentionally. However, the real intention cannot be known for sure. Still, since the researcher claims that CS is inappropriate and should be avoided in either case (whether deliberate or non deliberate), determining whether the translator's choices are deliberate or not may sound pointless.

Nevertheless, determining whether the choices are deliberate or not helps the researcher understand the intended meaning better, and, consequently, replacing the occurrences of CS with adequate MSA equivalences becomes easier. It was agreed above that the exact real intention of the translator cannot be known and, therefore, it is difficult to decide whether the occurrences of CS are marked choices that aim at conveying certain effect or not. However, we still have the original and dubbed scripts, which can be linguistically analyzed in order to decide whether CS conveys or creates particular effect at any linguistic level. After determining the function of the translator's choice, the researcher can attempt to convey the same effect by replacing CS occurrences with adequate MSA equivalences. Hence, providing the alternative SA equivalences will be based mainly on the determined functions of the occurrences being examined. Still, the researcher argues that there is still a need to discuss the translator's intention in order to remind the reader that the real purpose might be different from the result of the analysis. The discussion of intentions is also a reminder that the functions of CS determined by the analysis are not absolute, and that different personal experiences can lead to different understanding of the functions of CS occurrences.

Before talking about the practical stages of solving the problem, we still need to make clear the differences between classical standard, Modern standard and non-standard dialectal Arabic varieties, how they are

historically and linguistically related, and how these relations affect inter-linguistic code-switching.

### **3.2. Classical, standard, Modern Standard Arabic and Intra-linguistic Code-switching**

A fact that might not be widely recognized is that both the terms Standard Arabic (SA) and classical Arabic (CLA) refer to the same language variety, which is the standard language based on Quraysh dialect that spread widely since the emergence of Islam and the revelation of the Holy Qur'an. On the other hand, MSA refers to the developed version of the standard variety that is used nowadays (Versteegh, 2014).

Since the Holy Qur'an is based on the dialect of Quraysh tribe then there were, obviously, other known dialects for different tribes in the Arab Peninsula (Adamec, 2009; Al-Ikhnawy, 2015). When these tribes converted to Islam, they had to use Quraysh's dialect to understand the Qur'an verses (ayat) and the prophet's Hadith. This fact leads to two conclusions: the first one is that diglossia is deeply rooted in the history of Arabic (cf. Abu AlHasan & AlMasry, 2014). When people of different dialectical backgrounds converted to Islam, they started using Quraysh's dialect for worshipping, reciting the Qur'an and performing prayers along with their original dialect for communication. Then, as Islam crossed the boundaries of the Peninsula, chances of code-switching increased. The seven readings (Qira'at) of the holy Qur'an, for example, resulted from code-switching at the level of phonology.

The second point is that the dialect in which the Qur'an was revealed became the standard variety for Arabs in the Peninsula and spread to the rest of the Arab countries with the Islamic openings (futohat) later on (Adamec, 2009; Nicholson, 2010). The holiness of Qur'an made the dialect of Quraysh privileged over all other Arabic dialects at that period and any linguistic feature that does not belong to this dialect was considered a linguistic violation (lahn) (Al-Ikhnawy, 2015). Therefore, what was considered as 'lahn' may in fact be an occurrence of code-switching, whether intentional or unintentional, caused by diglossia.

It can be safely claimed, therefore, that the dialect of Quraysh remained unchanged for nearly 1500 years due to the fundamental correlation with the Holy Qur'an, and up until now, this dialect (known as classical Standard Arabic) is still considered the language of high literature and poetry (cf. Alshubashi, 2004; Hassan, 2005; Al-Ikhnawy, 2015). Nevertheless, several dialects developed from CLA over time and the gap between standard and non-standard varieties increased notably due to many factors including occupations and literary and translation movements.

With the spread of technology and media, a controversial variety of Arabic appeared. It was introduced as a simplified version of the classical standard one to be called MSA. MSA is, generally speaking, characterized by avoiding the use of complex syntactic forms and unfamiliar vocabulary, a tendency for dropping case endings in favor of pausal endings, and a less emphatic pronunciation of the sounds /s<sup>h</sup>/, /d<sup>h</sup>/, /t<sup>h</sup>/, /ð<sup>h</sup>/, and /q/ (Cf. Drbseh,

2015). Gradually, calls for replacing classical Standard Arabic with the Modern one aroused, particularly after it became the language of written, visual, and audible media.

Yet, since the light was shed on Modern Standard Arabic, many Arab linguists have pointed out that it is still an immature variety with inconspicuous features. This can be simply detected by observing the language of media which swings from classical, Modern standard to colloquial Arabic varieties in terms of pronunciation, vocabulary and structure, resulting in an indefinite mixture of language that does not belong to a particular variety but still introduced as MSA.

The fact that this variety has no clear-cut boundaries is very critical; it is not only that chances of code-switching into other varieties increase in such a case (cf. Ahmad, 2011; Mohammad, 2016) but also linguistic features from other varieties are allowed in randomly because there are no standards systemizing the process of CS in the first place.

Consequently, Arab researchers in the field of language have, for a very long time, been in debate over the validity of this Modern variety and whether it should be accepted at all (AlIkhaway, 2015). And so, it can be said that two opposing trends took place: one that rejects the Modern variety completely in fear that abandoning CLA will make the Qur'an Incomprehensible and difficult to read since classical Arabic will become a dead variety over time. The other sees MSA as a first step for reviving the language and meeting the requirements of today's generation (cf. Qadoor,

1996; Ammar & Sharafi, 2010). The latter, therefore, calls for more studies addressing the issue of developing current MSA without losing connection with the Qur'anic language.

However, a fact that we cannot ignore is that CS into dialectal Arabic varieties and English language has been for a long time a major part of our spoken language in different formal and informal situations. Consequently, denying the urgent need for modernizing SA, in the researcher's view, is unreasonable.

In fact, when the task of modernizing Arabic is successfully accomplished and an appropriate modern variety with defined features is developed, this will save the identity of the standard variety, make it more flexible and capable of facing the increasing invasion of foreign vocabulary, and improve translation quality as well. Hence, the real issue that is worth investigating is not whether the change should be made but rather how it can be best made. One of the noteworthy views of the problem is Tammam Hassan's (2000) suggestion of following a descriptive rather than a perspective method in drawing the boundaries of MSA. In other words, he calls for observing the way language is really used (*parole*), investigate the motives behind the linguistic choices made then use the output to make generalizations and language rules. This inductive method, he argues, should revive and refine SA in addition to codifying foreign vocabulary and linguistic features' import.

In this study, the researcher uses an inductive method in which- as will be explained in details later- the language of an English- Arabic dubbed animation is observed for the sake of detecting code-switching occurrences and investigating their effect on learning MSA. Thus, the findings might, hopefully, be a contribution to the descriptive method of modernizing Standard Arabic.

Before moving to other sections, it should be pointed out that any modern dictionary-based meaning included in this research is taken from Al-Mu'jam Al-Wasit online dictionary because, unlike most online Arabic dictionaries, it is an authentic source of vocabulary. Al-Mu'jam Al-Wasit is a modern dictionary published by the Arab Academy in 1998 and approved by the Ministry of Education in Palestine for students use.

Another point to mention is that while writing phonetic transcriptions for the non-Standard Arabic words that are not taken from the animation, it was really difficult to decide how the transcription should be done because of the wide pronunciation variations among Arabic dialects, each of which, in turn, also includes several regional dialects. Writing all the different transcriptions of each word will be a waste of time and space without any contribution to the progress of the research, but limiting the scope of the research to one dialectal variety would be even worse. In order to be faithful to the topic in question, we cannot choose one variety over the others because the chosen animation is targeted to children of all Arabic nationalities and all the occurrences of intra-linguistic CS are

words and phrases that are shared by the different dialects with differences related to pronunciation. So, none of the intra-linguistic CS occurrences is dialectal or cultural- specific. It does not make sense, therefore, to limit intra-linguistic occurrences of CS to one dialect. However, when it comes to the phonetic transcription, one dialect has to be chosen. Hence, the researcher decided to use the northern Palestinian dialect (a dialect used in most northern Palestinian cities and is characterized by pronouncing the /q/ sound in a way similar to Standard Arabic).

### **3.3. Similarities between classical and non-Standard Arabic varieties and the transparency of intra-linguistic code-switching**

Influenced by several factors, Arabic non-standard dialectal varieties were gradually developed - as mentioned above- from classical Arabic, and used along with standard classical Arabic within a diglossic linguistic system. All of this happened a long time before Modern Standard Arabic was developed. Researchers in the field of historical linguistics date the actual emergence of MSA back to the nineteenth century when the world became more open and connected (Holes, 2004). It is not surprising to know then that many of the colloquial vocabulary are deeply rooted in the classical standard language (Altannir, 2014).

Colloquial Arabic varieties and MSA have many features in common (Zada& Shahrastani, 1970). The important question now is whether these similarities decrease or increase the assumed passive effect of inter-linguistic CS. In fact, the researcher claims that such similarities increase

the passive effects, and result in complex and less obvious CS occurrences. The claim is based on the following observations:

### **3.3.1. Non-standard collocations and daily expressions in the diglossic Arabic society**

Words meanings (or the different senses of meanings) that exist in classical Arabic and were transferred into the dialectal varieties (or some of them) have probably gone through many changes within these dialects over time (cf. Al-Nahas, 1997). In the data of this study, the changes range from slight pronunciation shifts to colloquial structural forms and complete drop of some senses in favor of others. Many semantic, syntactic and phonological changes, therefore, happened within the boundaries of dialects while the same words remained unchanged in the classical standard variety. In short, when such changes happen within one variety and do not extend to the other varieties, intra- linguistic code-switching becomes highly conceivable.

The word /qad.d/ (from the three-consonant-root /qadada/), for example, is a polysemous word that can be found in classical standard, Modern standard, and colloquial Arabic dictionaries within a variety of senses. According to two of the most popular classical Arabic dictionaries, Lisan Al-Arab (1994) and Taj Al-Arus(1774), the /qadd/ (n) is a kind of leather containers, goat's kid leather once born, a svelte figure, the act of tearing up, or the amount of something. Although the first two senses (leather container and goat's kid leather once born) are highly related to

Arabs Bedouin lifestyle in the past and never heard in today's language, all five senses are, surprisingly, found in the Modern Arabic dictionary *Al-Mujam Al-Wasit* (1989). In relevance to what was claimed earlier in the previous part, such semantic observation raises questions about the standards used in MSA dictionaries which, in turn, should have a major role in reviving the language of today.

However, only the last sense is used in different Arabic dialects with notable shifts in pronunciation related to regional dialects differences (cf. Al-Nahas, 1997). That is mainly because dialects, in general, aim to ease communication and keep up with life changes. Dialects, therefore, exclude any sense (sometimes the whole word) that does not serve that purpose. Up until now, the situation does not seem serious because all possible senses of the word /qad.d/ are used in Standard Arabic, and the linguistic shifts are limited to phonology. The real problem appears when we pay attention to the circulated colloquial collocations within which the senses accepted in dialects are used. Most often, such collocations neither belong to Standard Arabic nor are syntactically well-formed. Still, since the same word and sense are used in both standard and non-standard varieties of Arabic, such collocations crop up into Modern Standard Arabic resulting in covert grammatical and syntactic problems. In addition to pronunciation shifts and sounds deletion in collocations like /ilqad.d ʕa lqad.d/ and /ʕa qad.dī/ (just enough for the speaker), other collocations like /qad.di qad.dak/ (the speaker and the addressee having an equal amount of something, or the same age, tall, etc.), /qad.dha/ (worthy of holding responsibility), /qad.dha

w nus<sup>s</sup>/ and /qad.dha wi qdōd/ (two ways of affirming the phrase /qad.daha/; they indicate that the required work is easy for the intended person. Suggested translations include I / you can do it easily, it is a breeze, it is a snap, it is a piece of cake, I/you can do it with my/your eyes shut) include grammatical and syntactic errors. After looking the word /qad/ up in different modern and classical dictionaries (lisan Al-Arab 1994, Al-Mu'jam Al-Wasit 1989, and Taj Al-A'rus 1774) it turned out that when it comes to the sense of /qad.d/ used in all the above collocations (the amount of), the word is used only in a prepositional phrase structure, within which it is preceded by the particle /ʕla/ (i.e. /ʕla qad.di/). Therefore, looking at the given examples from a mere syntactic view, the word /qad/ has to be preceded by the preposition /ʕla/ in all the collocations within the second group. Moreover, the structures of the last two collocations are colloquial forms of affirmation or hyperbole. In Palestinian dialect, for example, words are followed by their plural forms such as /qad.dha w qdūd/, certain numeral nouns like /qaddha w nos<sup>s</sup>/and /qad.dha w nos<sup>s</sup> w xamsi/ (these three phrases are also ways of affirming /qad.dha/ as explained above), or other words derived from the same stem such as /xamsi w xmayisi/ (refers to a palm shaped amulet alleged to protect from evil eye). The last one is quite similar to the use of the cognate accusative after verbs in Standard Arabic except that in dialectal varieties, the derived words are not necessarily meaningful and might be used for the mere delight of creating a rhythm.

It might be claimed that such collocations cannot simply get into the standard language because of this particular form of structure, and due to their circulation which makes them easily distinguished as non-standard. Yet, within the stage of collecting data from the chosen animation, the expression /qad.dha w qdūd/ was used by one of the characters with case endings and standard pronunciation to make it sound like Standard Arabic (/qad.daha wa qudūd/). Whether intended or not, the translator's choice of this dialectal expression lead to intra-linguistic CS at the syntactic level. Before moving to the second part, three more sub-points should be clarified.

In the above example, first of all, a polysemous word is chosen, but this does not limit the idea to polysemous words in any way. The reason behind choosing a polysemous word here is that polysemy is very common in Arabic, and there is even a claim that it is a prevailing feature (Madkour, 2011). In addition to the primary meaning found in dictionaries (if a word ever had only one meaning), there are also metaphorical meaning(s) and contextual factors that add other shades or probably new senses to the primary meaning once the word functions within a particular context (c.f Imran, 2007). Likewise, almost all the vocabulary dealt with in the data analysis of this study is polysemous. It should be also noted that the word polysemy is chosen instead of homonymy although there is no obvious semantic relationship between the five senses of /qad.d/ explained earlier. The distinction between polysemy and homonymy in Arabic has always been an issue of debate, and some earlier linguists like Ibn Dustoria

(374AH), for example, argue that homonymy does not exist in Arabic because there has to be some kind of relationship between words that are derived from the same root. When there is no obvious relation, they explain, it is because the relation is either metaphorical or that it existed in the past (Abdul Ameer & Taie ,2010; Madkor, 2011; Al-Ikhnawy, 2015). The last point to mention is that the third and fourth meanings of /qad.d/ are known in some dialects. In the Palestinian dialect, for example, people use the word in its fourth sense (tearing up), and the third sense (svelte figure) is known in the Levant in general and in Syria in particular; that is probably due to one of the famous Aleppo qudod (songs similar in composition and beat to some popular songs, but different in lyrics). Notice that the word qudod itself is the plural form of the word under discussion.

### **3.3.2. Morphological lexical shifts**

Another type of possible changes on words that are transferred from classical Arabic to non-standard dialects is the use of a particular meaning with a different lexical category of the same word, whether this category is grammatically correct or not.

A simple example of lexical shifts is the use of the verb /qad.dā/(past) - /biqad.dī/ (present) in different dialects in the Arab world. This verb is based on the same root mentioned above. The verb /qad.dā/ is not found in Standard Arabic. Yet, the meaning of this verb is taken from the classical verbal noun /qadka/- a verbal noun used for telling the addressee that he has had enough of something (cf. Al-Nahas, 1997). In this

case, the meaning exists in classical dictionaries, but the verb form /qad.dā/ is colloquially derived, which can be confusing. It is also well-known that the use of /bi/ before verbs in dialectal Arabic varieties is one way of showing the continuity of an action; /bi/ (a prefix that shows continuity in non-standard third-person progressive verbs) corresponds to /ju/ (a prefix that indicates continuity in Standard third-person progressive verbs) (Al-Ikhaway, 2015). Therefore, it is highly expected that the progressive dialectal verb /biqad.di/ might be taken as a non-standard form of an already existing standard verb (/juqad.dī), and so the verb gets into Standard Arabic by false analogy.

### **3.3.3. Semantic shifts**

The above example is categorized as a case of lexical shifts because the derived verb does not exist in Standard Arabic whereas the meaning intended belongs to the verbal noun of the same word. If the change is in the meaning of the word or any of its derivatives, it will be considered semantic. So when semantic changes happen to colloquial words that are originally standard, chances of unnoticed intra-linguistic code-switching increase. That is mainly because the word itself is used in both standard and non-Standard Arabic. Chances of identifying this type of intra-linguistic CS also decrease when the meaning resulting from the semantic change is well-circulated and widely used.

The verb /bahdala (past)- /jubahdil/ (present), for example, is used in most Arabic dialects meaning to offend or degrade somebody by words or

behavior. This meaning, however, is not found in classical standard dictionaries or in the modern dictionary *Al- Mu'jam Al-Wasit*, neither are the meanings found in classical dictionaries used in Arabic dialects. Furthermore, no clear semantic relation can be found between this developed meaning and the classical meanings. All of these facts make the situation more complex because this can be a case where all the dictionary-based meanings may be unintentionally replaced with a colloquially made one. Yet, there were attempts to relate such oddly developed meanings to the meanings found in dictionaries. In Arabic dictionaries, /bahdal/ (n) is a name for hyena's puppy; some researchers in the field of Arabic language see that the meaning used by the public probably came from this sense in particular. Hyenas are known for being dirty and disliked and a person who is degraded is compared to that animal (Al-Nahas, 1997). Such explanations cannot be easily accepted. Some modern dictionaries list this meaning within /bahdala/ entry whereas other dictionaries like *Al-Mu'jam Al-Wassit* do not. In fact, we can relate issues like this to our previous discussion about the non-obvious rules of MSA and how defining its features can decrease the passive effect of code-switching and other linguistic phenomenon.

#### **3.3.4. Misleading phonological changes**

Apart from changes at the semantic level and despite the wide variations among Arabic dialects, changes happen to words that are transformed from CLA to different dialects falls into many categories

including sound(s) deletion, replacement, or pronunciation shifts, metathesis, dropping case ending, deriving new words or acronyms (cf. Al-Sharokh, 2014).

