

American University in Cairo

## AUC Knowledge Fountain

---

Theses and Dissertations

Student Research

---

Spring 2015

### History and impact of Indian dubbed into Arabic movie channel "Bollywood": Exploratory study

Yara Ayman Yosry Omar

*The American University in Cairo AUC*

Follow this and additional works at: <https://fount.aucegypt.edu/etds>



Part of the [International and Intercultural Communication Commons](#), and the [Mass Communication Commons](#)

---

#### Recommended Citation

##### APA Citation

Omar, Y. A. (2015). *History and impact of Indian dubbed into Arabic movie channel "Bollywood": Exploratory study* [Master's Thesis, the American University in Cairo]. AUC Knowledge Fountain. <https://fount.aucegypt.edu/etds/1798>

##### MLA Citation

Omar, Yara Ayman Yosry. *History and impact of Indian dubbed into Arabic movie channel "Bollywood": Exploratory study*. 2015. American University in Cairo, Master's Thesis. *AUC Knowledge Fountain*. <https://fount.aucegypt.edu/etds/1798>

This Master's Thesis is brought to you for free and open access by the Student Research at AUC Knowledge Fountain. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of AUC Knowledge Fountain. For more information, please contact [mark.muehlhaeusler@aucegypt.edu](mailto:mark.muehlhaeusler@aucegypt.edu).

**The American University in Cairo**  
**School of Global Affairs and Public Policy**

**History and Impact of Indian Dubbed to Arabic Movie Channel  
“Bollywood”: Exploratory Study**

**A Thesis Submitted to**  
**The Department of Journalism and Mass Communication**  
in partial fulfillment of the requirements for the degree of  
Master of Arts

**By Yara Ayman Omar**  
**Under the supervision of Dr. Hussein Amin**

**May/2015**

The American University in Cairo  
School of Global Affairs and Public Policy

**HISTORY AND IMPACT  
OF INDIAN DUBBED INTO ARABIC  
MOVIE CHANNEL “BOLLYWOOD”: EXPLORATORY STUDY**

A Thesis Submitted by

Yara Ayman Omar

in partial fulfillment of the requirements for the degree of

Master of Arts

Has been approved by

Dr. Hussein Amin  
Thesis Adviser  
Affiliation: American University in Cairo  
Date: May 25, 2015

Dr. Naila Hamdy  
Thesis Second Reader  
Affiliation: American University in Cairo  
Date: May 25, 2015

Dr. Rasha Allam  
Thesis Third Reader  
Affiliation: American University in Cairo  
Date: May 25, 2015

Dr. Naila Hamdy  
Department Chair  
Date: May 25, 2015

Ambassador Nabil Fahmy  
Dean of GAPP  
Date: May 25, 2015

## **Dedication**

*To my Angel, Best friend, greatest Inspiration for all time, "Mahitab Khalil"... my*

*mentor, my guardian Angel*

*The image of your smile lights up my path through life*

*An Angel on Earth and In Heaven*

*May God Rest your amazing soul.*

*To Salma, my best friend, my companion through my master's program, through*

*work and life. "Tweiga" your car, our designated vehicle that witnessed the best*

*moments to our masters' program. I could have never made it with this spirit*

*with out you and "Tweiga". "We made it Salmouma"*

## Acknowledgments

After a Journey that seemed to be especially hard for me, I would like to take a deep breath to say a big thank you for everyone who helped by supporting me in my Masters’.

My Mom, my backbone through life, with you life seems to be a lot warmer, easier and more secure. Your encouragement and assurance are the two main reasons behind my success After Allah’s support. Life won’t be without your support and endless, unconditional love. You make life feel so simple at its hardest. I love you endlessly and unconditionally.

Dad, your support never fades, your success through life inspires me to carry on with my masters’ and studies. Your silent support and guidance through life with insistence to provide only the best is what keeps me going. I really appreciate what you do for me and forever will be filled with gratitude because of that.

Distinguished Committee members, Dr. Naila Hamdy and Dr. Rasha Allam, It is a great honor to have my work assessed by you, your support and guidance is highly appreciated. Thank you so much for your guidance and support. My Advisor, Dr. Hussein Amin, you are such an inspiration for me in a way you can never imagine. Your assurance is the most important to me, I would not have made it without your guidance. Your guidance, support and knowledge are immeasurable. You are a true example for hard work, success and the thirst for knowledge and accomplishments. You forever will my role model and guide through my life of work and studies.

Hussein, My Love, My husband, my best Friend, you take every step in life side by side with me, if not before me...  
Your help, encouragement and support are heavenly sent, May God bless you for all what you do for us. You gave me enormous support that I will always remember as a big reason behind my success. “We have made it”.