Obviously, only the last two categories are morphological changes because both of them result in new vocabulary with particular semantic values. The other types of changes, however, are initially phonological but can, in many cases, move beyond the boundaries of phonology leading to morphological shifts which, in turn, affect words semantic values (Anderson, 2006).

If the phonological change results in a different lexeme, for example, the change enters the scope of derivational morphology. The replacement of the vowel sound /æ / with /ɛ/ in man- men, for instance, creates the irregular plural form, which stands as a different lexeme distinguished from the original one. Still, changing the vowel e into i in aeroplane- airplane does not create a different lexeme though the vowel change in this word is followed by deleting the sound /o/ from both spelling and pronunciation. The change in the latter example is rather related to the American- British accent differences and has no effect at the morphological level.

Now, when it comes to the various phonological patterns associated with Arabic dialects, tracking the effect of pronunciation changes is much harder. Pronunciation shifts can be tricky and lead to morphological and semantic confusion (Abdallah, 2006; Drbseh, 2015). To clarify this point,

the rest of this part includes examples in ascending order regarding the difficulty of recognizing the intended change.

In most Arabic dialects, speakers find it hard to pronounce the sound /ʔ/ because the place where it comes from is the furthest from the lips (the larynx) and the manner of its articulation requires a complete close of the vocal cords accompanied by a stop in the airflow (glottal stop) (Versteegh, 2014). Subsequently, the /ʔ/ sound is often avoided in dialectal varieties, particularly middle ‘hamza’. Notice how the /ʔ/ sound is replaced with the accompanying vowel used for placing the Hamza on in the following examples (It should be noted that this is only one way of avoiding the /ʔ/ sound in dialectal speech but going into a wider explanation will give rise to many marginal details about dialects differences and will not serve the topic of this research).

Modern Standard Arabic	Dialectal Arabic	Meaning in MSA	Meaning in DA
بيئر/biʔr/(n)-	بيير/bīr/(n)	Well	Well
لؤلؤ/luʔluʔ/ (n)	لولو/lūlū/(n)	Pearl	Pearl
فأس/faʔs/ (n)	فاس/fās/ (n)	Axe	Axe

Up until now, the shifts are limited to pronunciation and do not result in any confusion. However, things get a little bit confusing in the following example.

Standard Arabic	Dialectal Arabic	Meaning in MSA	Meaning in DA
-فأر/faʔr/ (n)	فار/fār/(n/v)	1. /faʔr/ (n): mouse  2. /fār/ (v) (pausal ending): a. to be agitated. b. to overflow (with liquid). c. to effervesce. (cf. Al-Mu'jam Al-Wasit, 1998)	/fār/(n): mouse And /fār/ (v): a. to be agitated. b. to overflow (with liquid). c. to effervesce.

Unlike the previous examples, replacing the /ʔ/ sound with the accompanying vowel here resulted in a different lexeme with different semantic value and syntactic category. Thus, the change is no more limited to phonology. The colloquial pronunciation of the noun /faʔr/ corresponds to the pronunciation of the verb /far/, which is used in both standard and non-Standard Arabic. It should be obvious now that single words cannot be classified as standard or non-standard unless used within a context. It also should be pointed out that the semantic confusion resulted from the phonological change in the above example can be clarified by context as well, particularly because the two words belong to different syntactic categories.

Furthermore, when the phonological change does not affect the word's class but still results in a different lexeme with different meaning(s), distinguishing Standard Arabic from non-standard vocabulary becomes more difficult. In fact, such type of shifts can easily pass unnoticed and become a part of our Standard Arabic lexicon. The following are examples of metathesis which is one type of speech errors though

considered, in many occurrences, a colloquial way of pronunciation due to the continuity and recurrence of this error in spoken dialects (cf. Hume et al, 2001).

MSA	DA	Meaning in MSA	Meaning in DA
- جوز/dʒawz/(n)	- جوز/dʒōz/(n)	Nuts	a. nuts b. pair of c. husband (cf. Drbseh, 2015)

At first glance, this example might be perceived as a case of semantic development in which the word acquired new meanings within the dialectal varieties and became polysemous. Tracing back the origin of the other two meanings used in colloquial Arabic, it turns out that both are related to a SA word of similar letters with different order (/zawj/). It goes without saying then that the word /zawj/ went through a pronunciation change concerning the vowel sound first (/zawdʒ/- /zōdʒ/), and after that, a change in letters order took place due to a speech error that recurred. It might be claimed that the metathesis in this example is obvious and the two words are easily distinguished but, in fact, some phonological shifts have become deeply rooted in our language that they are not recognized anymore. /Almidʒwiz/, for instance, is a name of a musical instrument that is basically a flute with two tubes. The name of this instrument is related to the second meaning of /zawdʒ/ mentioned above (pair of something) as this particular flute consists of a pair of tubes (a double flute) though the word /midʒwiz/ is derived from the three- consonant- root /dʒawaza/. In other words, the name of this musical instrument is based on the wrong root that

is confused with the original one due to the unnoticed mismatch in the root's consonants order. If words based on such phonological shifts continued to be used, they will finally become a part of the standard variety resulting in further complicated semantic issues. The word /midʒwiz/ is found in many modern dictionaries, especially online Arabic dictionaries. Still, it is good to know that *Al-Mu'jam Al-Wasit* does not refer to this derivative. A more common example is the colloquial use of the words /midʒwiz/ and /mifrid/ as antonyms. While the only difference between the word /mifrid/ and its standard correspondence is related to inflections (/mifrid/- /mufrad/), the word /mijwiz/ is mistakenly based on a different root as explained above. On account of the semantic relation between this binary (/midʒwiz/ and /mifrid/), as well as the ignorance of the recurring order mismatch in /midʒwiz/, speakers assume that both words' standard correspondences can be formed by changing the inflections, unaware of the fact that the correct standard form of /midʒwiz/ is /muzdawadz/.

Metathesis can even be less invisible when it occurs with adjacent consonants, particularly in multi-syllable words. The word /miʕlaqa/, for instance, is used instead of /miʕsaqa/ but the change is hardly recognized that many people use /miʕlaqa/ as a standard word.

Conclusion: It should be obvious at the end of this section that intra-linguistic CS from MSA to dialectal Arabic is more complicated than expected and may, in some cases, be unnoticed. This conclusion, however, gives rise to several questions such as: Is intra-linguistic CS from standard

to non-Standard Arabic more serious and problematic than inter-linguistic CS from Arabic into English in general? (e.g. § 5.2.4) Can we claim that the degree of CS passive effect varies among linguistic levels (lexical, morphological, structural, and phonological)? If so, which level is the most serious one? (e.g. §5.2) And are linguistic features' similarities the only factor that increases the effect of code-switching on children's Standard Arabic? (e.g. §5.2.2) Such questions can only be answered after getting the results of the test introduced in the following chapter.

## Chapter Four

### Methodology

#### 4.1. Skopos Theory

The suitability of the Skopos theory for the purpose of this study can be shown in three ways. First of all, Skopos theory model is based on the view that the methods and techniques of translation are determined by the assumed function of the translation, which is specified by the target audience (cf. Jaber, 2006; Munday, 2008). The chosen animation, *The Amazing World of Gumball*, is originally a comedy animation for youth and children over ten years old but it was dubbed into Arabic as an animation targeted to children. So the main purpose of the animation (entertainment) is still the same but the targeted audience is quite different. When dealing with a sensitive audience with great abilities of receiving and storing like children, we have to keep in mind that they can be easily affected by what they hear or see. Hence, it is not only the content that must be appropriate, but also the language used to convey that content; and this requires avoiding any translation choice that leads to undesired consequences. In our case, code-switching is the choice that has to be avoided. The produced translation, therefore, should serve the function (purpose) of the translation and take the particular needs of the new audience (children) into consideration at the same time.

Secondly, the Skopos theory is preferred when translating for children in general (Alsabbagh, 2014). Appropriate equivalences, from the view of skopos theory, are functional rather than linguistic (Khalifa, 2015). In other words, the appropriateness of any translation is determined by the influence it has on the target audience, taking into account their experience, background and culture. Hence, translation appropriateness, from the view of Skopos theory, is not determined by the degree of fidelity to the source text (inter-textual coherence). This means that – apart from higher authority and commissioners requests- translators are given the freedom to do the changes they find suitable for the audience (Pavalov, 2014). Thus, Skopos model of translation considers the translator more like a creator of the target discourse rather than a mediator (cf. Jaber, 2006; Alsabbagh, 2014). This freedom in translation is usually required and preferred when translating for children, and translators are expected to make the necessary changes in order to produce appropriate translation for children in terms of both language and content (Pavalo, 2014).

Thirdly, the technique of translation under discussion here (dubbing) is flexible and allows for many changes to be done (e.g. §5.1.4). Subsequently, dubbing eases the task of providing functional equivalences and allows for making the needed changes.

The rest of this section, as well as the following sections in this chapter, will show how the Skopos theory form the ground for testing the

validity of the study claim and answering the research question raised earlier.

The principles of Vermeer's skopos theory (1996) form the whole framework of both theoretical and practical parts of this research. The call for rejecting CS occurrences in children's animation in fear of the expected consequences is a representation of the skopos theory core principles, which stress that the purpose of translation is the most important thing that determines the strategies and methods used for translation, and consider audience reaction the only criterion to assess the quality of translation (Munday, 2008).

Concerning the effect of translation on the audience a top priority means that, for the skopos theory, intra-textual coherence, which is based on the relation between the translated text and the targeted audience (Schäffner, 2001), is given the priority over inter-linguistic coherence which is achieved by keeping a high level of fidelity to the original text. As far as this research is concerned, if keeping fidelity to the English version of the animation requires switching from SA into English or colloquial Arabic, and this switching is proved to be problematic, intra-textual coherence should be given the precedence. It is, as mentioned in chapter two, a situation in which the appropriateness and correctness of the language used is more important than the content.

Now we are left with two hard tasks to do: to provide actual evidence that CS occurrences in children's dubbed animation lead to

undesired consequences (affect learning Standard Arabic), and test the targeted audience reaction to the MSA equivalences provided as alternative translations to CS.

#### **4.2. Test1 (proving that CS is not appropriate for the targeted audience)**

A simple test will be carried out in order to prove the above claim; three groups of female school students between ages 10- 15 (10-11, 12-13, 14-15) will be given a script of carefully chosen scenes from The Amazing World of Gumball and asked to underline any word, expression, phrase, sentence or phonological feature they think of as not Modern Standard Arabic while watching the scenes.

The groups are limited to ages 10-15 because a) according to a report published by the United Nations Department of Economic and Social Affairs (UNDESA) in 2013, youth, which is a period of transition from childhood to adulthood, is determined by ages 15- 24, that is, those who are younger than 15 years old are still considered children. b) Ten is an age at which children are expected to master reading and writing in Standard Arabic and to successfully distinguish it from the non-standard varieties, and it is also the age when children at Palestinian schools have to take written final exams and get grades at the end of the year. c) After the age of fifteen, teenagers may not stay as attracted to animation as they are at the age of ten; in fact, The American Academy of Pediatrics (2015) considers turning into the age of 15 a move into a new stage of adolescence (from

early to middle adolescence) which is a step accompanied with many changes and developments on the personal level. d) The amazing world of Gumball animation was classified as unsuitable for children under the age of 10 because most of the characters are naïve.

This test will prove whether CS occurrences in cartoon animation are indeed problematic. After the results of this test are analyzed, the researcher should be able to answer more particular questions including; is there a relationship between students' age and their ability to recognize code-switching? Is there a relationship between students' linguistic competence in both Arabic and English and their ability to recognize code-switching? And which type of CS is the most problematic for the ages concerned in this study?

Analyzing the outcome of this test should be done qualitatively and quantitatively. It is important to support the qualitative analysis of the students' answers with accurate statistics. The resulting numerical values will represent the different CS occurrences each student was able to recognize. Low numbers of correct answers indicate the existence of a problem. The numbers resulting from this test will be turned into percentages. Taking note of the ups and downs of these percentages will help revealing whether the problem (not being able to distinguish particular types of CS) is serious (does not decrease with age advancing and academic achievement development) or not (e.g. §5.2.2).

Since the effect of translation is estimated, according to the Skopos theory, by the audience's reaction, the outcome of the above step will form the base for the second test. It should be explained that what is needed to be estimated at this point is the audience's reaction to the selected animation after the above explained changes compared to their reaction before any changes take place (while the translation still includes code-switching). In order to make this comparison possible, the following test is suggested

#### **4.3. Test 2 (assessing translation quality)**

A particular scene from *The Amazing World of Gumball* will be redubbed to get rid of any occurrence of CS. Then, female school students from ages 10-15 will be selected randomly and asked to watch both the original and the reproduced one, and explain whether any notable difference is seen, which one they think is better, and what particular part they find interesting.

For the sake of excluding any other factor that may affect the audience's choice of which scene they prefer, the originally dubbed scene (where code-switching is noticed) will be recorded again without any changes except in the voices used for recording. In other words, we cannot ask people to compare two scenes recorded with different voices because people may unintentionally choose the voices they are used to (in case they already know the animation).

## Chapter Five

### Data Analysis and Discussion

#### 5.1. Level-based analysis

Code-switching occurs- whether inter-linguistically or intra-linguistically- at several levels that range from transforming some linguistic features such as pronunciation and replacing a whole word with another one from different language or variety, to transformations above the level of single words. In many cases, combinations of code-switching at several levels can be found within the same occurrence.

According to Berthold et al (1997), code-switching occurrences are classified into four categories (levels): phonological code-switching occurrences which appear as shifts in a language/ variety's phonological features (such as stress, rhythm, intonation, sounds pronunciation); lexical code-switching occurrences which results from the use of borrowed words; grammatical occurrences where code-switching is noticed in words order, function, tense and mood; and orthographic occurrences where the effect of code-switching is limited to spelling.

For the sake of this research, the last level will be excluded since the translation technique being addressed is dubbing, and no writing is included. As for the rest of part 5.1, the other three types will be the main levels for analysis. However, the phonological level will be the last to

discuss because –as will be explained later- code-switching at this level is only intra-linguistic.

### **5.1.1. Lexical code-switching occurrences**

Starting with inter-linguistic lexical code-switching, our data has shown that within the Arabic dubbing of *The Amazing World of Gumball*, many English vocabulary are used. Some of the used English vocabulary are naturalized, including, for example, /blūzeh/ from blouse, /s<sup>ʕ</sup>alon/ from saloon, /tilfizjon/ from television, and /buskot/ from biscuits. However, the majority of English vocabulary used is not converted to any phonological changes (unnaturalized). Examples of unnaturalized vocabulary include: common daily expressions such as dude, man, body, guys, please, sorry, cute, super, high, check, best, okay, junior, etc; interjections such as ouch, wow, oops, oh, ah, etc; titles of address such as Mr. Small, Miss Simian, Mrs. Robinson, principal Brown, etc; food names such as banana, cheese burger, snacks, cake, chips, gum, meatballs, etc; modern terms particularly technological such as Photoshop, photogenic, video clip, internet, control, autocorrect, website, hash tag, pop box, password, e-mail, etc.

It's worth pointing out that not all Arabicized English vocabulary that people use in dialects are accepted in the standard variety though there might be no adequate standard alternatives. The word blouse, for example, is converted into /blūzeh/ and used in non-standard dialectal Arabic. And although it has no accurate standard equivalence, it is not accepted in MSA yet. Such examples shed light on the issue of MSA identity that was

discussed in the third chapter. Yet, another point that is more related to this section is whether such Arabicized, commonly used vocabulary should be classified as occurrences of dialectal Arabic (intra-linguistic code-switching) or as occurrences of English vocabulary (inter-linguistic code-switching). The point here is that even if some Arabicized English vocabulary are not accepted in MSA, they have become a part of everyday language (dialectal Arabic). And if we claim that occurrences of Arabicized English should be classified as inter-linguistic code-switching because they are originally English then we have to treat dozens of dialectal Arabic words as inter-linguistic occurrences of vocabulary from Persian, Turkish and other foreign languages. Both standard and non-standard varieties of Arabic were influenced with expressions and vocabulary from other languages, which is a natural consequence of wide-world communication. When such expressions were not translated, or unsatisfyingly translated, they were kept and naturalized to sound like Arabic. Most of Turkish and Persian Arabicized words are found in MSA dictionaries nowadays so when it comes to the English vocabulary under discussion, being accepted in MSA might only be a matter of time. Yet, throughout this research, they will be treated as occurrences of inter-linguistic code-switching.

As for intra-linguistic code-switching, dialectal words occur, according to the data, in three types: (- standard form and – standard meaning), (+ standard form and – standard meaning), and (-standard form and +standard meaning).

1. Vocabulary that is non-standard in both form and meaning (- standard form and – standard meaning) which is found in three forms according to the data:
  - a. Arabicized words that became deeply rooted in several Arabic dialects such as /ʃibʃib/ (slipper) (from the Pharonic words /sΔb swi:b/) and /baqʃiʃ/ (from the Persian /bæhʃiʃ/) (Duhman, 1990).
  - b. Acronyms based on standard vocabulary such as /kaman/ which is derived from the phrase /kama kân/, meaning to repeat an action or return something the way it was; and /jallā/ which is derived from the phrase /jā Allah/, and is claimed to originally mean 'asking the addressee to start doing something putting his/ her trust in Allah to succeed' (Alamly, 1981). This meaning has probably changed over time and the acronym /jallā/ has lost the religious indication and is used now to ask the addressee to start doing something (Alamly, 1981). In a similar way, there are also occurrences of acronyms derived recently such as /banaftaḥī / which stands for light purple /banafsadzī: fātiḥ/.
  - c. Colloquially created vocabulary based on SA words. The word /sawā/ (being together or doing something together) is always related to the SA word /sawijan/ and considered to be a result of colloquially made phonological changes; that are basically deleting the sounds /j/ and /n/ and replacing the short vowel /a/ with the long /ā/sound. In fact, it is surprising to know that if you look the word /sΔwijan/ up at

Al-Mu'jam Al-Wasit, you will not find the above meaning (being together or doing something together). So where did this meaning come from? And did the word /sawā/ really result from these phonological changes? Answering such questions requires a careful historical linguistic study concerning the origin of non-Standard Arabic words and the possible sequence of changes overtime. Without having enough evidences from reliable sources, it cannot be simply claimed that the standard word /sawijan/ went through a semantic shift and was used with this new meaning before it was phonologically changed through colloquial usage. The origin of this particular word was not found in any reliable source available for the researcher. Yet, we should point out that if the above meaning is indeed a result of semantic development then there is probably – as some linguists suggest- a relation between this developed meaning and the already existing meaning(s) of the word. The researcher suggests that the above meaning of the adverb /sawijan/ may be related to the noun /sawā?/ which means that the two objects/ persons concerned are on a par with each other or at the same level. When the adverb /sawijan/ is used, it implies that the two persons involved are at the same level (age, status, power...) or are very close. This is one possible way of explaining where the meaning in question originally came from, but, once again, such explanations are mere expectations as long as no evidence is available. Still, such

words can be used as examples of dialectal words with both non-standard form and meaning.

This type draws attention back to the process of semantic shifts mentioned in the third chapter. When a word or an expression acquires different meaning(s) due to being colloquially used but the standard variety does not accept it, using the word with this particular meaning is a type of intra-linguistic code-switching. We have already seen the semantic shift that the verb /bahdala/ went through, and there are several similar examples from the data.

2. Vocabulary with standard form and non-standard meaning (+standard form and standard meaning = semantic shifts).-

The verb /hal.lala/ (past)-/yuhal.lil/ (present) which originally means saying al-tawheed phrase (la ilah illa Allah- there is no God but Allah) is another example. Although this meaning is found in dialectal speech, there is also another meaning that is colloquially developed: speaking angrily while raising one's voice.

According to Lisan Al-Arab (1970), saying the tawhid phrase is usually accompanied by raising the voice and this might be one possible explanation for the origin of this semantic development. Another possible explanation, in the researcher's view, is that the word acquired this meaning due to cultural and religious considerations. A lot of people in the Arab Islamic world prefer using phrases like /la ilah il.la lah/ and /ʔastyfirullah/

instead of bad words to express anger. Yet, as agreed above, proving such claims requires more evidences concerning the origins of dialectal Arabic words.

### 3. Vocabulary with non-standard form and standard meaning (-standard form and + standard meaning = lexical shifts)

In the third chapter, the verb /qaddā/ (past) (was/were enough) was introduced as an example of lexical shifts where the same meaning of the verbal noun /qadka/ (telling the addressee that s/he has had enough of something) is also used for the dialectally created verb /qaddā/. Similar examples are found in the vocabulary used by Arab speakers every day. /xalas<sup>s</sup>/, for example, is a non-standard verbal noun derived from the standard verb /xalus<sup>a</sup>/ which is a polysemous verb and acquires additional meanings when followed by prepositions. One of the possible prepositions that can be attached to the verb is /min/ (/xalus<sup>a</sup> min/) which means that the person in question is done with something (had enough of it) or finished doing a particular work (Alamly, 1981). This is probably where the verbal noun /xalas<sup>s</sup>/ took its meaning from.

#### **5.1.1.1. The motivations behind lexical code-switching**

As discussed previously, it is impossible to know whether such occurrences are indeed intentional choices, and, in case the choice is intended, the real intention cannot be known as well. Therefore, the method used for detecting the possible reasons for code-switching will be mainly

analyzing and comparing both original and dubbed scenes, and defining the gains and losses in choosing a different language/variety over MSA. The main question we attempt to answer at this point is finding out the possible motivations behind each type of code-switching used through the dubbing of this animation, and whether these occurrences improve the quality of translation or give the dubbed version a value that MSA cannot make up for.

One of the most confusing things observed while analyzing and comparing many dubbed scenes with their English origin is that not all inter-linguistic, lexical occurrences of code-switching (English vocabulary) that are found in the Arabic version of the animation came from the original (English) script. Unexpectedly, there are dozens of English words added by the translator(s) such as the following

(1) Gumball: like who?

Darwin: well, a guy who always looks good in photos.

- غامبول: مثل من؟

- داروين: مثلا صديقك ملك الفوتوجينك.

(2) I look AWESOME!

- أنا.. سوبر ستار!

(3) And can you add some Turkey gizzards?

- بليز مع كبد بط إكسترا.

(4) Come on, Richard! You can do it!

go ..go..go ! يلا ريتشارد

In the above examples, photogenic, super star, please, extra, go are not taken from the original scenes but rather added by the translator(s) as 'correspondences' of 'looks good in photos', 'awesome', 'can you', 'add', and 'you can do it' respectively. So why would the translator(s) choose to use English words? The first reason that comes to one's mind is probably the lack of adequate Arabic equivalent. However, there are appropriate Standard Arabic equivalences by which the intended meaning can be conveyed. Some of the above sentences can even be given more accurate translations in MSA. The last three sentences can be translated as

(2) أبدو رائعا!

(2) I look AWESOME!

(3) أيمكنك إضافة بعض من كبد الديك الرومي؟

(3) And can you add some Turkey gizzards?

(4) هيا ريتشارد، يمكنك فعلها

(4) Come on, Richard! You can do it!

Notice that in addition to the fact that the occurrences of inter-linguistic code-switching here neither belong to Arabic nor are found in the

original scenes, they do not provide the accurate intended meaning. 'Super star' is not a synonym of 'awesome', neither can the verb 'go' and the adjective 'extra' be considered equivalences of the phrases 'you can do it' and 'add some' respectively. Notice also that turkey and ducks are, as known, two different kinds of birds, but the translator either does not recognize the difference or intends to replace the turkey with a more familiar bird for kids (duck) as long as this replacement changes nothing of the main plot. As agreed earlier, the actual reason might be something else, and the real intention cannot be known.

Yet, the word 'photogenic' in the first example catches the exact meaning of 'always looks good in photos', and the Arabic word /malik/ (king) indicates that the intended person is the best one ever in 'looking good in photos'. Using /malik/ followed by a noun within a genitive structure (/maliku lfutujenik/) is a common structural form for referring to someone as the best in doing something in particular. Choosing such common structures gives the translation more power to convey the intended meaning and help the target language audience receive and understand the message appropriately.

It might be difficult to find one SA word to replace 'photogenic', but it is quite easy to convey the same message using phrases like

صديقك ملك الصور

Back translation: Your friend who is always the best looking in photos.

صديقك ذو الوجه السينمائي

Back translation: Your friend whose face is as photogenic as a movie star.

Literal translation can be good enough as well. If we consider the original script, we can suggest translations like:

شابٌ يبدو دوماً وسيماً في الصور.

Back translation: A guy who always looks good in photos (the original utterance).

شابٌ كلُّ صورهِ جميلة.

Back translation: A guy who is good looking in all photos.

شابٌ ذو حظ في الصور.

Back translation: A guy who is lucky in the way he looks in photos.

Thus, if the translator wants to avoid using the word 'photogenic', there are several alternative translations that – more or less- convey the intended message. It should be noted that some of the above translations are more appropriate than the others. The result of the back translation of the third translation, for example, is the original English utterance. Still, the rest of the translations are provided in order to confirm that different ways of conveying a similar message using MSA are possible. One more thing to question here is the reasons behind using English words that are not in the original script. This is, in fact, a very serious question because even if the translator thinks that using SA will not convey the desired meaning, or

intends to use English in this particular context, keeping the original English vocabulary would be more faithful. We might have a better view as we move on to the other levels of inter-linguistic code-switching, but all we have at this point are unexplained occurrences of unoriginal English vocabulary that were not chosen due to lack of equivalency.

On the other hand, other occurrences of lexical inter-linguistic code-switching are original words taken from the English script. The lack of adequate SA equivalence is one possible reason for code-switching in some cases such as the words *YOLO* and *hash tag* in the following example

5) Darwin: Add some little face things.

(Gumball adds a ton of little emotions to his comment)

Gumball: Hmm, should I add YOLO?

Darwin: What! No dude, have some self- respect. Just put #swag.

Gumball: Alright. [Gumball types #swag] Alright, let's get on with it.

داروين: أضف بعض الرموز.

غامبول: ما رأيك في يولو؟

داروين: ماذا؟! دود، انها قديمة! واكب العصر و استخدم هاشتاغ.

غامبول: طيب..# لننهي الموضوع.

*Hashtag* was translated into MSA as اشارة المربع / وسم المربع (square tag) but this equivalence is not popular yet. In fact, if we compare the English and the Arabic terms for #, we will notice that the English term (hash tag) somehow explains the function of the symbol # (finding content related to specific topics) whereas the Arabic term describes the symbol itself (the square shape). This difference might be related to the fact that, in English, the # symbol had several uses before being used in the social media and was named differently according to the function it is used for, such as crosshatch, number sign and pound sign. It can be claimed then that there was a need to find a name that indicates the new function of this symbol as a social media tag. On the other hand, a term that describes the shape of this symbol will not be confusing in Arabic because the symbol itself is not widely used in daily life neither it does have a particular name. The above equivalence might even be more acceptable and easier to use than trying to explain the function of the symbol with terms like اشارة محتوى (content tag/ similar content/mark/ tag). Yet, people keep using the term hash tag or mentioning it between brackets when using any of the above Arabic equivalences. In fact, having multiple equivalences sometimes causes confusion and impedes adopting a particular Arabic translation for the English term (Abu Shousha & Ghraibi,2017).

Furthermore, finding an equivalent for YOLO is a bit more difficult because it is an acronym (You Only Live Once), and in order to be able to replace an acronym from the SL with an equivalent acronym in the TL, the choice cannot be individually made (Newmark,1988 ). Acronyms and

abbreviations have to be chosen by an authorized party like the Arab Academy, for example, because the main goal of using acronyms in the first place is replacing long names or phrases with easier, shorter and widely recognized terms. Although there have recently been Arabic hash tags of similar messages on social media platforms such as

#حتعيش مَرَّة لا تخليها مَرَّة.

Back translation: You only live once, don't do it the hard way.

#الحياة مَرَّة.

Back translation: You only live once/ you have one life.

We can say that there is no agreement on an adequate equivalence of this acronym and this makes a good reason for the translator's choice of keeping it.

Yet, we should also point out the word *dude* which was also kept in the above example despite the fact that it can be simply translated as /صديق رفيق (dude/ friend).

Many similar examples are found in the Arabic dubbed animation where words with well-known equivalences (such as okay, please, guys, body, principal, meatballs...) were not translated, without any obvious reason.

What can be concluded from the above analysis is that no certain strategy is adopted in dubbing this animation, and the choices of inter-

linguistic lexical code-switching were made haphazardly with no standards to follow. Some of these occurrences came from the original scenes while others were added by the translator(s). Some of the words taken from the original animation were highly translatable while other words lack the adequate equivalence. Despite that, occurrences of both translatable and untranslatable words are found in the Arabic dubbing. Furthermore, the unoriginal words added by the translator(s) were, in many cases, inaccurate and lead to changes in the intended meaning.

Now, the most important question here is whether it is okay to keep original English words that lack adequate Arabic equivalences like *YOLO*, or to insert English words that are thought to encapsulate the meaning of a phrase in one simple word or convey the intended meaning in a better way like *photogenic* in example 4. Well, these kinds of questions reveal the importance of the Skopos theory in this research. Taking into account that intra-textual coherence is more important than internal coherence (e.g. § 4.1), the question should be rephrased as: 'Will recognize that the used words are English and understand their meaning?'

This is the kind of questions we need to answer before accepting or rejecting inter-linguistic lexical code-switching in an animation that is targeted to children. And this is what we will reconsider after carrying out test 1.

We are left with one more point to discuss before moving to the motivations behind intra-linguistic lexical code-switching. In all the above

examples, as in many others, the dubbing, generally speaking, violates the fidelity (inter-textual) rule of coherence by not being faithful to the source text and making, mostly unjustified, changes to the original meaning. In the above example, for instance, *YOLO* (acronym) and *hash tag* (social media tag that helps finding posts of similar topics) appear as modern and older terms of the same function in the Arabic dubbing because Darwin asks Gumball to replace *YOLO*, which he considers an old-fashion, with hash tag, a more advanced one. In the original scene, however, Darwin asks Gumball to replace *YOLO* with *swag* in order to show some self-respect. And this is logical because both *YOLO* and *swag* are terms used to express ideas or feelings and they might come after a # if the person wishes to share the content with anyone searching for the same topic. Moreover, *YOLO* is often used to justify doing something stupid (i.e. you only live once so try doing whatever you want) whereas *swag* (from *swagger*) refers to stylish confidence and independent, unique personality. This explains why Darwin wants him to use *swag* in order to show self-respect.

If it turned out that this violation of inter-textual coherence is not made in favor of enhancing intra-textual coherence (creating a more coherent and influencing script from the perspective of the targeted audience without passively affecting their language), it is then a no-win situation and the dubbing has to be revised.

### 5.1.2.2. The motivations behind intra-linguistic lexical code-switching

Intra-linguistic lexical code-switching occurrences, as far as this research is concerned, fulfill two different tasks: attracting attention or simplifying the language, and implying humor or irony.

The binary in the first one (attracting attention OR simplifying language) means that the way intra-linguistic lexical occurrences function depends on the addressee. If s/he is able to recognize that the word is non-standard the moment s/he hears it, this means that the word has attracted the hearer's attention and s/he will probably think seriously about the motivations behind using a non-standard word within a standard discourse as a marked intended choice. If the addressee, on the other hand, does not recognize the switch, the word used must be very familiar for him/ her concerning both meaning and usage, which means that the word passes unnoticed and unmarked. In such case, the addressees' 'period of experience' with MSA variety is usually shorter than required; therefore; using non-standard words can make the language more familiar for them because such vocabulary matches their lexical experience. The data has shown a number of common dialectal words that are used in the dubbing though they all have standard correspondences such as /jallā/ (come on), /xalas<sup>s</sup>/(enough/ stop), /bas/(enough/ but), /t<sup>s</sup>ajib/(okay) and so on. Some of these words are translation equivalences but some of them were unnecessary for the meaning and either lead to redundancy or participated in changing the original meaning. In accordance with the above

observations about inter-linguistic lexical code-switching, we can say that there are no standards for using intra-linguistic lexical code-switching as well.

The second reason for using dialectal words is creating irony or conveying humor. Now, let us first check the following example

(6) محصل الضرائب سيهمل!

First of all, we need to have a look at the context before identifying the humor in this utterance. The scene starts with the police chasing a school bus that is thought to be kidnapped for ransom. As the police car gets as close as possible to the bus window, the sheriff throws a bag with a million dollar, but the bag hits the corner of the window, gets opened and all the money is scattered and lost. The sheriff then says the above utterance and calls the control to ask for another million dollars! We might be asking at this point what the 'tax collector' has to do with all of this, but let us just put it aside for the moment and ask, instead, what makes the above utterance sarcastic?

One of the first things to consider is the semantic meaning of the word /juhal.il/ and how it is supposed to fit in the provided context. It should be obvious from the context, first of all, that the word is used in its colloquially developed meaning explained earlier (speaking angrily while raising the voice). The word; therefore, along with the given context, builds up a discourse model in which the tax collector has gone crazy. We will

probably build a mental image of someone with flushed face, flashing eyes, loud voice, rapid speech, and overreacting body movement. The image, of course, will differ from one addressee to another because the details of that image are based on personal experiences, thoughts, feelings and imaginations, but there will still be general features of the intended image based on our shared knowledge about anger as a human feeling. Similarly, there will be a specific image of the tax collector, but we should take into account that in this particular discourse (animation), the tax collector is someone with more power and authority than tax collectors in reality. The animation takes place in 'Elmore' which is an imaginary town with one governor with supreme powers, one police station, one tax collection office, one school and so on, and there is not any kind of relations whatsoever with the other parts of the world; it is like a small world itself. Therefore, anyone in charge in there is responsible for all the people in Elmore; i.e. for the whole imaginary world. Thus, a person in charge, like the tax collector, is expected to have a decent behavior at any time. So when the tax collector behavior is inappropriate, it becomes somehow weird and funny, particularly as the sheriff himself cares nothing about the money but expects the tax collector to lose his mind.

Now, what does this have to do with the word being standard or not? Does not it look like the whole irony is based on the contradiction between the tax collector's inappropriate behavior (presented by the verb /juhal.lil/) and the expected decent behavior? The answer for these questions is closely related to the first point we have just mentioned; if the audience are

able to recognize the code-switching involved, they will get the humor better. The use of a dialectal word to describe the tax collector's reaction enhances the idea of inappropriateness (i.e. just as the behavior violates the norms of appropriateness, intra-linguistic lexical code-switching occurs within a fully standard utterance). Otherwise, the benefits of using the dialectal verb will be probably limited to simplifying the meaning and making the process of evoking mental images easier. That is mainly because building mental images (also called conceptualization) begins at infancy and continues through one's life (cf. Ldol & Jones, 2013), and based on the fact that Standard Arabic is a variety that Arab children learn during the period of school whereas dialects are automatically acquired earlier (e.g.§ 1.1). It can be claimed that the conceptualizing requires less effort when more familiar vocabulary (dialectal word) is used. So if the addressee does not know that the word being used is non-standard, it would affect receiving and understanding the irony.

The last thing needed to be discussed at this part is the reason behind mentioning the tax collector in the first place. It makes sense to wonder why the tax collector would be mad for the loss of money when it was the Sherriff's fault in the first place. Although such details do not contribute to the main issue under discussion, it is still one of translators' first duties to fully understand both source and target texts. If we turn back to the original scene, we will find out that the tax collector is not even mentioned there. The utterance in the English scene is ' this will definitely hurt the tax payers!' The English utterance sounds more logical because, based on our

knowledge of the world and the policies of economics. We can draw a connection between financial losses and raising taxes to use the revenues in compensating for the losses. So the English utterance indicates that the loss of the million dollars will be covered by raising the taxes for people in Elmore, which is also somehow sarcastic because it implies that taxes are sometimes unfairly imposed or illegally used. What is important for our topic here is questioning the reasons behind changing the utterance. The language is very simple and can be easily translated but it could be an attempt to keep a level of humor. We can argue that not all age groups of children are able to get the intended sarcasm and that might be a motive for replacing the pragmatically based sarcasm with a semantically based one (the sarcasm in the Arabic utterance is mainly created by the semantic meaning of the verb /juhal.lil/). During the small discussion with the school girls after test 1, they were asked about this utterance and what makes it funny for them (if they find this funny). All of them agreed that it is the choice of the verb /juhal.lil/ that is most interesting and attracting. However, when they were asked about the relation between the tax collector and the lost money, the answers ranged from not understanding the exact meaning of /muḥas'il/ (collector) and not feeling that there is a need to understand this relation in order to get the general meaning to recognizing that there is a relation between taxes and financial losses. Only two 14-year-old students suggested that if the taxes increased then people may refuse to pay and, therefore, the tax collector should have a rough time collecting the new taxes. The above discussion proves that the majority of

children between ten and fifteen are not always able to understand sarcasm when there is no lexical trace. What the school girls found funny is the word choice itself (/yuhal.lil/, which indicates the tax collector's inappropriate behavior) without necessarily recognizing the implied sarcasm (raising taxes to cover for the lost money).