Shahd, my amazing, highly spirited sister, your energy and support always come on the right time when I most need them. I love you baby sis forever and always.

My dearest professors and Colleagues thank you for always being there, whenever I needed any guidance and help me become a person with such a level of knowledge. You are the safety net that gives me the total sense of security and support for my leaps of faith. Mr. Amr Abdel Latif, you did not only guide me through the statistical part, but you taught me and this is something I really appreciate.

## **Abstract**

This study explores the cultural impact of Indian dubbed into Arabic movies on the knowledge of the Egyptian audience towards the Indian culture. The main channels chosen to conduct this study were MBC Bollywood, Fox, Zee Aflam and Dubai One. The main theoretical framework applied in relation to this study is the Hybridity theory alongside with the term “Glocalization”. The two main methodologies used to test out this exploratory study were Qualitative content analysis aiming to discover the main aspects of the Indian culture portrayed in the Indian dubbed into Arabic movies. The result supported the same aspects mentioned in the literature review, which were color, dance, music, and love stories. Through those characteristics, quantitative surveys were distributed to measure the level of knowledge, attitudes, perception and interest towards the Indian culture. Findings showed that nearly 77% of the audience became more interested in Indian movies more than before. The audience who watch more Indian dubbed into Arabic movies proved to have the most positive attitude and most knowledge and relation to the Indian culture.

**Key Terms:** Glocalization, Public diplomacy, Cultural diplomacy, Transnational Media, intercultural communication, Soft Power, Cultural Identity.

## **Table of Contents**

### **Chapters**

<b>1 INTRODUCTION</b>	<b>1</b>
1.1 New “Hybrid” Cultures in the media .....	1
1.2 Intercultural communication leading to Transnational Services ....	2
1.3 Public Diplomacy, soft power and cultural diplomacy.....	5
1.4 History of Bollywood .....	6
1.5 Development of Bollywood .....	9
1.6 Statement of the Problem .....	11
<b>2 THEORETICAL FRAMEWORK</b>	<b>13</b>
2.1 Hybridity theory.....	13
2.2 Glocalization .....	15
2.3 Agenda Setting.....	17
2.4 Agenda Setting theory in relation to Public diplomacy & .....	18
Soft Power	
2.5 Magic Bullet Theory and Media Impact .....	19
<b>3 LITERATURE REVIEW</b>	<b>21</b>
3.1 Public Diplomacy and Soft Power.....	21
3.2 Cultural Diplomacy.....	24
3.3 Transnational Communication and its impact.....	25
3.4 Intercultural entertainments and its effect across borders.....	31
3.5 Indian Culture in the Middle East.....	35
<b>4 METHODOLOGY</b>	<b>42</b>



4.1 Qualitative Content Analysis.....	42
4.2 Quantitative Survey.....	46
4.3 Research Questions and Hypotheses.....	47
4.3.1 Research Questions.....	47
4.3.2 RQ Variables.....	48
4.3.3 Hypotheses.....	50
4.3.4Independent variables and operational definitions.....	50
4.3.5Dependent variables and operational definitions.....	51
4.4 Survey Methodology.....	51
4.5 Survey Sample .....	52
<b>5 DATA ANALYSIS</b>	<b>54</b>
5.1 Research Question 1.....	54
5.2 Research Question 2.....	60
5.3 Research Question 3.....	64
5.4 Hypothesis 1.....	67
5.5 Hypothesis 2.....	69
5.6 Hypothesis 3.....	71
5.7 Hypothesis 4.....	73
<b>6 DISCUSSION &amp; CONCLUSION</b>	<b>75</b>
6.1 Limitations.....	80
6.2 Suggestions for future research.....	80

**BIBLIOGRAPHY**

**APPENDIX**

Questionnaire

## TABLES

<b>Table 1:</b> Culture- Values Integration roadmap for brand building in India	<b>38</b>
<b>Table 2:</b> Value types and Value Traits	<b>39</b>
<b>Table 3:</b> Interest in Indian Movies now a day	<b>54</b>
<b>Table 4:</b> Interest in Movies on MBC Bollywood	<b>55</b>
<b>Table 5:</b> Interest in Indian movies after being aired by MBC Bollywood	<b>56</b>
<b>Table 6:</b> Interest in Indian movies in relation to other dubbed movies	<b>57</b>
<b>Table 7:</b> Engagement in Indian Movies	<b>58</b>
<b>Table 8:</b> Interest in Indian Movies now a day other than before	<b>59</b>
<b>Table 9:</b> Music and Color in Indian Movies	<b>60</b>
<b>Table 10:</b> Rank 1 in the main reason audience watch Indian dubbed into Arabic movies	<b>61</b>
<b>Table 11:</b> Rank 2 in the main reason audience watch Indian dubbed into Arabic movies	<b>62</b>
<b>Table 12:</b> Rank 3 in the main reason audience watch Indian dubbed into Arabic movies	<b>63</b>
<b>Table 13:</b> Rank 1 in the most aspect perceived in the movies	<b>64</b>
<b>Table 14:</b> Rank 2 in the most aspect perceived in the movies	<b>65</b>

<b>Table 15:</b> Rank 3 in the most aspect perceived in the movies	<b>66</b>
<b>Table 16:</b> Relationship between watching levels and attitude towards the Indian culture	<b>67</b>
<b>Table 17:</b> Significance between watching levels and attitude towards the Indian culture	<b>68</b>
<b>Table 18:</b> Relationship between the accent used in the dubbing and attitude towards the Indian culture	<b>69</b>
<b>Table 19:</b> Significance between the accent used in the dubbing and attitude towards the Indian culture	<b>70</b>
<b>Table 20:</b> Relation to the culture through the accent of dubbing	<b>70</b>
<b>Table 21:</b> Relationship between the hours spent watching and the level of knowledge about the Indian culture	<b>72</b>
<b>Table 22:</b> Significance level between the hours spent watching and the level of knowledge about the Indian culture	<b>73</b>
<b>Table 23:</b> Relationship between the age and the interest in watching Indian dubbed into Arabic movies	<b>73</b>
<b>Table 24:</b> Significance between the age and the interest in watching Indian dubbed into Arabic movies	<b>74</b>

## Figures

<b>Figure 1:</b> The continuum of DMIS stages	34
<b>Figure 2:</b> Interest in Indian movies now a day	54
<b>Figure 3:</b> Interest in Movies on MBC Bollywood	55
<b>Figure 4:</b> Interest in Indian movies after being aired by MBC Bollywood	56
<b>Figure 5:</b> Interest in Indian movies in relation to other dubbed movies	57
<b>Figure 6:</b> Engagement in Indian Movies	58
<b>Figure 7:</b> Interest in Indian Movies now a day other than before	59
<b>Figure 8:</b> Music and Color in Indian Movies	60
<b>Figure 9:</b> Rank 1 in the main reason audience watch Indian dubbed into Arabic movies	61
<b>Figure 10:</b> Rank 2 in the main reason audience watch Indian dubbed into	62
<b>Figure 11:</b> Rank 3 in the main reason audience watch Indian dubbed into	63
<b>Figure 12:</b> Rank 1 in the most aspect perceived in the movies	64
<b>Figure 13:</b> Rank 2 in the most aspect perceived in the movies	65
<b>Figure 14:</b> Rank 3 in the most aspect perceived in the movies	66
<b>Figure 15:</b> Relation to the culture through the accent of dubbing	71

# **Chapter 1**

## **Introduction**

Since the world is now a unified village due to the introduction of technology, facilitating communication and the spreading of globalization in many fields of studies, International communication is an important aspect worth studying when it comes to cultural aspects. It is important to investigate how people with different cultural backgrounds and history, manage to communicate and exchange messages through the media. It can be said that there is a need to study a term called “Media Globalization” or exchange of cultures through media between countries (Wang & Schnell, 2012; Iwabuchi, 2010; Abubakar, 2013).

### **1.1 New “Hybrid” Cultures in the media**

It has become important to study how Globalization impacts cultures and the way audience relate to foreign media contents. Hybridity is one of the main studies scholars are taking interest in when related to cultural impacts. Hybridity in media basically is when 2 cultures are mingled in one (Kraidy, 2002). It is easiest to see this the United States in particular as it contains a various amount of communities with different cultural and racial backgrounds, like African Americans, Latinos, Asians and Native Americans. Hybridity in media here can appear for example in Hollywood movies having actors and actresses from other countries than the US, and in the form of merging movies between U.S and Europe and Latin America (Alvaray, 2013).

Here the actual characteristics of these cultures start to diminish or a new cultural aspect that is in between both appears, like the birth of a new “in between” culture, that combines between Latin and American cultures (Shugart, 2007). There are certain topics that should be studied along side with this one which are Soft power, Public diplomacy and Cultural diplomacy. These 3 main terminologies highly overlap with Globalization, transnational media and intercultural communication studies as well as the Hybridity theory and the Glocalization concept. These terminologies will be tackled and elaborated through out this study.