Still, as the analysis of test 1 in the following chapter will reveal that the majority of the students (10-15 years old) were unable to recognize that the verb used is non-standard. The discussion of humor, thus, takes us back to the very first concern of this research, which is the expected passive influence of code-switching on children's Standard Arabic.

Discussing methods of conveying humor, irony or sarcasm using Standard Arabic is a related topic that needs to be addressed in a separate research. Yet, we still need to discuss it briefly as we move on.

### **5.1.2. Structural Code-switching Occurrences**

While discussing inter-linguistic lexical code-switching, we noticed how some unoriginal English words and expressions are added to the Arabic dubbing in different scenes of the chosen animation. We also explained how using such words do not follow any rules or standards. In a similar way, there are larger language units like phrases and sentences that are not found in the original scenes but observed within the dubbed version of the animation. The researcher suggests that even if the translators think that these particular utterances cannot be translated into Arabic (either

because there is no linguistic equivalence of the vocabulary used or because the concept itself is not known or inappropriate in the Arabic social or cultural background), there are more than one strategy of translation they can opt for, such as managing the text and changing the whole utterance (if they have the authority to), providing the nearest functional equivalence (in case the concept is accepted but not verbalized), or just deleting the part in which this utterance exist in a way that does not affect the scene.

However, lack of equivalence was not the reason for code-switching in most of the examined scenes, and this makes the choice of code-switching incomprehensible. Consider the following example

(7) Gumball: dude, things never go this right for us.

Darwin: something terrible is gonna happen, isn't it?

Dude, it's too good to be true!: غامبول

داروين: أكيد سوف يحدث أمر مريع.

The two utterances (*things never go this right for us* and *it's too good to be true*) might not be equivalents concerning the surface meaning. While the original utterance indicates that Gumball and Darwin have not been that lucky before, the alternative utterance indicates that what happened is very wonderful that it cannot be real. The original utterance, therefore, is centered on the two kids' bad luck being changed whereas the second one is

centered on describing the incidents as unbelievable. Still, it can be claimed that both of them have the same implication; good coincidences happen all the time, but for those who got used to bad luck, good coincidences might be considered unbelievable. So what happened is 'unbelievable' because it just never happened for them before. This forces us to ask why any translator would replace a source script utterance with another one from the same language when translating into a completely different language; and why s/he did not at least keep the original utterance. The only possible way to answer such questions is comparing the two utterances and finding out whether there are any benefits of using the alternative utterance because- as agreed earlier- the real reason can be expected but cannot be known for sure. As we have already seen, the two utterances are semantically (indications) and pragmatically (implications) related. Yet, an obvious structural difference can be observed; that is, in the second utterance, *too good to be true* is a fixed expression. Fixed expressions are used to enrich the language and make communication more effective (Barker et al, 1975). So if we are dealing with an English context, using fixed expressions as well as collocations or idioms is usually more valued than plain clusters of words. This formula, however, cannot be applied when the context is Arabic; it cannot be said that using English fixed expressions within Arabic discourse will enrich the language. Well, this claim can be true if the targeted audience were, for example, well-educated people who can use English fluently, English majors, native speakers of English who can, less or more, understand Arabic, etc. When it comes to children as audience, the

concerns are not only about understanding the message being communicated, but also about recognizing the occurrence of structural code-switching. Most importantly, the original utterance can be translated into MSA in several ways such as:

كل شيء على ما يرام على غير العادة (Everything is surprisingly good)

الأمور رائعة بشكل لا يصدق (It is incredibly great)

لا اصدق أن هذا يحدث معنا (I can't believe this is happening for us)

هل ابتسمت لنا الحياة أخيرا يا صديقي (Dude, is fortune finally smiling upon us?)

Even though utterances like the one in the above example are not taken from the original script, they are still instances of inter-linguistic structural code-switching within the Arabic dubbing. The other form of inter-linguistic structural code-switching found in the animation is Arabic sentences and phrases with English-like structures, such as the following

(8) Darwin: that looked like "Darwin made a taco, played a sad song on a guitar, his head exploded, and he fired laser out of his fingers".

داروين: بدوت كما لو "داروين أكل سجقا، عزف أغنية على الغيتار، رأسه انفجر ثم أطلق ليزر من أصابعه".

Before getting into structure analysis, we have to look at the context within which the above utterance takes place. Gumball and Darwin overslept again and are now late for school, so they are trying to make up another excuse. Gumball suggests telling the teacher that Darwin had taco

for breakfast and that caused him stomach ache and made him puke, then he tries saying that loudly to see if he can be persuasive. Apparently, his body language does not match what he is actually saying.

Structural inter-linguistic code-switching in the above utterance is detected in three ways:

- a. the use of a conjunction (/θum.ma/) only before the last item within a series (the commas are represented by pauses in voice acting).
- b. the insufficient coherence with the previous context. Arabic, generally speaking, prefers explicitness and elaboration more than English (c.f Watson & Dickins, 1999; Khalil, 2000). What the relative phrase '*that looked like*' refers to is obvious in English, but when it comes to Arabic, it is preferred to add more words for elaboration such as

بمجرد النظر إليك بدا كأن... (Just watching you, it looked like...)

بدا الأمر كما لو أن... (It looked like...)

من يراك سيظن بأن... (Who watches you will think that...)

حركاتك هذه توحى بأن... (Your body language makes me think that...)

- c. the use of a nominal phrase( /raʔsuhu nfaɖʒar/ )within a series of verbal phrases conjoined to the predicate of the subject 'Darwin', which is also a verbal phrase (/ʔakala sudʒuqan/). Such mistakes usually happen in oral interpretation where the translators, most

often, give meaning the priority over form, so they opt for literal translation, in which structural and grammatical differences between the two languages are not taken into consideration.

In addition to being influenced by the structure and style of English, the above dubbing does not include a translation of the adjective *sad* (which is dropped) or the word *taco* (which is replaced with the Arabicized noun /*sudzuq*/). The researcher suggests the following as an alternative translation that avoids inter-linguistic structural code-switching and maintains inter-textual coherence as much as possible

بدا الأمر كما لو أن داروين صنع شطيرة تاكو و عزف أغنية حزينة على الغيتار، ثم انفجر رأسه،  
و بعدها أطلق ليزرا من أصابعه.

That looked like "Darwin made a taco, played a sad song on a guitar, his head exploded, and he fired laser out of his fingers".

As for intra-linguistic structural code-switching, two forms are observed as well: sentences/ phrases with colloquial-like structures, and non-standard collocations and fixed expressions.

Colloquial-like structures in Standard Arabic are usually described as ill-formed structures, either because they are grammatically incorrect or rhetorically unpreferred. Colloquial-like structures may be a result of the translator's ignorance of some Standard Arabic grammatical rules, or an attempt to simplify the language or decrease the level of formality. As a case in point, let us look at the following utterance:

(9) روكي: بابا ممكن أستعير سيارة ماما؟

If we change the form of the above utterance from interrogative to declarative, it should become something like

ممكن أن أستعير سيارة أمي / يمكنني استعارة سيارة أمي / يمكنني أن أستعير سيارة أمي

And so, the present tense verb /ʔstaʕīr/ in the above yes/no question structure is originally either a gerund (/istiʕara/) or an infinitive preceded by the particle /ʔn/ (/ʔn ʔstaʕīr/). When forming a yes/no question, a question particle (either /ʔ/ or /hal/) should be added at the beginning of the statement and only few changes can be done, including changing the subject or object pronouns (if needed). Hence, the correct standard interrogative form of the above utterance can be one of the following

هل /أ يمكنني أن أستعير سيارة أمي؟ (/ʔan+infinitive -/masʕdar muʔawwal/)

Back translation: Can I borrow mom's car?

أهل يمكنني استعارة سيارة أمي؟ (gerund-/ma sʕdar)

Back translation: Can I borrow mom's car?

هل ممكن أن أستعير سيارة أمي؟ (/ʔan+infinitive -/masʕdar muʔawwal/)

Back translation: Is it okay to borrow mom's car?

هل من الممكن أن أستعير سيارة أمي؟ (/ʔan+infinitive -/masʕdar muʔawwal/)

Back translation: Is it possible for me to borrow mom's car?

Notice that when the adjective /mumkin/ is replaced with a verb (/jumkin/), both gerund and infinitive forms can be used. The verb at the beginning of the question offers a slot for the hidden pronoun /ʔna/, which is the subject of the first person, singular verb /ʔstaʕīr/. Thus, when a gerund is used, the subject is turned into a subject pronoun (/ī/) attached to the verb /jumkin/.

Needless to say that in colloquial Arabic the present tense verb is used directly in such questions, and question particles are not used at all because interrogative utterances can be recognized from the accompanying intonation in oral speech (tanghim) (Amayrah, 1987). In fact, there has recently been a tendency among MSA users not to use question particles in yes/no questions, arguing that question marks can clear up any misunderstanding. Yet, there is no agreement until now to eliminate question particles. The claim was accepted by some linguists but rejected by others.

As can be inferred, not using a question particle in a yes/ no question structure is an example of unpreferred intra-linguistic structural code-switching, but using the infinitive present form of the verb directly, without being preceded by /ʔn/ or turned into a gerund, is an instance of a problematic occurrence of intra-linguistic code-switching that violates a rule of SA grammar. Still, it cannot be denied that colloquial-like structures are expected to play a role in simplifying the language for children by making it sound more like the variety they are more familiar with (i.e.

colloquial Arabic). Yet again, it has to be stressed out that the audience is the key of how code-switching of any type is perceived and understood. If the audience has, for instance, good knowledge of SA grammar, there will be a clash between intra-linguistic structural code-switching and what they expect to hear. In this case, structural code-switching will be perceived as no more than ill-formed structures. It can be concluded, hence, that whether children are able to recognize this type of code-switching or not, it should be avoided. When structural code-switching is intended to be used for simplifying the language, it will either clash with children's knowledge of the language (if they have enough knowledge) or pass unnoticed leading to further damage to the linguistic knowledge being formed.

As mentioned earlier, intra-linguistic structural code-switching can also affect the formality of the language. One example is avoiding the use of question particles mentioned above, which is a feature of interrogative sentences in the low Arabic variety (colloquial), and makes the question less formal. In fact, the scale of formality in MSA is something we need to explain a little bit. Originally, when Standard Arabic was the language of communication, it was flexible enough to have a scale of different degrees of formality that ranges from highly official language to slang and taboo. Yet, the researcher argues that, since SA has become very limited in usage, and disappeared from daily communication and interactions, it was, automatically, identified with a more formal nature. As a result, non-formal linguistic patterns and patterns with low degrees of formality started to be unacceptable in SA, and were, gradually, detached from it. To illuminate

this point, let us take Newmark's stylistic scale model. For Newmark (1988), formality is expressed in seven different degrees: officialese, official, formal, neutral, informal, colloquial, slang, and taboo. Classical Arabic, obviously, included all of the seven degrees. However, modern Arabic was divided into standard and non-standard. MSA included the first five degrees (officialese, official, formal, neutral and informal) whereas non-standard modern Arabic, which is the language of daily communication, included the last three degrees only (colloquial, slang and taboo). As the use of MSA continued to decrease gradually, and non-Standard Arabic crept into new domains, such as TV and radio programs, online articles, social media news, oral speeches and so on, higher degrees of formality (informal and neutral styles) started to be identified as non-Standard Arabic.

We need to understand this point and keep it in mind while examining the second form of intra-linguistic structural code-switching. Expressions like

يا حشيشة قلبي (Sweetheart)/ صافي يا لين؟ (Forgive and forget?)/ أبو رجل مسلوخة

(Burnt leg man) (Sarcastic way of saying that something exceeds / نار يا حبيبي نار)

يسرح و يمرح the usual limits. The exact meaning depends on the context)/

(Roaming freely) are all used in the dubbing of *The Amazing*

*World of Gumball*. The vocabulary in the above examples is accepted in MSA and the way the words are combined is grammatically correct. Still, due to the change in Arabic stylistic scale, such collocations are only colloquially circulated and not preferred in SA. Starting to use such collocations and expressions in MSA discourse can, in the researcher's view, play a role in reviving Standard Arabic and making it more vivid and flexible. So, as long as the both vocabulary and structure are used correctly, the researcher prefers keeping the above translations.

Such circulated collocations make the language more vivid and provide a desired sense of humor. It is agreed that translating humor is one of the greatest challenges of transferring meaning between any two languages, particularly, because lexical and structural knowledge is not enough for understanding it. Conveying humor to different language audience requires, most of the time, recreating the whole context on a base of shared knowledge, culture and experiences (cf. Valero-Garces, 2011). It is also important to understand that humor is built up through particular discourses or contexts so the above collocations are more effective when they are looked at within their contexts.

We have already seen how a lot of English vocabulary and phrases are used in the dubbing of the animation under discussion though, most of the time, the intended meaning does not require using them and Arabic alternatives can be easily found. In a similar way, collocations like the above are used though unneeded in the first place. Hence, the sense of

humor enhanced by using such collocations is not always found in the original scenes. Consider the following example:

(10) Gumball: ... average sea levels would raise leading to A MASSIVE TRAGEDY.

غامبول: ... فيزيد مستوى البحر مما يؤدي إلى نار يا حبيبي نار!

In this episode, the Wattersons play with powerful, mysterious cards game that makes anything written on the cards transform into reality. Gumball's card was 'compulsive singing disorder'; whoever picks it, starts singing at any time while speaking. The next day at school, Gumball have to do a presentation about global warming. When he reaches to the last part of the above utterance, he sings it cheerfully. The teacher gets very angry and sends him to detention.

Obviously, the humor in the English context is created by the whole situation (singing parts of a presentation in front of the whole class at school), but not by the content of the part being sung. This means that, in the Arabic dubbing, there is an additional sense of humor added due to the use of the above collocation. On the other hand, there are a couple of collocations that reflect the humor found in the original scenes; one example is the following

(11) Richard: This watch has been at the center of a feud between the Watterson and the Finklehimer for centuries. It was found by your great-

great-great-great-grandfather Bucktooth Watterson, who lost it to an evil man called one-legged Finklehimer in a jig contest...

ريتشارد: من أجل هذه الساعة الأثرية قامت نزاعات بين عائلة واترسون و فنلكلهيمر لقرون وقرون. كانت مع جد جد جد جدك عباس واترسون و سرقتها شرير اسمه أبو رجل مسلوخة...

The different cultural backgrounds between English and Arabic make describing the evil man as /abu ri dzl maslu:xa/- which is very common in Arabic folk tales- more convenient than *one-legged*. As agreed previously, humor is often built up within a situation or a context. The collocation /abu ri dzlin maslūxa/ here is considered humorous rather than scary because the whole situation is not serious. Richard wants to get rid of the ugly, rusty watch his father gave him without throwing it in the trash, so he makes up a story to convince his sons of taking it because it is a family heirloom. Besides, the whole story is about the watch being stolen by the evil ancestors of Mr. Marvin Finklehimer before heroes from the Watterson family get it back, and the steal recur in each and every generation until the present time. So, this long story with no actual end or plot sounds silly and unreliable. In addition, Richard is somehow a naïve character, and nothing of what he says is taken seriously by other characters in the animation.

In consideration of humor in the above example, we should also mention 'bucktooth', a funny name given by Richard for one of the Watterson's ancestors. The choice of the name Abbas as a correspondence in Arabic is significant, particularly because it is often associated with a

very famous figure in the history of Arabs called Abbas bin Firnas, who is known for being the first aviator. If the audience recognize this association, they will find the combination of the Arabic name Abbas with the English family Watterson significant and funny. However, a person named bucktooth is probably someone who has a bucktooth. So it is, most likely, an epithet rather than a real name. The correspondence of such physical-appearance-based epithet can be something like /abu sinn/ in Arabic.

There are also a couple of Arabic popular proverbs encountered while examining the dubbing including

/ta<sup>h</sup>tas sawah<sup>i</sup> dawah<sup>i</sup>/ (Every dreamer hides a schemer) تحت السواهي دواهي

في المشمش (see Shehab & Daraghme, 2014 for this translation) and

/fil mi<sup>f</sup>mi<sup>f</sup>/ (in your dreams).

These were also used either for the sake of humor or irony. Yet, we are not going to talk about proverbs as cases of intra-linguistic code-switching because proverbs acquire significant status in Standard Arabic and even non-standard proverbs are accepted as long as they are appropriate for the context. Still, in case the used proverb is not that familiar, the researcher suggests adding phrases like /kama yaqūlu lmaḏal/ or /ʕala raʕi lmaḏal/ to inform the child that what s/he is about to hear is a proverb.

At the end of this section, it should be pointed out that colloquially circulated phrases and utterances can be also examples of lexical CS in case they include non- Standard Arabic vocabulary. Yet, the point here was to explain the scale of Arabic formality and how many of these collocations are being confused as non-standard.

### **5.1.3. Phonological code-switching occurrences**

In level-based analyses, it is often preferred to start with the micro parts and move gradually towards macro level analysis, or vice versa. Nevertheless, in our analysis, the sound, the smallest unit of code-switching occurrence, is intended to be kept for the last part and will be less significant. As mentioned at the beginning of this chapter, phonological code-switching in SA occurs only intra-linguistically. It goes without saying that Arabic and English are totally different linguistic systems and chances of phonological convergence are unlikely to happen.