### **1.2 Intercultural Communication leading to Transnational Services**

Intercultural communication is simply the studies of how different cultures interact, and it can be studied in different fields like sociology, linguistics or communication. According to Jing, Intercultural Communication is basically “Face to Face” communication between people with different cultural backgrounds (Jing, 2013). One problem is the difficulty of creating communication between people with different cultural backgrounds, where there will be no common grounds of relation or understanding (Espinar, Rodríguez and Parra, 2012; Fall et al, 2013). An example of Intercultural communication and how it is overlapping with the thought of Glocalization is the adaptation of the way musicals in Indian movies are sometimes affected by the styles in the American Movies (Rao, 2007).

Intercultural communication has become an important area of studies when related to the communication field (Liddicoat, 2009; Kim & Hubbard, 2007). It studies more than linguistic, it looks past that and into the idea of the languages having contexts and terminologies in it that can only be understood on a cultural level.

To be able to study Intercultural communication and its impact on cultures, International communication should be studied beforehand especially from the social perspective. Anthony Liddicoat mentions in his article that the language used in the communication process is more valid and related to when the process is between people of the same social and cultural backgrounds more than if they were not (Liddicoat, 2009).

Rao mentioned in his article that Glocalization could be used as a concept other than the term “International Communication”, as strong and important in the media field it is, it is not used as much as the concept of International Communication. Robertson tends to use the concept of Glocalization in his studies instead of the idea of International communication as it lacks the complexity and generality and is more specific to the idea of intermediary between two cultures and the effect of the global in specific on the local (Rao, 2010).

Intercultural communication or as referred to as “cross cultural communication” is a state where a person reaches the ability to fit in any other culture than the one he was raised in based on the past encounters he had in life and certain factors that can cause him to be in this state like “education” or “experience” (Wang & Schnell, 2012). Beamer adds one very important aspect that is to be taken into consideration when studying the basics of Intercultural communication, which is the communication process that takes place after the message, is sent which starts from the “Decoding” of the message within its recipient (Beamer, 1992).

Communication between people with different cultural backgrounds requires that the communicator bare in mind the cultural values of the person receiving the

message. It is important that to be clear when communicating because the message receiver, when being from different cultural and language backgrounds, might understand the message differently, so the communicator should use terminologies that can be comprehended easily and that does not relate only to cultural aspects of his own understandings (Durant and Shepherd, 2009; Arasaratnam & Banerjee, 2011).

Kim and Hubbard added in their article that the barriers of intercultural communication process are not only found in communication related concepts, but they can emerge from other reasons like the need for “Power and politics” (Kim and Hubbard, 2007). Meaning that when people from different racial backgrounds meet, there are certain ideas known about each race, the ones who feel superior will not try to put effort in the communication process as much which falls under the idea of “Us” and “Them” which is mentioned in Kim and Hubbard’s article.

Studying the way Mass media operates on a global level is the main interest of mass media researchers now a day. When related to Intercultural communication as well, it is important to study how it helps cultures understand one another through their exchanged media. Wilson adds to her article that the more closed and concise the community is cultural wise, the harder it is for the message sender to make his message fit all cultures and put it in a global language that can be understood by everyone. Here evolves another concept related to it which is the way the concept is translated in a cultural way for example when there is a foreign novel that is translated into many other languages, yet in a way that makes the main context of the novel preserved and it still fits the different cultures it is addressing (Wilson, 2011).



### **1.3 Public Diplomacy, soft power and Cultural diplomacy**

Public Diplomacy and Soft power are studies that correlate in their definitions with Cultural diplomacy. Public diplomacy is creating an attractive image to the country's culture when portraying it to other cultures (Abou Zeid, 2011). It is linked with the term of "Soft power" developed by the political scientist Joseph Nye, which states that you can influence people to do what the message sender wants voluntarily by attraction (Nye, 2008).

So here Cultural diplomacy is a way to create soft power (Hwajung, 2011). Cultural diplomacy basically is a way to apply public diplomacy between cultures using soft power as a tool through various things that can attract people's interest; like art, literature and education for example (Hwajung, 2011; Cummings, 2003; Institute for Cultural diplomacy, 1999; Shizuru, 2002).

When studying the transnational media of India in the Middle East, it is important to study India's soft power in the Middle East and its impact on the Egyptian culture and where does cultural diplomacy between the two cultures stand? How the Egyptian and Indian cultures are related and is there a possibility for the Indian soft power to have future effect to appear through the Egyptian habits? Other questions are important to keep in mind like, how many Indians are in the Middle East? What might be the agenda of the Indian media in the Middle East? How powerful is the Indian Bollywood industry to reach the Middle East? All of these questions will be tackled through out this study.

## **1.4 History of Bollywood**

The Indian culture is a rich culture with traditions, values and habits. Over the past 20 years the academic field has been interested in studying the Indian cinema Phenomena of Bollywood and the values portrayed in it through the development of this industry and how it changed as the technological advances increased the importance of adapting to other cultures to be understood on a global level. Bollywood is considered now a World Wide movie industry like Hollywood, and it has been under studies in different areas specially to investigate how it works world wide in transmitting the culture through several ways in its movies and how it is perceived as an industry (Takhan, MacLaran & Stevens, 2012).

India is known now to be economically flourishing and having much powerful leverage like media, politics, and technical advances. India now is considered to be one of the top 5 powerful economic countries in the world, where it comes in arrangement right after Japan, China and America (Thussu, 2013).

An important concept that studies now a day are aiming to study is how it managed to keep the ethnicity and culture of India portrayed in its movies while being aired internationally while managing to adapt it to fit other cultures and get accepted in them (Schaefer and Karan, 2011). Bollywood produces on average 300 movies yearly, which are always reviewed by big U.S Newspapers (Rao, 2007). Even though the history of Bollywood goes back to the very early 20<sup>th</sup> Century, it was not recognized until the late 1990's. In 2010 Bollywood produced around 500 movies, which increased to reach 1000 movies by 2012 (Takhan, MacLaran& Stevens, 2012).

The Bollywood movie life has always been popular for its music, dancing and singing (Gehlawat, 2010), colors, ways of dressing as well as having the best

weddings; it is known for the dramatic dominance of certain plots in its movies with high climaxes (Kapoor, 2009; Takhan, MacLaran & Stevens, 2012; Gopal, S. & Moorti, S., 2008). As Rao mentioned in his article “the first Indian talkie, included 12 songs: the advertisement of the film read “all talking, all singing, all dancing.” He added that the term Bollywood came from the production of average of 150 yearly movies that tend to be as an Indian production of previously made Hollywood movies and it was located in Mumbai which was first called Bombay, hence switching the first letter in Hollywood to B in reference to the city it emerged from, conveying that it is of same power and capabilities (Rao, 2010; Takhar, MacLaran & Stevens, 2012; Gehlawat, 2010).

Gehlawat stresses in the article that Bollywood is not just a movie industry, but it is defined as a hybridity tool and an international industry defining it as “popular Hindi” instead of saying that it is an Indian industry (Gehlawat, 2010). Bollywood industry emerged in the face of British colonization at that time and over several decades managed to work its way not only through U.S and Europe but to the Middle East as well still preserving the main aspects used in their movies and soap operas and yet managing to dazzle its viewers (Tharoor, 2007; Rao, 2007; Rao, 2010; Schaefer and Karan, 2010). The music in the Indian movies and the way they dance lately has been “MTVised” (Rao, 2007). The Bollywood industry helped India on the financial level in relationship to the World’s “economy”. Dancing by itself has become a “Culture” in the Bollywood movies; there are various types of dancing in Indian movies which basically are the basic Indian dancing, other mixed types of mixed dancing, some are developed by Indian youth and some are affected by foreign styles of Western dancing (Kavoori & Joseph, 2011).

Kavoori and Joseph set characteristics to define the term “Bollyculture”, which basically define it as a culture that combines various cultures and aspects and that it mainly represents the transportation of this culture to other cultures as well as the portrayal of Indian Youth World wide and about the way India performs, yet with the preservation of the traditions through time with a little development (Kavoori & Joseph, 2011). The Indian culture is filled with mixtures but still the Indian Image is well portrayed in the Bollywood industry even though it only started to bloom recently, clearly representing the culture of song, dance and color as the main aspects of this culture (Guyot, 2013)

The art of dancing in the Indian Bollywood movies, as researchers argue, depend on the chemistry and sex appeal between both actors. The dances mostly depend on the setting as well as emotional interactions which manage to create a certain atmosphere that immerses the audience in the dance alongside with the script itself (Gehlawat, 2010). The Bollywood art is a pure portrayal of Hybrid industry where it combines between the main Indian culture and the western one along side with mixing a lot of “ingredients” in the movies themselves giving them a new character related to Bollywood alone. These characteristics are portrayed in dancing, music, the way the plot and the movie climax usually are and these are main aspects that researchers usually study when it comes to the cultural studies related to Indian movies (Gehlawat, 2010). The art of dancing and singing in the Indian movies basically are to portray and emphasize the main idea and climax behind the script and enhance the problem in the movie itself whether it occurred or it is solved. It basically reinforces the attractiveness of the chemistry between the heroes of the movies and

creates this emotional appeal that the audience get attracted to and are hooked on when it comes to the Indian movies (Guyot, 2013).