Consequently, the following types of phonological code-switching are occurrences of Standard Arabic vocabulary affected by colloquial phonological patterns. We need to reemphasize that if any phonological shift of any type leads to semantic change, it is no more mere phonological, but should be rather contributed to the lexical level addressed earlier. We have already come across this point in chapter three, and now we should be able to understand the importance of differentiating between these two types. Any example included within this level must not lead to further morphological or semantic changes. The researcher found that

phonological code-switching in the *Amazing World of Gumball* falls into the following seven types:

- a. Sounds replacing; such as replacing the final /h/ with /ū/ in /naḥtādʒah/ (we need it) - /naḥtādʒū/, and pronouncing the conjunction /wa/ as /ʊ/.
- b. Sounds addition; one example is the /ma/ phoneme in /mazharia/ (vase), which is pronounced as /zuhria/ in Standard Arabic (notice that the sound addition is accompanied by deleting the short vowel /u/)
- c. Sounds deletion including deleting the /l/ and /æ/ sounds from the conjunction /ʕal æ/ (on) so that it becomes /ʕa/.
- d. Metathesis (changing sounds order within one word) such as using the adjective /ahbal/ instead of /ablah/ (fool).
- e. Dissimilation (changing one of two similar adjacent sounds); the second /d/ in the SA verb/ madadtu/ (I extended), for instance, is changed into a vowel in /madajtu/ to avoid repeating the same sound.
- f. Inflections modifications, which is the most common type of phonological code-switching in the animation. This includes pronouncing /muʃmuʃ/ (apricot) as /miʃmiʃ/ and /mixadda/ (pillow) as /maxaddi/, to name but a few.

- g. Non emphatic pronunciation of the sounds /d<sup>h</sup>/, /ð<sup>h</sup>/, /s<sup>h</sup>/, and /t<sup>h</sup>/. This type of phonological switch, in fact, cannot be over generalized for all dialects in the Arab world. We would rather contribute this type of phonological code-switching to unavoidable factors such as the voice actors' idiolects, particularly that the staff of voice actors for this animation includes men, women and children. There is, therefore, a variety in gender and age that, inevitably, affects pronunciation which, in turn, is a part of each person's idiolect. Crawford (1995), for example, argues that, due to different motivations, women intend to pronounce any sound more delicately and less emphatically than men. Besides, the fact that the dubbing house that produced the Arabic version of this animation (Image Production House) is Lebanese, and so are the voice actors, cannot be ignored. The possible effect of Lebanese dialect is another factor to take into consideration.

At the end of this part, we need to point out that since the different types of phonological code-switching discussed here do not lead to further changes at the semantic or pragmatic levels, they, most likely, occurred accidentally or out of confusion or ignorance. In any case, the point is that such phonological shifts are unintentionally made.

The order in which the seven types are presented is random and does not indicate priority or importance. In fact, the researcher attempted to classify the observed types of phonological code-switching based on the

difficulty of recognizing them by children. It turned out, however, that each single word is a particular case on its own, and we cannot generalize that one type is easier to recognize or less misleading than the others. Let us take the word /mazharija/ which is an example of sound addition as explained above. Besides being a well-circulated noun used in everyday language, the phoneme /ma/ added at the beginning of the word makes it similar to a group of SA nouns of instrument that are formed by adding the /m/ to the infinitive form of the verb, such as /**m**aktab/ (office) and /**ma** s<sup>ʕ</sup>ʕad/ (elevator). This makes anyone with insufficient knowledge of Arabic morphology assume that /mazharija/ (vase) follows the same pattern, particularly that it is a noun of instrument after all. Now consider the word /xubzeh/ (a loaf of bread) in which the feminine marker/eh/ is added in order to get a singular form of the plural noun /xubz/ (bread). This derivation violates Arabic morphology in two ways; the first one is that the word /xubz/ is a noun that has no singular form; and the second one is that the possible way to refer to the singular form of this noun is by inserting the word 'loaf' /ra yīf/ which is a masculine noun. Hence, we cannot derive a singular form of the noun /xubz/ alone, and the possible way of forming the singular makes it masculine. So, although both words are instances of colloquial sound addition, the latter is less confusing and easier to identify.

Up to this point, the observed types of lexical, structural and phonological CS occurrences were explained in details and supported with examples from the chosen animation. Defining the levels and types of CS enabled the researcher to choose an appropriate sample, which covers all

the types of CS addressed above, for test 1 (see appendix1). The above classification of CS occurrences is also a basic unit in the data analysis of test 1(e.g. §5.2). It was explained earlier that the aim of test 1 is not only to prove the main claim of this study (CS in animations affects children's learning of SA passively), but also to detect the most problematic types of CS. Thus, introducing the types and levels of CS before addressing the test is essential.

The possible motivations behind these occurrences were also addressed in this chapter. The researcher has pointed out that even if the real intention of the translator is not known, semantic and pragmatic analysis of the original and dubbed scripts is a great help in evaluating each CS occurrence. Evaluating the translator's choices, regarding CS, was mainly based on comparing the original and dubbed scripts, and determining whether switching from SA into English or dialectal Arabic helps conveying both surface and implied meanings. Yet, in many cases, as pointed out earlier in this chapter, the use of CS did not serve the meaning.

#### **5.1.4. Related issues**

In order to make the above analysis relevant to the discussion of CS and how it influences children's learning of SA. , the researcher found it more appropriate to keep other related issues until the analysis is done. The first issue we need to highlight is the possibility of having combinations of different levels of code-switching. If we look back at example (8), which was discussed in the light of code-switching at the structural level, we will

notice that there are also occurrences of inter-linguistic lexical code-switching (taco, laser and guitar) due to the lack of SA equivalences. Another example is the phrase /ʃalfadi/ which was previously mentioned as an example of intra-linguistic, lexical code-switching (semantic shifts). The phoneme /ʃa/ is originally a separate preposition /ʃla/, but the consonant /l/ and the long vowel /æ/ are often deleted in colloquial speech (phonological code-switching), and /ʃa/ is attached to the following word for easier pronunciation. Even the full English phrases and sentences discussed under inter-linguistic structural CS are, in fact, cases of total CS, that is, CS at all levels (lexical, structural and phonological).

The second issue is lips synchronization and synchronization of length. Synchronization in dubbing is one of the most difficult challenges for translators, lines writers and voice actors. In order to achieve a satisfying level of synchronization, many changes can be required from the translators and voice actors (by the translators: deleting words or phrases, adding words or phrases, replacing words or phrases to create a match with actors lip movement, etc; by the voice actors: raising or lowering their voices, changing their speech speed and tone, etc) (cf. Kaindl et al, 1994; Diaz-Cintas, 2008). So it looks like synchronization can be a serious motivation for keeping some English words, using colloquial words, changing inflections, deleting words and phonemes. However, the researcher argues that having control over synchronization is much easier in dubbing animated cartoon. Unlike real human speech movement, the lip movement of cartoon characters is simply opening and closing the mouth,

and their faces are not that expressive. Hence, it is, most of the time, possible to make a lot of changes as long as the change suits the context and the accompanying animation, and takes the allowed utterance length into consideration. Consequently, lip synchronization in dubbing animations is not a serious challenge because the characters' mouth movement goes in a constant pattern of opening and closing, except for some highly distinguishable long vowels, particularly in interjections like *ewww*, *ooh* and *oops* (cf. Diaz-cintas, 2008). The constant pattern of cartoon characters' mouth movement as well as their occasionally changed facial expressions make it also easier to delete or repeat a few seconds within scenes to achieve synchronization of length. This technique offers a wider range of solutions for length sync problems. Another technique used for achieving length sync is increasing or decreasing speech speed. In many scenes, the characters in the animation under discussion are observed to speak in a fast speed that is unfamiliar for Standard Arabic.

One more related issue is style shifts; the English script of *The Amazing World of Gumball* is full of non-standard structure forms and slang words, which, according to the fidelity principle, have to be rendered with the most equivalent Arabic style and level of formality. However, being faithful to the original text will eventually lead to lexical and structural intra-linguistic code-switching, which is something we are trying to avoid in dubbing children's animation. Due to the particularity of the intended audience and their continuous need for being guided, corrected and protected, the researcher claims that the used language should be as

standard and appropriate as possible to avoid any negative influence on their standard language. So this is another case in which intra-linguistic coherence is chosen over fidelity (e.g. § 4.1).

## **5.2. Test 1 findings**

As mentioned earlier in chapter 4, there are major and minor goals for test1. The major goal is finding out whether CS occurrences in English-Arabic dubbed animations are indeed problematic for Arab children. The minor goal, on the other hand, is answering a number of questions including: Which type(s) of code-switching are the most/least problematic? Is there any relation between student's age and their ability to recognize the different types of CS? Is there a relation between the student's academic competence and their ability to recognize CS occurrences? Is intra-linguistic CS more/less recognizable than inter-linguistic CS?

In order to cover the different ages within the targeted group, the researcher visited the ninth (14-15 years old students) and the seventh (12-13) grades in Burqin's Girls secondary school, and the fourth grade (10-11) in the Palestinian-Korean Friendship elementary school in Burqin, Jenin. The test was carried out separately for each class, but within the same conditions. Before the test began, the researcher explained to the class what the research is about, what they are required to do and what the goals of the test are. The researcher also asked the students to define standard and non-

Standard Arabic to make sure that they all understand the difference and are ready for the test.

The test was done in the classroom in the vicinity of the teacher. The teachers of each class were a great help in having full control over the class, making sure that all students follow the directions during the test and, most importantly, checking whether they were honest about their academic grades. In order to avoid any possible confusion in classifying the answers, the researcher pointed out to the students that they should circle the word only if they consider the whole word as non-standard or English. However, if they think that the problem is about pronunciation, then they should circle the part (s) of the word that is being pronounced incorrectly. On the other hand, if they relate the problem to structure, the whole sentence/ phrase should be circled or underlined.

The following table summarizes the outputs of test 1. The percentages included represent the correct answers given by the students (for more details e.g. appendix 2)

**Table.1**

Type of CS occurrence	14-15	12-13	10-11
Excellent students			
Inter-linguistic lexical CS	80%	60%	50%
Intra-linguistic lexical CS	66%	56%	54%
English sentences/ phrases	100%	94%	100%
Inter-linguistic structural code-switching (English- like structures)	0%	0%	0%
Intra-linguistic structural code-switching (colloquial-like structures)	11%	11%	0%

Intra-linguistic structural code-switching (collocations and fixed expressions)	78%	44%	9%
Phonological code-switching	13%	4%	2%
<b>Very good students</b>			
Inter-linguistic lexical CS	64%	46%	38%
Intra-linguistic lexical CS	59%	37%	22%
English sentences/ phrases	94%	77%	62%
Inter-linguistic structural code-switching (English- like structures)	11%	0%	0%
Intra-linguistic structural code-switching (colloquial-like structures)	11%	0%	0%
Intra-linguistic structural code-switching (collocations and fixed expressions)	74%	48%	8%
Phonological code-switching	4%	0%	2%
<b>Average Students</b>			
Inter-linguistic lexical CS	53%	20%	17%
Intra-linguistic lexical CS	45%	20%	8%
English sentences/ phrases	69%	62%	37%
Inter-linguistic structural code-switching (English- like structures)	0%	0%	0%
Intra-linguistic structural code-switching (colloquial-like structures)	0%	0%	0%
Intra-linguistic structural code-switching (collocations and fixed expressions)	75%	42%	8%
Phonological code-switching	0%	7%	0%
<b>Below Average Students</b>			
Inter-linguistic lexical CS	15%	10%	3%
Intra-linguistic lexical CS	16%	13%	0%
English sentences/ phrases	75%	50%	33%
Inter-linguistic structural code-switching (English- like structures)	0%	0%	0%
Intra-linguistic structural code-switching (colloquial-like structures)	0%	0%	0%
Intra-linguistic structural code-switching (collocations and fixed expressions)	66%	33%	8%
Phonological code-switching	0%	0%	0%

The above table allows us to look at the different resulting percentages from two perspectives; how the percentages change according to CS type and how they change according to external (non-linguistic) variables. As mentioned in chapter 4, there are two main external variables to take into consideration: age and academic competence.

Looking at the above table, it can be noticed that it is divided into four parts, each of which include the percentages of the correct answers given by students within a specific academic level (excellent, very good, average, and below average, respectively). Now, each one of these parts is horizontally divided into seven rows, each of which represents one type of CS. This means that when moving top-down within the same section, we will get the percentages of the correct answers for different types of code-switching given by students within the same academic degree. However, if we move vertically from one part to another, the percentages we get are for students from different levels and different academic qualifications. The table is also divided vertically into three age groups (14-15, 12-13, 10-11), which means that moving horizontally within the same part allows us to compare the percentages of the correct answers given by same level students from different age groups.

### **5.2.1. General observations**

- a. Code-switching in children's dubbed animation is, generally speaking, a serious issue that has been proved to be problematic. Low percentages (less than 50%) mean failing to recognize the

majority of CS occurrences of a specific type. This means that the student does not know that a different variety/ language is used in the first place.

- b. Of all the types of code-switching included, full English phrases and sentences are the most recognizable by students from different levels and age groups.
- c. The percentages of inter-linguistic and intra-linguistic structural code-switching (English- like structure and colloquial –like structures) are generally low.
- d. The test included five occurrences of phonological CS, but 90% of the students did not refer to any phonological change at all and the remaining 10% detected one occurrence only, except for one student who was able to recognize three out of the five occurrences. It is worth pointing out that the phonological occurrence detected by these students was accompanied by orthographic change.

### **5.2.2. The effect of the external variables (age and academic achievement)**

Starting with code-switching at the lexical level, the results have shown that students' recognition of both inter-linguistic and intra-linguistic lexical CS occurrences is directly proportional to their age and academic level. This means that A-level ninth grade students record the greatest percentages of correct answers, concerning both types of lexical CS (80%

and 66%). Below average fourth grade students' percentages are the lowest (3% and 0%). It can be concluded that the younger the child is, the more passively s/he is affected by lexical code-switching. And the same relation can be made between CS passive effect and the child's intelligence.

In fact, it makes sense to find correspondence between recognizing lexical CS and the two variables in question because as children grow up, they are supposed to learn or acquire new vocabulary.

The results, in general, do not show a significant difference between the students' ability to recognize English vocabulary and their ability to recognize non-Standard Arabic vocabulary. This means that means that there are high chances of confusing English vocabulary with SA. The question that the researcher had to ask at that point is: How is it possible for a native speaker of Arabic to confuse the vocabulary of his language with foreign vocabulary from a totally different linguistic system? After returning to the test samples and going over the students choices once more, the researcher was able to identify two possible reasons.

The first reason is that some English words are highly familiar and used by Arab speakers in everyday life. Thus, chances of distinguishing these circulated words by children are low, comparing to less familiar English words. For example, words like 'autocorrect' and 'control' were highly recognizable (only missed by students who completely failed to recognize any English word) whereas more familiar words, particularly 'Gym', 'ice cream' and 'extra' were not recognized, in the majority of cases.

The second reason is that the students' knowledge of SA, in general, is not up to the required level, taking the average students in each class. Average students are, certainly, not expected to recognize all the words, but what they actually did was not only failing to recognize more than half of the words, but also considering many other SA words as CS occurrences. Choosing SA words was, in fact, noticed in the answers of average, below average and a small number of very good students from all age groups, with noticeable differences in the number of chosen words. To illustrate, the SA vocabulary chosen by fourth grade average students, for example, are about three times as much as ninth grade average students, and these are, obviously, more than the words chosen by below average students from the same class. Some average and below average students circled a number of SA phrases as well. In the light of this reason, the second general observation mentioned above (English-like structures being the least recognized) becomes more reasonable, and so is the point we are about to discuss.

As for structural CS, occurrences of English-like (inter-linguistic) and colloquial-like (intra-linguistic) structures are, evidently, barely recognized by students from different ages and levels. The extremely low percentages of these two types of CS at all age groups and levels mean that the passive effect of these types of CS is not limited to certain age or academic level neither it decreases by the increase of the child's academic achievement or age. This is a serious problem because, unlike lexical code-switching that becomes more recognizable with advancing age and

academic achievement, the effect of structural code-switching is much more difficult to handle. Structure-limited code-switching is apparently covert; this means that patterns of English and colloquial structures can creep into children's language leading to further effects like grammar difficulties and ill-formed and weak structural forms and, eventually, SA language learning difficulties.

Another type of intra-linguistic structural CS is colloquially circulated expressions and collocations. It was explained earlier that collocations and fixed expressions should be accepted in MSA as long as the individual words are SA, and the way the collocations/ expressions are formed is grammatically correct. Thus, the collocations/ expressions included in the test violate these conditions. Although the percentages of recognizing collocations/ expressions as a type of CS are relatively high, they are still directly proportional to age. If we move horizontally from one age group to another, the difference is very obvious. However, we do not get the same obvious difference when moving vertically in the same table; i.e. there is no evident influence of the students' academic achievement on recognizing this type of code-switching. We can say, therefore; that students within the youngest age group are generally the ones with the lowest percentages regarding this type. The researcher claims that the reason behind this can be related to the way the human mind understands and organizes linguistic data; it is agreed that the mind stores and retrieves units like phrases and collocations easier than single, random words (Benjamin, 2017). Naturally, during the process of growing up, children's

social interaction increases and they start to hear, store, retrieve then use more and more colloquial phrases and collocations. Besides, it cannot be ignored that, the accompanying pronunciation of some colloquial phrases and expression may indirectly help identifying them as non-standard.

English phrases and sentences are the most recognized type of CS; even below average fourth class students, who got almost none of the right answers for other types of CS, achieved a percentage of 33% for this type. That is probably because English phrases and sentences are instances of total inter-linguistic code-switching that includes all three levels (lexical, structural and phonological). As in lexical CS and collocations, there is a considerable effect of age and academic achievement on the ability of recognizing this type of CS.

The last type included in the test is phonological code-switching, which was almost not recognized at all, not even by ninth grade student or A-level students. Only a seven grade student with 'very good' standing was able to recognize three different occurrences, and a couple of other students recognized one occurrence only. Age and academic achievement, therefore, do not affect this type of code-switching. This result indicates two things:

- a. Not having the ability to recognize phonological changes reflects a severe weakness regarding SA morphology and syntax. It is well known that Arabic is one of the inflectional languages. Inflections are the base of determining case, mood, gender and many other things. Besides, in many cases, the same word is used in both

standard and non-Standard Arabic with different inflections, way of pronunciation or different affixes.