### **1.5 Development of Bollywood**

Bollywood lately has been developing and disseminating its movies at a faster rate than before mainly due to a couple of reasons which are the vast development of the technology and the ease of access in the “Digital age” which makes the media at easier access between different audiences, and the second reason is based upon the first one to some extent which is the fading borders of media between cultures and countries in the media (Dudrah & Rai, 2005). Bollywood movies has been known since forever for its “Hybrid” styles in movie productions, mixing between what is Indian and what is not and this was always there with the preservation of certain aspects in the movies themselves like the script, plot and the dancing as well as colors and settings and the development of other things to be able to match the global cinema movie productions (Gehlawat, 2010). Morcom adds that the dances and music in the Indian movies are almost as old as the production of audio itself in the media since the 30s (Morcom, 2008).

In 2009, problems faced Bollywood beginning from the “Swine Flu”, Closure of other movies and loss of money from sets and producers (Kumar, 2010). When most professionals lost faith in the survival of Bollywood from the economic decline it was facing, the famous Indian Star Amitabh Bachchan clearly stated that he thought Bollywood was “Recession Proof”. Even though it was facing an economic problem, Indian Actors not receiving their full pay, and cutting production costs, it yet managed to create movies that were a world wide hits and were seen all over the world, which

intrigues critiques, writers and reporters to start believing in the statement of Amitabh Bachchan (Kumar, 2010).

The Bollywood industry managed to go global with Indian style, preserving what they have from culture and clearly showing it to the entire world even though it was under the British Colonization (Rao, 2007). Rao adds that by the expansion of media worldwide, the way Indian movies were written changed to fit with in these changes and in order to air its movies internationally. He states that the Indian movies always portray cross cultures and not only Pure Indian (Rao, 2010). It is now the biggest industry in the media field globally where the movie production in theaters for Indian movies managed to sell more than Hollywood itself in movie theatres on yearly basis (Thussu, 2010)

In some countries like the U.K. it has a huge audience, as there is a huge request on the movies. Takhan, MacLaran & Stevens added that there are estimate of 15 million people who return more than half the revenue of this industry, giving it the sense of being worldwide phenomenon and that now it is considered normal to watch Hindi Movies in UK and the US and it reaches top charts in both countries (Takhan, MacLaran & Stevens, 2012). Bollywood at first managed to spread its movies in near by countries and managed to reach Africa and the rest of the World in the 90s and 2000s (Straubhaar, 2010). The Bollywood industry has grown to surpass the idea of it being an Indian industry, but it became an international phenomenon that grabbed the interests of a lot of different audience, worth \$3.5 billion, with the biggest share of production and viewership in over 70 countries with huge audience in the Middle East and Africa (Thussu, 2007).

There are different things portrayed in Indian Movies, but what makes the Bollywood industry different is that it has certain aspects of the Indian culture always portrayed in the movies, like color, dance and music, as well as some climaxes in the movie scripts. Indian cinema managed to create a hybrid between the worldwide known, the latest and preserved Indian culture in it (Rao, 2007). For example as Natacha Guyot elaborates in her article that mainly the female heroines are always put in situations that they refuse to be in and need to rebel against which in the Indian culture is known as “Sita” ideology (Guyot, 2013).

### **1.6statement of the problem**

As Bollywood is a huge industry that produces movies worldwide second to Hollywood in regards to international media reach, it is important to start studying its Soft power and impact in the Middle East (Paul, 2014). Many studies and research articles as well as newspaper articles stated that the spread of the Indian Transnational Television services to the Middle East is very obvious and there are reasonable number of loyal audiences developed. Now Bollywood impact on the Middle East audiences is huge affecting them in many ways. It important to start asking, what is the reason behind the Indian media spreading in the Middle East? How significant is the Indian community in the Middle East? It is a powerful Industry, portraying the Indian culture vividly. What is its soft power as a culture? The Indian culture is very rich and it is of importance to know how this soft power takes effect through these movies. It is important to see how these movies affect the audience relation to how they perceive the Indian culture and whether it affects their own cultural habits or not and to what extent and in what ways? To study and investigate India’s soft power

JMC Department AUC 5/28/15 6:41 PM

**Comment [1]:** The argument in this thesis is too simple and obvious. The thesis does little to move beyond your introduction. It doesn't make an argument that will require you to develop your paper. You need to ask a question about your sources to which you did know the answer before you began your research.

I corrected this comment in the Research Question part as you advised me last session to answer the research questions by linking them to the Review of literature.

MediaLab\_1 5/28/15 6:41 PM

**Comment [2]:** Many studies and research articles as well as newspaper articles stated that the spread of the Indian Transnational Television Services to the Middle East is very obvious and there are reasonable number of loyal audiences developed. Now Bollywood impact on the middle east audiences is huge affecting them in many ways .. then continue

applied in the Middle East it is important to understand their cultural values in the movies and its impact on the Arabs (Nye, 2008). Since “interest” and “gaining knowledge” are the second and third most important steps in the way towards achieving public diplomacy and applying soft power (Abou Zeid, 2011; McClellan, 2004), here comes an important question, can India’s soft power applied through its media be powerful enough for the audience not only to know and relate to the Indian culture but to start adopting it as well?