- b. This is a very serious issue because- like the cases of English-like structures and Arabic-like structures- phonological CS is not affected by neither variable, which means that it is not a temporal problem. As mentioned earlier in the introduction, the recent widespread of colloquial Arabic into many domains like TV and radio programs and social media, as well as the continuous switching between standard and colloquial Arabic in contexts and situations where children are the targeted audience like in animated cartoon and school classes can be a main cause of confusion between the standard and non-standard varieties of Arabic.

The following points summarize the findings we have gained so far from this test:

1. Recognizing both types of code-switching at the lexical level is directly proportional to age and academic achievement.
2. The direct proportion between the above variables and the students' ability to identify lexical CS means that the younger and less knowledgeable the child is, the more his/her SA is expected to be affected by lexical code-switching.
3. The above proportion also indicates that there are high chances of having control over the passive effect of lexical code-switching on

children's SA by appropriate teaching and guidance in order to improve their knowledge of SA, which in turn, is also expected to improve gradually with age advancing.

4. Recognizing non-Standard Arabic collocations and fixed expressions directly proportional to the same variables as well, and, therefore, is seriously problematic.
5. Total inter-linguistic code-switching (full English sentences/ phrases) is highly recognizable by all students in general. Still, recognizing this type is also directly proportional to both variables.
6. Occurrences of English-like structures and colloquial like structures are barely unrecognizable, and there is no apparent role for age or academic achievement in recognizing these types of structural code-switching, which means that they are seriously problematic.
7. Phonological CS is the least recognizable type and is also not affected by any of the variables. Similarities and interference between Standard and non-Standard Arabic, as well as frequent intra-linguistic code-switching could be major reasons behind failing to recognize phonological CS.
8. The last two findings indicate student's severe lack of appropriate knowledge of SA grammar and morphology.

9. The researcher has also observed that average and below average students from different age groups considered some SA vocabulary as CS occurrences; this observation supports the above conclusion.

### **5.2.3. Unexpected interruption and more findings**

While carrying out the test for the fourth grade, and before playing the video, the students were asked to look at the script given to them in order to be familiar with what they are going to watch. Once they finished reading, one student said that there are no English words at all, and the rest of the class agreed with her. The researcher realized then that fourth grade students did not recognize the English words because they are written in Arabic letters. This realization meant that the students may choose the English words just because they find them strange or not understood, without knowing that they are English.

The researcher immediately explained that the English words are spelled in Arabic on the purpose of testing their ability to recognize them. After watching the video, the researcher asked them to look again at the words they circled and put the letter 'E' next to the words they consider English. This step was necessary to distinguish the words chosen for being considered English from those chosen for being considered colloquial. It turned out that there are, indeed, students who chose a couple of English words without recognizing them as English.

This incident along with other observations such as considering some correct SA words as non-standard and failing to recognize some English words, confirms that the students' linguistic competence regarding Standard Arabic is not up to the assumed level; thus, lexical switching between SA and English is highly inappropriate when children are the audience.

The incident also indicates that fourth grade students (the youngest age group) do not have enough knowledge of English vocabulary to understand the meaning of the words used in most cases. This can be a good reason for not accepting total inter-linguistic code-switching as well. It might be claimed that since full English sentences and phrases are highly distinguishable, then they should be allowed. However, if the targeted audience (or at least part of them) do not understand the language being used, they certainly do not get the message intended even if they recognize that the language being used is English. Total CS, therefore, may not achieve the purpose it is used for, and this is a case of communication failure.

The last thing to point out is that the seventh and ninth classes' students were able to immediately recognize that the English words are spelled in Arabic letter without the help of the researcher, and this confirms the effect of age discussed earlier.

Conclusion: fourth class students' inability to identify the English words spelled in Arabic indicates their weakness in both Arabic and

English, and confirms the direct proportion between age and recognizing lexical code-switching. Most importantly, it can be concluded that recognizing inter-linguistic code-switching does not necessarily mean understanding the intended meaning. Thus, even if total inter-linguistic CS is recognizable, it is still inappropriate because it fails to convey the intended meaning for a considerable number of the audience.

#### **5.2.4. Intra-linguistic CS V.S inter-linguistic CS**

This is one of the questions raised earlier in chapter 3. At this point, after the test is carried out, we can say that, generally speaking, the answer is yes. Although both inter-linguistic and intra-linguistic lexical CS proved to be problematic types that become more recognizable with academic achievement development and age advancing, intra-linguistic lexical CS is still a bit less recognizable. According to the results of test 1, students from different levels and age groups achieved higher percentages in recognizing inter-linguistic lexical CS comparing to intra-linguistic lexical CS. Excellent ninth grade students, for instance, were able to recognize 80% of the English vocabulary in the test and only 66% of the colloquial words. Such difference was not noticed at the structural level; both English-like and colloquial-like structures were barely recognizable and no noteworthy difference took place when the variants change. Still, intra-linguistic CS includes the use of colloquially circulated phrases such as collocations and fixed expressions. Although the test has shown that the students' ability to recognize this type increases notably with age advancing, this cannot be

compared in any way to their ability to recognize English phrases, which is the most recognizable type of CS in general. Besides, we cannot ignore the fact that intra-linguistic CS can affect the phonology of SA, resulting in pronunciation errors and leading, sometimes, to morphological and grammatical changes (due to inflections and case-endings change).

### **5.3. Test 2**

At this point, we have already proved the main claim of this study (that CS in dubbed animation is problematic because children do not have enough linguistic knowledge or experience to recognize it). We also have classified the types of CS regarding the students' ability to recognize them into two main categories: temporary problematic CS that becomes more recognizable with age advancing and academic performance development, and more seriously problematic type that is not influenced by neither variable. We have also answered the first six study questions, and are only left with one more.

What we need to find out now is whether it is possible to avoid CS in dubbing the same animation and still have satisfying translations. Since we have significant audience with particular abilities and needs, the quality of the translation, as mentioned in chapter4, should be assessed by this audience.

Let us, before moving to the sample chosen for this test, discuss the possible techniques that can be used by translators in order to avoid CS in

children's animation. Hence, we are not restricting ourselves to the seriously problematic types only. In the researcher's view, even the types that are found to be directly proportional to age and academic achievement should also be avoided because, after all, there is an actual passive effect at the present time, and we have no evidence that each and every English or colloquial word the child confuses with SA will be corrected later. Besides, as was mentioned earlier, even if the child recognizes total or lexical inter-linguistic CS, this does not necessarily mean that s/he understands the meaning being conveyed.

In dubbing animated cartoon, unless committed to certain policy or commissioner request, translators usually have the freedom to manage the dubbing and make the changes they find appropriate as long as the dubbing matches what is being displayed. Unconditioned translation managing is obvious in the Arabic version of this cartoon where the translator made many changes, as can be observed in the previously discussed examples. We have also explained how dubbing cartoon characters' voices is relatively easy due to the constant pattern of mouth movement (e.g. §5.1.d). This is another advantage the translator can benefit from in managing the translation. Managing animated cartoon dubbing, however, should be directed towards the benefit of the children or should not, at least, influence them negatively. What cannot be justified in the Arabic dubbing of this cartoon is that, the changes made (including CS occurrences) were, more often than not, neither for the audience benefit nor for the sake of fidelity to the original meaning.

It can be concluded that dubbing animations, in general, makes avoiding CS easier for the translator, because there are many techniques that can be used in order to make the appropriate changes without being observed by the audience. Relating this conclusion to the case we are discussing, it can be said that code-switching at the lexical level as well as the use of English phrases and sentences can be controlled, even in cases of lack of linguistic or conceptual equivalences. The translator of this animation has made many changes that can be only noticed when comparing the Arabic and the English versions. As long as the changes are not apparent, and the alternatives suit the scene, it means that the choices and techniques used meet the requirements.

In an episode named 'The Lie', for example, the characters want to make up a holiday in January because everyone in Elmore becomes desperate after Christmas ended. Gumball invents ridiculous rules for this holiday and calls it the 'Sluzzle Tag'. Sluzzle tag is not a holiday that really exists, and 'sluzzle' is just a random thing Gumball said. The translator translated this name as /jawm as.salasīl/ (literary: Chains Day), which also does not refer to anything in particular, and is just strange enough to attract the attention. It can be argued that the Arabic translation might have been inspired by the original name because 'tag' is a German word for day (there is a few number of non-English words in the episodes because the writers are from different nationalities), and the pronunciation of 'sluzzle' is quite close to the Arabic word/salasil/. The translator also used this name as a

title of the whole episode; s/he replaced a typical title 'the lie' with a more interesting one /jawm as.salasīl/.

In the same episode, Gumball, at first, suggests calling the new holiday 'independence day' but Annaies says that it cannot be real because they will be actually celebrating their lack of freedom. However, the translator replaced 'independence day' with / jawm alxurāfat/. Whether this change is due to the translator's individual decision, higher policy or even censorship, it is apparently made to avoid any reference to the real Independence Day. Still, one can argue that the translator's choice is significant. Among all the possible alternatives, s/he chose to call it / jawm alxurāfat/, and this may imply that s/he believes in what the characters said about independence.

The important thing here is that all of these changes are not shown for the audience and are contextually appropriate at the same time. At this point, we should be questioning the reason for not using similar translation techniques to avoid all the types of lexical code-switching found in the Arabic dubbing. It looks like CS occurrences in the translation of this animation are intentionally made choices and that the translator sees no problem in combining languages/ varieties.

The Arabic dubbing also includes a good number of non-standard collocations and fixed expressions some of which, as mentioned earlier, were used to convey a particular implication in the original scene whereas others were inserted by the translator with no apparent reason. A part from

being used to create humor effortlessly, such collocations and expressions usually make the language more flawless and vivid, and attracts the attention of the audience, even if the audience fail to identify these expressions and collocations as non-standard. The hardest task, hence, is to replace these non-standard collocations and expressions with SA equivalences and still get a positive response from the audience.

### 5.3.1. The Chosen Scene: Translation and Analysis

The scene chosen for the test included occurrences of lexical, structural and phonological CS as well as a couple of non-standard collocations and fixed expressions. The researcher detected these occurrences, compared the dubbed scene with its English origin then provided her own translation.

**Table.2**

Original script	Dubbed script	Researcher's alternative translation
Bobert: are you not satisfied with the current version of friend?	بوبرت: ألا تحب النسخة الحالية لصديقك؟	بوبرت: ألسنت راضيا عن النسخة الحالية لنظام "صديق" ؟
Gumball: I dunno. Are we getting a truly singular friendship experience?	غامبول: ربما، لأن صديقي دقة قديمة بلا إمكانات محدثة.	غامبول: لا أعلم.. هل تمنحنا تجربة صداقة فريدة حقا؟
Bobert: Processing information. Results: indecipherable garbage.	بوبرت: تحليل الجواب.. النتيجة: كلام فارغ!	بوبرت: تجري معالجة البيانات.. النتيجة: كلام فارغ.
Darwin: Look. You know, we'd love you just the way you are, but we feel like we could love you more if you were... <i>better</i> .	داروين: اسمع.. مؤكد نحن نحبك كما أنت، لكن بصراحة سنحبك أكثر ان كنت على.. الموضوعة.	داروين: اسمع.. بالتأكيد نحبك كمان أنت، و لكن قد نحبك أكثر لو كنت .. آآ .. أحدث!

Bobert: System alert! Self-esteem file corrupted. Moving file to trash. System status: S-A-D.	بوبرت: عطل فني.. أه كرامتي.. جواب مزعج.. تحويل للقمامة.. وضع النظام اس. أي. دي	بوبرت: تحذير.. خلل في النظام.. انهيار ملف احترام الذات.. تحويل الملف الى القمامة.. وضع النظام إس. أي. دي
Darwin: What does that stand for?	داروين: و ماذا يعني هذا بالعربية؟	داروين: و ماذا يعني هذا بالعربية؟
Bobert: Sad.	بوبرت: حزين.	بوبرت: حزين.
Gumball: Okay, okay. What's new? What can we do?	غامبول: و الان ما الجديد؟ ما مواصفاتك؟	غامبول: و الآن ما الجديد؟ ما مواصفاتك؟
Bobert: My screen display now has a three-dimensional effect.	بوبرت: شاشتي فيها عرض ثلاثي الأبعاد.	بوبرت: شاشتي فيها عرض ثلاثي الأبعاد.
Gumball: Oooh, what else?	غامبول: واو! و غيره؟	غامبول: رائع! و غيره؟
Bobert: My camera has new photo filters.	بوبرت: لدي تأثيرات لتعديل الصور.	بوبرت: لدي تأثيرات لتعديل الصور.
Gumball: uh! Show us! Ah, this one gives you a swaggy haircut. This one gives you a flattering pal.	غامبول: اوه.. لنر.. أه هذه تمنحك شعرا مجنونا.. و هذه تمنحك بوز البطة.	غامبول: أه.. لنر.. هذه تمنحك أحدث قصات الشعر.. و هذه تجعل رفيقتك في الصورة جذابا.
Darwin: Nice! It's got a pro mode.	داروين: واو! نمط شبابي آخر زمن!	داروين: رائع.. ثمة نمط تصوير احترافي!
Gumball: Oh, post-workout mode.	غامبول: اه.. نمط العضلات!	غامبول: أه.. صورة ما بعد التمرين.
Darwin: Ooh, what's the guilty pleasure filter? That's amazing! But there will never be a filter that replaces people's quirky individuality. Huh, what do you know!	داروين: اوه .. هذا النمط المفضل لدي.. هذا ممتاز! ولكن مؤكد لن نجد نمطا لديه لمسة فنية مثل ال.. بشر.. هه! أبهرتني!	داروين: ممتاز! هذا نمطي المفضل. ولكن لن نجد أبدا مؤثرا يحاكي خفة دم ال.. بشر.. هه! أبهرتني!

A general look at the two Arabic translations reveals that the changes made by the researcher are not limited to replacing CS occurrences only, but there are many other changes. The researcher's motivation behind making these changes is achieving a more contextually appropriate

translation. The chosen scene is about a robot (Bobert) that is designed to be a friend for people and has an operating system named 'friend'. Bobert's operating system is similar to smart phones IOS. It can talk to the user and carry out certain tasks, and it also allows the user to download and use multiple programs and applications. The two kids, Gumball and Darwin, have just watched an advertisement for a new upgrade for Bobert's operating system 'friend'. The ad says that the new upgrade gives the users a singular friendship experience that they never had before. Gumball and Darwin gets very excited about it, but the robot expresses his sadness for 'feeling' unlikable. Eventually, Bobert accepts to be upgraded. Then, after 17 hours, the new system is installed and Bobert has a lot of new applications to show.

In relation to this context, the researcher finds it more appropriate to change expressions like /daq.qa qadima/ (old-fashioned), /ʕla ʔlmodʕa/ (fashionable), /namatʕ ʕababī ʔaxir zaman/(the latest youth fashion trend), /āh karāmati/(I feel humiliated), and /dzawabun muzʔidʒ/(annoying response) with more technology-related terms as can be seen in the above table. Although only the first three instances are occurrences of non-standard expressions, the last two (/ʔah karāmati/and /dzawabun muzʔi dz/) were also changed for the same purpose (using more appropriate terms).

The researcher has also observed that keeping a level of fidelity to the English script is highly possible, and quite helps making the translation

more appropriate to the context. Consider the back translation in the following table:

**Table.3**

English utterance	Original Translation	Back Translation	Researcher's Translation	Back Translation
<i>are we getting a truly singular friendship experience?</i>	/li ʔan.na s <sup>ʕ</sup> adīqī daq.qatun qadīma wa bila imkanatin muḥad.daθa/	Because my friend is old-fashioned and with no upgrades.	/hal tamnaḥuna tadzrubata s <sup>ʕ</sup> adaqatin farīdatan ḥaqan?/	Do you offer us a truly singular friendship?
<i>we could love you more if you were better</i>	/sanuḥibuka ʕakθar in kunta ʕla ʔlmod <sup>ʕ</sup> a/	We would love you more if you were fashionable.	/sanuḥibuka ʕakθar law kunta aḥdaθ/	We would love you more if you were more developed.
<i>system alert! Self-esteem file corrupted</i>	/ʕut <sup>ʕ</sup> lun fan.nē.. āḥ karāmatī.. dzawabun muzʔidz/	Technical error.. feeling humiliated.. annoying response	/taḥḏīr.. ʕinhjaur malafi ḥtiramī lθat/	Alert! Self-esteem file corruption.
<i>a swaggy haircut</i>	/ ʕaʕran madznūnan/	Crazy hair	/ ʕaḥdaθa qas <sup>ʕ</sup> ati ʕaʕr/	The most trendy haircuts.
<i>gives you a flattering pal</i>	/būza lbat <sup>ʕ</sup> a/	Duck face	/tadzʕalu rafīqaka fi s <sup>ʕ</sup> ūrati dzaḏaban/	Makes your pal in the photo look flattering
<i>a pro mode</i>	/namat <sup>ʕ</sup> ʕababī ʔaxir zaman/	The latest youth fashion trend	/namatu tas <sup>ʕ</sup> jīrin ʕihtirafij/	A pro camera mode
<i>post-workout mode</i>	/ namatu lʕad <sup>ʕ</sup> alat/	Muscles mode	/ s <sup>ʕ</sup> u:ratu ma baʕda tamrīn/	Post-workout photo

The researcher's intention was not to be more loyal to the English script, but rather to use a more appropriate language for the characters and the theme of this episode. However, as observed in the above table, keeping a level of fidelity makes the translation more contextually appropriate. At the same time, the terms used by the researcher are simple and expected to be easy for children to understand.

The researcher also decided to keep the word *Sad* though it is an occurrence of inter-linguistic, lexical code-switching in the dubbed version, because, first of all, the word is followed by the dialogue / wa ma ðā ja ʕnī haða bilʕarabijia/? / hazīn/, which is appropriate enough to inform the child that the word is not Arabic and reveal what it means in Arabic at the same time. Another reason for keeping the word is that the letters are pronounced separately S-A-D, which is similar to what robots sound like.