### **Significance of the Study**

This exploratory study aims to analyze the effect of the Indian Dubbed into Arabic Movies on the knowledge and interest of Egyptian Audience. As the Indian presence through diaspora and media in the Middle East is relevant, it is important to study India’s soft power practiced in the Middle East in relation to the significant presence of Indians in the Middle East. This study will help pave the way for future researches to analyze the Indian soft power applied in the Middle East as there are few related studies specially focusing on it. It focuses on the two main steps in the five-step model of public diplomacy and soft power (Abou Zeid, 2011). These two steps will open a way for further studies that could measure the Indian soft power in the Middle East as it becomes more and more effective over time.

MediaLab\_1 5/28/15 6:41 PM  
**Comment [3]:** Expand a bit



## Chapter 2

### Theoretical framework

#### **2.1 Hybridity theory:**

Recently, scholars are beginning to take the Hybridity theory into consideration in relation to the Mass Communication field. It mainly appears in countries after being colonized where a country tends to merge between its own values and the values of the country, which inhabited it (Kraidy, 2002). He adds one that this theory also may not be valid where it is a vague term as much as for the term “Culture” itself, and it can be taken into consideration as a negative theory as well, where it depends on the studying of values interfering with other values and affecting them, yet it is accounted for as a theory and can not be denied or disregarded at least.

The concept behind the hybridity theory in relation to the communication field is not yet spread in a lot of studies related to culture. It also notices in a way that this concept is interrelated to the concept of intercultural or “Transcultural” identities (Shugart, 2007). Kraidy mentions in his article related to the hybridity theory and culture an important question that can be applied to this research, which is “How does the Production of Hybridity in the Washington post series frame cultural globalization?” This can be applied in this research to measure how does the production of hybridity in the Indian Movies aired on MBC Bollywood affect the audience attitude towards the Indian Movies? (Kraidy, 2002)

Indian movies did not stop usage of musicals in its movies, but on the other hand, unlike Hollywood, it managed to make it one of the main characteristics and emphasis in its movies (Rao, 2007). One sign of hybridity and prevalence of some of the Bollywood reflected culture is the introduction of dancing and singing that are in the context of keeping the script and this is being adapted by other movies in different culture known as “musicals” (Schaefer and Karan, 2011). They mentioned in an article they published a year before that the movie “Avatar” was inspired by the Indian culture in many characteristics that he mentioned and showed their resemblance in the Indian religions and traditions which shows how strong the Indian culture is (Schaefer and Karan, 2010).

Another aspect tackled by Rao regarding the Glocalization and hybridity between cultures in the many important fashion magazine icons portrayed famous Bollywood stars in their editions which is quite a global portrayal yet preserving the Indian spirit (Rao, 2010). The Indian movies managed to succeed financially as it depended mainly on the combination between the “Local” and the “International” portrayals of visuals in its movies depending on the fact that Indians do tend to do overseas visits to family or friends, hence they had more cultural face to face interactions with other cultures (Rao, 2010; Rao, 2007).

Kallini mentions in his article that values are basically a combination of factors like “Attitudes, beliefs, and actions” that are set within a community and approved upon and this community will also include certain dislikes and “Frowns upon” to any of those factors that are against the flow. It is important to decide the set of values through this research to measure on them how the values portrayed or

framed in the Dubbed into Arabic Indian Movies aired in the Middle East fit into these sets of Values.

Since it was mentioned that Glocalization concept comes from intermingling between local and the global in an intermediate way, it can be said that Glocalization cannot exist without Globalization or can be a part of it. So, overall the two theories intermingle as Kraidy mentions that the 2 concepts, Hybridity and Globalization are interlinked where globalization partially aids in the hybridity of foreign values through media messages for example (Kraidy, 2002).

## **2.2 Glocalization:**

Rao studies mainly the two concepts Globalization and its development into Glocalization. He states that Robertson is the main one to develop the Glocalization into a theory (Rao, 2009; Matusitz, 2011). “Glocalization” is a term and theory worth stopping at, when one is conducting studies in relation to the new media field. Glocalization is a term that originated in the 1980s which basically was created to study business related topics like “Marketing” and “products” were manufactured or created to fit a certain area in a personalized way yet it still operates in a Global way (Sutinko & Cheng 2012). Rao adds that a lot of media scholars tried to use the Glocalization theory in their work but it was not theorized until the late 90s by Robertson who managed to highlight the importance of this concept in the media field and theorizing it to be more accurate in comprehension of local and global issues after the Globalization theory (Rao, 2009).