There are four English terms that have no accurate Arabic equivalences: guilty pleasure filter, flattering pal filter, swaggy, and quirky personality. The translator managed to handle these four terms without switching into English or colloquial Arabic; s/he replaced *swaggy haircut* with /ʃaʕran madʒnu:nan/, *people's quirky personality* with / lamsatan fanijatan miθla lbaʕar/, and *flattering pal* with /bu:za lbatʕa/; and deleted the *term guilty pleasure filter*. Deleting *guilty pleasure filter* is a change that the researcher finds quite appropriate. In its general sense, guilty pleasure refers to something that the person enjoys doing, but s/he feels guilty about it because it should not be done or there is a bad consequence for doing it.

Hence, a guilty pleasure is admitted to be wrong, still enjoyable. There is a variety of SA vocabulary that can be used to convey a similar meaning including:

متعة ممنوعة / mutʕa mamnūʕa/, ذنبي الجميل / ʔanbi ldzamīl/, خطئي الجميل / xa tʕaʔi ldzamīl/

المتعة المصحوبة بالندم / mutʕa malʕūna/, متعة ملعونة / mutʕa mamnūʕa/

متعة منقوصة / mutʕa manqū sʕa/, المتعة المصحوبة بالندم / ʔlmutʕa lma sʕhūba bin nadam/

Furthermore, other equivalences can be provided when the context is different; in a literary context, for example, equivalences can be more symbolic such as,

التفاحة المسمومة / at.tuf.fahatu lmasmūma/ or السم الحلو / ʔs sumu lhulw/

In a religious context, the suitable equivalence can be something like

متع آثمة / mutaʕ ʔaθima/ متع محرمة / mutaʕ muhar.rama/

However, due to the multiple possible translations, none of which is defined as being the most appropriate, it is difficult to replace the English term with a particular equivalence in the context we are dealing with. *Guilty pleasure* in the above context is a photo filter, and this means that the equivalence should be a circulated term that is widely acceptable and precisely defined so that it does not need to be explained. Hence, the problem here is not about a deficiency in SA vocabulary but rather about not having agreement over the most appropriate equivalence. Besides, since we are not that familiar with the idea of guilty pleasure in the first place, it

will not be clear enough for children to understand. In order to compensate for deleting ' what's the guilty pleasure filter?', the translator adds the utterance /haða n.namat<sup>ʕ</sup>u lmufad<sup>ʕ</sup>alu ladaj/, which suits the context and the scene being displayed. Besides, this utterance is quite related to the original one. When Darwin asks about the guilty pleasure filter, he means 'what is the type of guilty pleasures chosen for this filter?', so Bobert applies the filter to their photo, and their faces turn into a cup of coffee and a cupcake (the guilty pleasure is about eating desserts and drinking coffee when they know they should not). Darwin gets impressed and says that the filter is awesome, which means that this could be one of the guilty pleasures he has or can relate to, and this is one reason for considering it his favorite (/nama t<sup>ʕ</sup>i lmufa d<sup>ʕ</sup>al/.

As for the other three terms, the researcher does not agree with the choices made by the translator. Flattering filters are face filters that make people look more attractive by giving them the best possible definition of eyes, lips, nose and jaw line. They are obviously different from the duck face filter. When this filter is applied in the scene, both Gumball and Darwin get real human filtered faces which means that the person who takes the selfie is not the only one to benefit from the filter. *Flattering filters* has not been given an accurate Arabic translation, but the researcher would refer to these

/muʔaθiratun tadʒmīliya/. مؤثرات تجميلية filters as

What Gumball mentions about this flattering filter is that it gives the user a flattering pal, and that is why the researcher replaces /tamna huka būz lba t'a/ with /tadzʕalu rafīqaka dzaḏāban/.

One more term that has no Arabic equivalence is *quirky personality*. A quirky person is someone whose behavior is attractively odd غريب بطريقة جميلة /ḡarībun bitʕarīqatin dʒamīla / .

In this scene, Darwin says that although the filters are awesome, there will never be a filter that replaces the quirky individuality of people. This is quite humorous because, in real life, most of the filters people use for their photos are animals faces. Yet, in this animation, a blue cat (Gumball) and a golden fish (Darwin) think that no filter can replace human's individuality. However, Bobert immediately applies another filter (the finger mustache filter) and makes Darwin change his mind. The finger mustache is not mentioned in the script; it is only shown as another filter made to the photo. Whatever way, the finger mustache (a small mustache inked on the index finger so that the person can put his index finger between his lip and nose and take a photo, pretending to have a mustache) is one way of expressing people's quirky individuality. Relating the script to the photo filter shown in the scene, we now have a more specific definition of *quirky*, that is 'oddly funny'. Thus, the researcher chooses to translate *replaces people's quirky individuality* as /juḥākī xifata dami lbafar/.

The last term to be discussed regarding non-equivalency is *swaggy haircut*. The term *swag* was mentioned in example (5), and defined as a slang term used to refer to fashion trends and stylish confidence. A 'swaggy' haircut, therefore, is a new and trendy haircut. Although there is no single SA word with the same indications, the general meaning can be understood by using a phrase like /ʔahdaθa qas'a:ti faʕr/.

So far, we have detected inter-and intra- linguistic lexical CS as well as colloquial expressions, replaced them with SA equivalences, changed other SA words and phrases into more contextually appropriate alternatives, and dealt with four instances of English-Arabic non-equivalency.

Two more types of CS are structural CS (colloquial like structures) and phonological CS. Although structural and phonological CS prove to be the less recognizable and the most problematic types for children, they are, fortunately, the easiest types to be controlled by the translator if s/he has the adequate competence in SA. When the translator has enough knowledge, building up different forms of structures of the same sentence in order convey certain implications becomes highly possible. With adequate knowledge and linguistic competence, the translator can also avoid the undesired influence of other languages/ varieties' structures on the language s/he is translating to. Most of the phonological and structural problems in the script are automatically corrected when the recently discussed phrases and terms are changed, replaced or deleted. We are only

left with two ill-formed utterances: /muʔakadun lan nadʒida namatʕan / and /muʔakadun naħnu nuħibuka kamā ʔant/. Both are nominal sentences that begin with the indefinite subject / muʔakadun/. Beginning a nominal sentence with an indefinite subject is only possible under certain conditions including:

1. The subject should be preceded by a question particle or negation.
2. The subject should be defined by annexation (adding /mudʕāf ilajh/) or by an adjective.
3. The predicate can be a phrase and, in this case, the predicate precedes the subject.

(cf. Ababneh, 2003).

None of these cases seem to be similar to the two structures we have unless we consider /muʔakadun/ a defining adjective of an indefinite implied subject (i.e./ʔamrun muʔakadun/). Hence, the above utterances are originally: /ʔamrun muʔakadun ʔnana lan nadʒida namatʕan/ and /ʔamrun muʔakadun ʔanana na ħnu nuħibuka kama ʔant/. Notice that in order to connect the non-definite subject with its predicate (the nominal sentence/naħnu nuħibuka kamā ʔant/) the particle /ʔan.na/ is added. Deleting the subject /ʔamrun/ is possible because the indefinite adjective is a trace for it. However, deleting the accompanying particle /ʔan.na/ and the attached pronoun /na/ makes the utterance incomplete and ill-formed. If the translator wants to avoid using /ʔan.na/, s/he should not use an adjective at

the beginning of the utterance. The adjective /muʔakadun/ can be replaced with the prepositional phrase /bit.taʔkīd/, which conveys the same meaning but does not require further changes in the utterance structure.

### **5.3.2. The audience assessment of the translation quality**

The researcher redubbed the above scene with the translation she provided, and recorded the original dubbing using the same voices in order to avoid the influence of any external factor as explained earlier (e.g. §4.3). After that, the researcher revisited the secondary school and chose a random group of 30 students between the ages 13-15 to watch the two versions and evaluate them.

The group agreed that, in general, both versions convey the same message. They also agreed that in the second video (which includes the researcher's translation) the language is more appropriate for the scene and the characters, particularly the robot. Yet, most of them said that although they know that the language in the second video is more contextually appropriate, they would still like to hear expressions such as /daq.qatun qadēma/ and /namatʃ ʃababē ʔaxir zaman/.

On the other hand a number of students thought that there is one utterance in which the technological terms work better than simplified language, that is, when the robot expresses his sadness. These students preferred /xalalun fi niḏām ..inhijāru milafī htirami ḏāt../ to /āh karamati.. dzawabun muzʃʃi dz/. The researcher would, in fact, relate this preference

to the particularity of this utterance. Robots are not supposed to have feelings, so when a robot expresses its sadness, it is interesting to describe the 'process' of changes happening in the robot's operating system due to sadness. Using technological terms, therefore, participates in creating a minor comparison between how sadness affects the human body and how it affects this robot.

The majority of the students also agreed that they liked a couple of expressions for being more efficient in giving the intended description such as /ʔaħdaθa qas<sup>ʕ</sup>āti jaʕr/ instead of / jaʕran madʒnūnan/ and /s<sup>ʕ</sup>ūratu ma baʕda t.tamrin/ instead of /namat<sup>ʕ</sup>ul ʕad<sup>ʕ</sup>alat/.

Based on the students' comments, the researcher concludes that:

- a. The student's preference of the non-standard phrases is due to their circulation as well as their desired influence of making the language more vivid. However, a considerable number of the students did not recognize that these collocations/ expressions are non-standard. And this takes us back to making priority for intra-textual coherence.
- b. Simplifying the language is not always a better choice; it is a context-based decision. There were a couple of utterances where the students preferred using technological term and more descriptive language.
- c. Although phonological occurrences of CS are very obvious in the colloquial phrases, the students' attention was limited to the lexical

level. This observation confirms that CS at the phonological level is the least recognizable type.

- d. What was unexpected by the researcher is that the students were able to notice that the language in the second video is more context related, and this puts more responsibility on the translator regarding his/her language choices.
- e. It can be said that the researcher's alternative translations were sometimes preferred over the original dubbing, but sometimes were not. Still, generally speaking, the students were able to notice that the alternative translation is more contextually appropriate and successfully avoids CS occurrences.

## Chapter 6

### Conclusion and Recommendations

#### 6.1. General Conclusion and Findings

The study has proved that code-switching in dubbed animation is a real problematic phenomenon that passively affects children's Standard Arabic. CS can be a very useful communicative linguistic tool when it is used with the right receivers who perfectly master all the languages/ varieties included, and so, can benefit a lot from CS and enrich their communication. However, Children's insufficient knowledge of both SA and English language makes them consider some English and colloquial vocabulary as SA, relate some SA vocabulary to the non-standard varieties and fail to recognize almost all occurrences of CS at the structural and phonological levels. The diaglossic nature of Arabic linguistic system, the similarities between standard and colloquial Arabic as well as the unclear boundaries of MSA are actual critical issues that make the situation more complicated.

The study has also shown that the passive influence of CS as a linguistic interference in the Arab world is not limited to the language of education or the classroom environment, and that CS occurrences in English- Arabic dubbed animations can lead to further bad consequences on children's standard Arabic. The study highlights the role of translators and dubbing houses and draws attention to their responsibility for the kind

of language used in children's animations. It also confirms that the technique of dubbing is flexible and allows for the required changes to be done easily.

In the *Amazing World of Gumball*, both inter-linguistic and intra-linguistic code-switching are found, each of which occurs at specific levels and within specific categories, with the possibility of combining more than one level in the same occurrence. The study examined the audience ability to recognize each of these levels and types, and found the following:

1. Children's ability to recognize inter-linguistic CS is, in general, better than their ability to recognize intra-linguistic CS, mainly due to the apparent interference between standard and non-Standard Arabic.
2. There are notable level-based differences regarding children's ability to recognize CS. CS is least recognizable when it occurs phonologically or structurally (English-like and colloquial-like structures). These two levels are seriously challenging because there are no signs that the problem can be solved with age advancing or academic performance improvement. However, CS at these levels is easier for translators to avoid as long as they have enough language competence.
3. The lexical level of CS is found to be less problematic than the structural level because it is more recognizable by children, and

becomes more recognizable with age advancing and academic achievement improvement.

4. Total inter-linguistic CS occurrences (full English utterances/phrases) are highly recognizable by children from different levels and age groups; still, recognizing inter-linguistic CS does not necessarily mean that the child understands the intended meaning. If the intended meaning is not understood then this is communication failure, which is quite enough a reason for not accepting occurrences of this type of CS within the Arabic dubbing.
5. Colloquial phrases, collocations and expressions are directly proportional to age which means that the younger the child is, the less s/he is expected to recognize them as non-standard. Occurrences of this type can be categorized as structural CS (when only the structure is colloquial), and can sometimes be combinations of more than one level (when they include colloquial vocabulary or pronunciation).
6. Despite the fact that some of the above mentioned types of CS are more problematic than the others, the researcher claims that, when translating for children, all types of CS should be avoided as much as possible. Even if types like lexical CS and colloquially circulated phrases are expected to become less problematic with age advancing, there is an unnecessary current passive effect that is better avoided. Besides, although English sentences and phrases are evidently

recognizable, most of the children will not be able to understand the intended meaning because their knowledge of English is not enough. And this makes using inter-linguistic code-switching pointless.

7. The researcher suggests that if the translator really needs to use a foreign or colloquial term/ phrase, s/he should at least inform the child that the term/ phrase used is non-standard by saying, for instance, /wa kama juqāl fi lʕamiya/, /kama juqāl fi lʕinglizija/, /wa haḏa jaʕnē bi lʕarabija/, etc.
8. Although switching into colloquial Arabic often makes the language simpler and attracts the audience attention, it is not always the best way to convey the meaning. Every context has its particularity, and sometimes using SA is more effective.
9. Code-switching in children's animations might be motivated by the original script language in cases like lack of SA equivalences, the need to convey a particular implication, pun, humor or irony, or to avoid making the translation more formal or more structurally complicated than the origin. It may also result from the translator's individual choices, whether intentionally made or not. In either case, dubbing is a flexible audiovisual translation technique that offers a wide range of solutions to avoid CS because in dubbing, in general, it is possible to delete scenes or parts of the scenes, change the content or replace some terms with more appropriate ones. In dubbing cartoon characters' voices, in particular, making such changes is

easier because lip sync and body language match are not things to take into consideration.

10. Most of CS occurrences dealt with in this research resulted from the translator's choices and were not due to the language or content of the original episodes, which means that fidelity is not always the polar opposite of intra-linguistic coherence. There are many CS occurrences in this animation that can be avoided by being more faithful to the content of the English script as long as it is not culturally or linguistically bounded.

The above findings are based on the results of test1 and test2 explained in chapter five. The framework of the two tests, as mentioned earlier, is based on the core principles of Skopos theory (that translation techniques are function related and audience reaction is the assessment of translation quality). Taken the Skopos model principles into account, occurrences of CS were classified and analyzed in test1 in order to determine their type and function before choosing a suitable SA equivalence. Then, the SA equivalences were shown to the audience to observe their reaction and assess the property of the alternative translations. Skopos model, therefore, provided a comprehensive framework for achieving the study purposes and answering the questions. As mentioned earlier in chapter four, translating for children usually requires making a lot of changes concerning both language and content- a procedure that is

supported by the Skopos model of translation for the sake of achieving the purpose of translation.

The fact that this study addresses CS in dubbed animations as a form of language interference (overlapping) can be considered a contribution to English-Arabic dubbing domain.

As mentioned earlier, previous studies concerning dubbing children's animations barely addressed the phenomenon of CS from a linguistic view. Besides, none of them referred to the possible passive consequence on children's language skills. The view of CS as language interference was present in earlier pedagogical linguistic studies in bilingual communities. Yet, such studies were restricted to the classroom environment and the acquisition of languages in bilingual communities. This research, however, shows that the passive influence caused by switching languages is neither limited to classroom activities neither to bilingual children. In other words, the research has extended the view of CS as a form of language interference to another domain; translating (dubbing) for children.

The research relates the above conclusion to a set of factors that exists in Arab speaking countries, considering them the main reasons for the unsuitability of CS in children's animations. Being concerned with English-Arabic dubbed animations, the findings of this research contribute to the domain of English- Arabic dubbing in particular. It is worth reminding that previous studies concerning English- Arabic dubbing did not tackle CS from a linguistic view (e.g. §2.2)

## 6.2. Recommendations

Based on the current results, and in order to reduce the effect of CS on children's Standard Arabic, the researcher recommends the following

- a. Encouraging the use of SA within classrooms can be a great help to increase the children's linguistic competence and make CS less problematic.
- b. Children animation dubbing houses should be more responsible for the language used; it should be either pure standard or complete colloquial Arabic.
- c. Any future effort for defining MSA lexically and structurally, making modern Arabic dictionaries, as well as English- Arabic translation achievements will play a major role in decreasing the need for using another variety/ language.

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**Appendix (1)****Test 1 sample**

جامعة النجاح الوطنية

قسم الدراسات العليا

اللغويات التطبيقية والترجمة

نموذج جمع بيانات أطروحة ماجستير

2017/ /

الفئة العمرية

أ) 11-10 . ب) 13-12 . ج) 15-14 .

المعدل الدراسي

أ) ممتاز . ب) جيد جدا . ج) جيد . د) أقل من ذلك .

النص التالي هو مجموعة مشاهد مأخوذة من حلقات "عالم غامبول المدهش" المدبلجة الى العربية، و المطلوب أن تقوم الطالبة - أثناء المشاهدة- بتحديد الكلمات أو الجمل أو التراكيب التي لا تنتمي إلى اللغة العربية الفصحى أو تخالف قواعدها نحويا أو صرفيا أو صوتيا . مع العلم أن الكلمات و الجمل و التراكيب المطلوبة هي اما انجليزية أو عربية عامية (غير فصيحة).

## مشهد (1)

لاري: اها.. طيب و العنوان؟

نيكول: عشرون، شارع المطاعم. اوه بليز مع كيد بط إكسترا.

لاري: فوق الآيس كريم و الخردل و عين الدجاجة؟

نيكول: ننعم هذه وصفة عائلية من أيام المرحوم جد جدي الحاج معلوف.

ريتشارد: اوه مان، ليتتي كنت معه وهو يوصلها الى هناك.

## مشهد (2)

غامبول: أنا.. أنا.. سوبرستار!

داروينو غامبول: آآآ... يلا إلى الجيم!

داروين: لا، هذا جرس الثانية. لدينا ساعة بعد.

غامبول: حقا؟ غريب! غريب جدا، ممم.. دود، إتس توجد تو بي ترو.

داروين: أكيد سوف يحدث أمر مريع.

غامبول: لقد قلقنا عالفاضي داروين.. على مجرد صورة.

## مشهد (3)

روكي: ياللي أمان.. هي تفضلوا معي فوشار.. بابا ممكن أستعير سيارة ماما؟

ريتشارد: طبعا طبعا يا فلذة كبدي!

روكي: بابا نموذج للأب المثالي.

غامبول: ماما! في بيتنا غريب!

نيكول: لا! أعرفك بأخيك الجديد.. روكون.

روكي: مرحاب.

## مشهد (4)

الشرطي: تول القيادة و اقترب منهم.. أقرب.. أقرب.. أقرب .. نريد تح... ، اوكي قريب جدا!  
 نريد تحقيق مطالبكم، سأرمي النقود بعد ثلاثة.. اثنين.. واحد.. محصل الضرائب سيهمل!  
 كنترول.. نحتاج لمليون دولار.

كنترول: ضاعفوا الفدية؟

الشرطي: آا نعم! لقد ضاعفوا الفدية.

برنسبال براون: واو ! ما كل هذا الاستنفار!

مستر بينك: لم يستجيبون هكذا في الجرائم الحقيقية.

الشرطي: أين تريدون المال؟

برنسبال براون: ضعوا المليون دولار على البطريق الصحراوي اللئيم.

الشرطي: ماذا؟ ماذا؟!

برنسبال براون: اوه اسف! اوتوكوريكت .. ضعوا المليون دولار على الطريق الصحراوي القديم.

## مشهد (5)

أنابيس: ماما، ممكن حليب بالشوكولاتة بدل حليب؟

نيكول: لا

داروين: طيب بيض بالشوكولاتة بدل البيض؟

نيكول: لا

غامبول: طيب خبز بالشوكولاتة بدل الخبز؟

نيكول: لا.. آه.. ريتشاد، ما رأيك بمساعدتي قليلا؟

ريتشارد: أكيد .. أكيد

(في السيارة)

ريتشارد: أنت المثل الأعلى لأولادك.. اعقل يا أخي.. لا تتس دواء الغازات.. لا تتس.. ملل!  
قال نظام قال! سأريها مثالا لا مثيل له.. من هي لتأمرني!؟

غامبول: هل واجهتها يوما؟

ريتشارد: نعم طبعا مرات و مرات.. بيني و بين نفسي!

غامبول: وجها لوجه؟

ريتشارد: طبعا لا. هذا انتحار.

غامبول: طيب، لنعالج هذا الموضوع.

(في السوق)

ريتشارد: هيا حبيبي.. كلها!

غامبول: لا يمكنني أخذها بدون أن ادفع ثمنها. تربيتي لا تسمح أبدا!

ريتشارد: يلا.. بسيطة.. بسيطة! تفتح الورقة، تأكل الشوكولاتة، تعيد الورقة.. و لا من شاف  
و لا من دري.

**Appendix (2)**

**Test.1 data**

Age groups: A (14-15), B (12-13), C (10-11)

Academic grades: E (excellent), V (very good), A (average), B (below average).

Student	Age	level	Lexical CS		Structural CS		Collocations & fixed expressions	English phrases and sentences	Phonological CS
			Intra-linguistic	Inter-linguistic	English-like	Colloquial-like			
1	A	E	10/10	3/6	0/2	0/3	3/3	2/2	0/5
2	A	E	8/10	3/6	0/2	1/3	2/3	2/2	1/5
3	A	E	10/10	4/6	0/2	0/3	3/3	2/2	0/5
4	A	E	7/10	3/6	0/2	0/3	2/3	2/2	1/5
5	A	E	9/10	6/6	0/2	1/3	2/3	2/2	1/5
6	A	E	9/10	5/6	0/2	1/3	2/3	2/2	1/5
7	A	V	2/10	3/6	0/2	0/3	3/3	2/2	0/5
8	A	V	10/10	4/6	0/2	1/3	3/3	2/2	0/5
9	A	V	3/10	4/6	0/2	0/3	2/3	½	0/5
10	A	V	6/10	3/6	0/2	0/3	2/3	2/2	0/5
11	A	V	8/10	2/6	0/2	0/3	1/3	2/2	0/5
12	A	V	9/10	2/6	0/2	0/3	2/3	2/2	0/5
13	A	V	10/10	3/6	0/2	0/3	2/3	2/2	0/5
14	A	V	9/10	5/6	0/2	0/3	2/3	2/2	1/5
15	A	V	1/10	6/6	1/2	2/3	3/3	2/2	1/5
16	A	A	3/10	1/6	0/2	0/3	2/3	½	0/5
14	A	A	3/10	1/6	0/2	0/3	2/3	½	0/5
18	A	A	5/10	3/6	0/2	1/3	2/3	½	0/5
19	A	A	6/10	5/6	0/2	1/3	3/3	2/2	0/5
20	A	A	3/10	3/6	0/2	0/3	3/3	½	0/5
21	A	A	8/10	4/6	0/2	0/3	2/3	½	0/5
22	A	A	8/10	3/6	0/2	1/3	2/3	2/2	0/5
23	A	A	7/10	2/6	0/2	0/3	2/3	2/2	0/5
24	A	B	3/10	1/6	0/2	0/3	2/3	½	0/5
25	A	B	1/10	1/6	0/2	0/3	2/3	2/2	0/5
26	A	B	0/10	0/6	0/2	0/3	2/3	2/2	0/5
27	A	B	2/10	2/6	0/2	0/3	2/3	½	0/5
28	B	E	6/10	2/6	0/2	0/3	2/3	2/2	0/5
29	B	E	7/10	1/6	0/2	0/3	2/3	2/2	0/5
30	B	E	6/10	1/6	0/2	0/3	0/3	2/2	1/5
31	B	E	8/10	6/6	0/2	0/3	2/3	2/2	0/5
32	B	E	3/10	2/6	0/2	1/3	1/3	½	0/5
33	B	E	5/10	6/6	0/2	2/3	3/3	2/2	1/5
34	B	E	6/10	5/6	0/2	0/3	1/3	2/2	0/5
35	B	E	7/10	1/6	0/2	0/3	1/3	2/2	0/5
36	B	E	4/10	0/6	0/2	0/3	0/3	2/2	0/5
37	B	V	1/10	1/6	0/2	0/3	3/3	½	0/5
38	B	V	5/10	4/6	0/2	0/3	2/3	½	0/5
39	B	V	4/10	4/6	0/2	0/3	1/3	2/2	0/5

40	B	V	5/10	1/6	0/2	0/3	1/3	2/2	0/5
41	B	V	8/10	2/6	0/2	0/3	2/3	2/2	0/5
42	B	V	4/10	3/6	0/2	0/3	2/3	1/2	0/5
43	B	V	6/10	1/6	0/2	0/3	0/3	2/2	0/5
44	B	V	6/10	2/6	0/2	0/3	2/3	2/2	0/5
45	B	V	3/10	2/6	0/2	0/3	0/3	1/2	0/5
46	B	A	4/10	1/6	0/2	0/3	0/3	2/2	0/5
47	B	A	3/10	1/6	0/2	0/3	0/3	1/2	0/5
48	B	A	3/10	2/6	0/2	0/3	3/3	1/2	3/5
49	B	A	4/10	3/6	0/2	0/3	1/3	1/2	0/5
50	B	A	0/10	0/6	0/2	0/3	2/3	1/2	0/5
51	B	A	0/10	1/6	0/2	0/3	1/3	1/2	0/5
52	B	A	1/10	1/6	0/2	0/3	2/3	1/2	0/5
53	B	A	1/10	1/6	0/2	0/3	3/3	2/2	0/5
54	B	B	1/10	2/6	0/2	0/3	0/3	1/2	0/5
55	B	B	0/10	<b>1/6</b>	0/2	0/3	0/3	1/2	0/5
56	B	B	1/10	2/6	0/2	0/3	1/3	0/2	0/5
57	B	B	2/10	0/6	0/2	0/3	2/3	2/2	0/5
58	B	B	0/10	0/6	0/2	0/3	2/3	1/2	0/5
59	B	B	2/10	0/6	0/2	0/3	0/3	0/2	0/5
60	C	E	7/10	4/6	0/2	0/3	0/3	2/2	0/5
61	C	E	5/10	4/6	0/2	0/3	1/3	2/2	0/5
62	C	E	3/10	3/6	0/2	0/3	0/3	2/2	0/5
63	C	E	5/10	2/6	0/2	0/3	0/3	2/2	0/5
64	C	E	5/10	4/6	0/2	0/3	0/3	2/2	0/5
65	C	E	6/10	4/6	0/2	0/3	1/3	2/2	0/5
66	C	E	6/10	3/6	0/2	0/3	0/3	2/2	0/5
67	C	V	5/10	0/6	0/2	0/3	0/3	1/2	0/5
68	C	V	4/10	1/6	0/2	0/3	0/3	1/2	0/5
69	C	V	5/10	2/6	0/2	0/3	0/3	1/2	0/5
70	C	V	6/10	2/6	0/2	0/3	0/3	1/2	0/5
71	C	V	3/10	0/6	0/2	0/3	1/3	2/2	0/5
72	C	V	2/10	1/6	0/2	0/3	0/3	2/2	1/5
73	C	V	3/10	0/6	0/2	0/3	0/3	1/2	0/5
74	C	V	3/10	0/6	0/2	0/3	1/3	1/2	0/5
75	C	A	3/10	0/6	0/2	0/3	0/3	0/2	0/5
76	C	A	1/10	0/6	0/2	0/3	0/3	1/2	0/5
77	C	A	1/10	2/6	0/2	0/3	0/3	1/2	0/5
78	C	A	2/10	0/6	0/2	0/3	1/3	1/2	0/5
79	C	B	0/10	0/6	0/2	0/3	0/3	1/2	0/5
80	C	B	0/10	0/6	0/2	0/3	0/3	1/2	0/5
81	C	B	0/10	0/6	0/2	0/3	0/3	0/2	0/5
82	C	B	1/10	0/6	0/2	0/3	1/3	0/2	0/5

### Appendix (3)

#### IPA of Arabic letters

Arabic character	IPA Transcription
أ	ʔ
ب	B
ت	T
ث	θ
ج	dʒ
ح	ħ
خ	X
د	D
ذ	ð
ر	R
ز	Z
س	S
ش	ʃ
ص	s <sup>ʕ</sup>
ض	d <sup>ʕ</sup>
ط	t <sup>ʕ</sup>
ظ	ð <sup>ʕ</sup>
ع	ʕ
غ	ɣ
ف	F
ق	Q
ك	K
ل	L
م	M
ن	N
ه	H
و	W
ي	J
fatha (short vowel)	A
Damma (short vowel)	U
Kasra (short vowel)	I
(long vowel)أ	Ā
( long vowel)و	Ū
(long vowel)ي	Ī
/a+/w/ (diphthon)	Aw
/a+/j/ (diphthon)	Aj
Stress (shaddah)	. or -

جامعة النجاح الوطنية  
كلية الدراسات العليا

تأثير التناوب اللغوي في رسوم الأطفال المتحركة المدبلجة على  
تعلم اللغة العربية المعيارية الحديثة من منظور النظرية الغائية:  
عالم غامبول المدهش نموذجاً

اعداد

ضحى عمر عبد الهادي عتيق

اشراف

د. سفيان أبو عرة

قدمت هذه الأطروحة استكمالاً لمتطلبات درجة الماجستير في اللغويات التطبيقية  
والترجمة بكلية الدراسات العليا في جامعة النجاح الوطنية في نابلس، فلسطين.

2018

تأثير التناوب اللغوي في رسوم الأطفال المتحركة المدبلجة على  
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عالم غامبول المدهش نموذجا

اعداد

ضحى عمر عبد الهادي عتيق

اشراف

د. سفيان أبو عرة

### الملخص

تناولت الدراسات السابقة موضوع التناوب اللغوي من منظورين مختلفين. يرى أولهما أن التناوب اللغوي شكل من أشكال التواصل ووسيلة للحفاظ على استمرارية الحوار (كدراسات مايرز سكوتون 1997 ومايسكن 2000 ويوحنا 2000 وغيرها). و يعالج هذا النوع من الدراسات ظاهرة التناوب اللغوي في السياقات التي يكون فيها اتصال المعنى مقدما على اللغة المستخدمة في ذلك، إذ تكون اللغة مجرد وسيلة في هذه الحالة. أما ثانيهما فيرى أن هذه الظاهرة شكل من أشكال التداخل اللغوي الذي ينبغي أن يخضع لضوابط معينة. ويدرس ظاهرة التناوب اللغوي في السياقات التي لا تقل أهمية اللغة المستخدمة فيها عن المضمون (كدراسات للوردا 2006 وجلافو 2009 وغيرهم). وبذلك فإن معظم الدراسات السابقة التي تعالج ظاهرة التناوب اللغوي من هذا المنظور مقتصرة على اللغة المستخدمة في مجال التعليم في المجتمعات ثنائية اللغة او متعددة اللغات.

تعالج هذه الدراسة ظاهرة التناوب اللغوي الداخلي و البيئي في رسوم الأطفال المتحركة المدبلجة من اللغة الانجليزية الى العربية الفصحى الحديثة. وتقوم الدراسة على فرضية مفادها أن الانتقال من اللغة العربية الفصحى الحديثة إلى الانجليزية (تناوب لغوي بيني) أو إلى اللهجات العربية العامية (تناوب لغوي داخلي) في الرسوم المتحركة المدبلجة يؤثر سلبا على تعلم اللغة العربية الفصحى عند الأطفال. وبذلك فإن هذه الدراسة تعالج التناوب اللغوي في رسوم الأطفال المتحركة المدبلجة من الانجليزية الى العربية كنوع من أنواع التداخل اللغوي

الغير محبذ بين اللغة العربية الفصحى واللهجات العربية العامية من جهة واللغتين العربية الفصحى والانجليزية من جهة أخرى.

وبما أن الدراسة تعالج ظاهرة التناوب اللغوي من منظور بيداغوجي في سياق الترجمة السمعية البصرية (الدبلجة من الانجليزية الى العربية)، فإن مخرجات الدراسة تضيف الى كل من مجالي الترجمة واللغويات. اذ تسلط الدراسة الضوء على مجموعة من العوامل بما فيها نقص الخبرة اللغوية اللازمة لدى الجمهور المستهدف من الرسوم المتحركة (الأطفال) والازدواجية اللسانية في المجتمعات العربية اضافة الى انتشار استخدام اللهجات العربية العامية الى مجالات لم تكن تستخدم فيها من قبل، باعتبارها عوامل مؤثرة على اللغة العربية الفصحى لدى الأطفال. و تشير الى ضرورة استخدام اللغة استخداما سليما في الرسوم والبرامج الموجهة للأطفال حتى وان لم تكن تعليمية. وهكذا فإن الدراسة تشير الى أن اعتبار التناوب اللغوي شكلا من اشكال التداخل السلبي بين اللغات ليس مقصورا على الدراسات المتعلقة بمجال التعليم ولا حكرا على المجتمعات ثنائية اللغة أو متعددة اللغات.

وقد قامت الباحثة باختيار احدى المسلسلات الكرتونية الشهيرة (عالم غامبول المدهش) وتحديد عينة الدراسة بثلاث مجموعات من طالبات المدرسة اللواتي تتراوح أعمارهن بين العاشرة والخامسة عشر بهدف التمكن من اختبار صحة الفرضية.

اعتمدت منهجية هذه الدراسة على المبادئ الأساسية للنظرية الغائية والتي تنص على أن الترابط في اطار ذات النص أهم من الترابط البيني للنصين (الأصلي و المترجم)، وأن تقييم الترجمة يعتمد على مدى استجابة المشاهدين المستهدفين لها، وقد قامت الباحثة، آخذة هذين المبدأين بعين الاعتبار، باعتماد منهج مكون من خطوتين: اختبار أول ثم ثان. هدف الاختبار الأول إلى برهنة الفرضية الأساسية التي يقوم عليها هذا البحث من خلال اثبات أن العينة المستهدفة (الاناث من 10 - 15 سنة) تخلط حالات وقوع التناوب اللغوي الداخلي أو البيني في المسلسل الكرتوني المختار باللغة العربية الفصحى. وخلص الاختبار الأول الى نتائج أخرى

مهمة، فقد كشف عن مستويات التناوب اللغوي الأكثر إشكالية، كما حدد المستويات الأقل اشكالية أيضاً، ووضح الاختبار كذلك مدى تأثير متغيري العمر والتحصيل الأكاديمي على قدرة الطفل على تمييز وقوع التناوب اللغوي. أما الاختبار الثاني فقد هدف الى تقديم بدائل من اللغة العربية الفصحى المعاصرة لحالات التناوب اللغوي التي تم رصدها، ومن ثم تقييم هذه البدائل من خلال رأي الجمهور المستهدف.

خلصت الدراسة إلى أن التناوب اللغوي في رسوم الأطفال المتحركة المدبلجة الى الفصحى الحديثة هو ظاهرة اشكالية تؤثر سلباً على تعلم الأطفال للغة العربية الفصحى الحديثة. وكشفت النتائج أن مستويات التناوب اللغوي تتدرج من حيث درجة تأثيرها على الأطفال تحت فئة من اثنتين: مستويات خطيرة التأثير لا تزيد قدرة الطفل على تمييز التناوب اللغوي فيها بزيادة العمر أو التحصيل الأكاديمي، أو مستويات أقل خطورة تتناسب قدرة الطفل على تمييز التناوب اللغوي فيها طردياً مع العمر والتحصيل الأكاديمي. وأثبتت الدراسة أيضاً أن إيصال المعنى المطلوب يمكن أن يتم في غالب الأحيان باستخدام اللغة العربية الفصحى الحديثة فقط، وأنه كان بالإمكان الاستغناء عن العديد من حالات التناوب اللغوي التي تم رصدها. كما وأكدت الدراسة على أن تقنية الدبلجة تمنح المترجم مساحة كبيرة من الحرية لإجراء التعديلات اللازمة على اللغة و المحتوى، و تجنب الحاجة للجوء الى استخدام لغات أخرى.

**كلمات مفتاحية:** تناوب لغوي، رسوم متحركة، اللغة العربية الفصحى، اللغة العربية العامية، التناوب اللغوي المعجمي، التناوب اللغوي التركيبي، التناوب اللغوي الصوتي.