After the term Glocalization was known to people, it was then studied in different fields including cultural and social studies where “Glocalization” basically

means that different cultures intermingle together and it tackles the idea that the culture is not entirely affected by the media received through other cultures but adopts it and merges it in a way that fits the “Local Culture”(Robertson, 1995). Rao defines this concept clearly as the exchange between global and local cultures for mutual benefit, where the local is in contact with the global for development or change or update (Rao, 2009).

Glocalization as a theory can aid in the audience related researches testing how they perceive movies, for example Indian culture in Indian Movies, shown in other countries (Rao, 2010). Rao adds that the term Glocalization to Robertson fits best in his work as a theory when related to International Communication and to him it is not as complicated as the concept of International communication where it simply falls between the idea of something being in between the local and the global (Rao, 2010; Matusitz, 2011).

On the contrary, Thornton adds that the theory of something being “Glocal” is not there where he considers that the local concept is diminished under the umbrella of everything being affected by globalization and that the local is merely there as what he defines by “shadow” (Thornton, 2000). Rao argues with this point stating that the Indian media being affected by what is “western” does not necessarily affect the culture in a bad way, rather than the Indian culture using the “Western” habits to be able to go global and have intercultural competence in being understood in other cultures (Rao, 2009).

Globalization helped mass media spread easily world wide and audiences perceptions towards different cultures are becoming more and more open (Kallini,

2007; Hopkins 2009; Rao 2009; Robertson 1995). Globalization helped in the change of how media messages are formulated and produced in different countries. It helped in the level of acceptance of the concept of differences between cultures. Hence, appeared the concept called Glocalization, which basically means that local countries tend to meet global cultures; they receive through mass media messages (Rao, 2010; Rao, 2009; Robertson 1995; Sreberny, 2008). In Fact, Globalization is one of the main factors that caused in the changes in the Indian media styles (Rao, 2009). Matusitz mentioned that Kraidy managed to define the Glocalization theory by linking it to the Hybridity theory, through highlighting that they both work on the same strategy where the hybridity theory is basically the fusion between two cultures producing a new outcome and Glocalization is basically when something Global meets something Local (Matusitz, 2011; Robertson, 1995).

### **2.3 Agenda Setting:**

An important question that needs to be asked when it comes to transnational media is what is the Agenda set with in the media the audience receives from other countries? Here comes the role of the Agenda setting theory, which studies the way media sets the topics or ideas for the audience to think about according the sender of the message himself and what goes along with his ideologies.

After the McCombs and Shaw study during the 1968 elections, their hypothesis for the Agenda setting proved to be supported, which paved the way for more studies that included more positive results that transformed the Agenda setting from a Hypothesis to a theory (Severin and Tankard, 2001). Caroline Abou Zeid mentions in her thesis about Public diplomacy that Agenda setting is an important theory in the field of mass communication as it always has the capability to help the

researcher investigate the person who sets the media agenda and why? How do they frame the stories and manipulate them to work best through their agenda (Abou Zeid, 2011).

## **2.4 Agenda Setting theory in relation to Public diplomacy & soft**

### **power:**

Abou Zeid mentioned in her thesis that public diplomacy basically is about creating a positive attitude and likeness towards a certain “culture”, “Image”, “Identity” or “Ideology” between different countries with a main target of creating a “Cross-Cultural dialogue” between countries (Abou Zeid, 2011). Public diplomacy basically is when a country builds a good unique image amongst other countries (Robinson, 2005). The United States knows the importance of public diplomacy and they are leaders in this practice. They spend a lot of money in regards to this area, as they increased the budget for public diplomacy events from \$518 million to \$1.5 billion in one decade (Office of Budget Management).

Public Diplomacy and soft power are two correlated concepts where soft power basically is the influence someone can have on others by having them do what he wants voluntarily through means of attracting them into doing it (Nye, 2008). These two concepts relate highly to the agenda setting theory, where the agenda setting theory basically is about having a certain agenda which you would like to apply through the media which applies the soft power of the sender as well.

There are 5 main steps in applying public diplomacy and soft power, they begin with awareness, creating interest, gaining knowledge about the culture, then

comes “Advocacy” which means that the audience are willing to participate in this culture, then comes “Action” (Abou Zeid, 2011).

When setting an agenda related to a certain audience, Lang & Lang mention that if the language used for example or how the values are portrayed in a way that is accepted by the audience, they will be able to understand and relate to the message in a better way (Severin and Tankard, 2001).

The Agenda setting theory falls within the area of the term “soft power” developed by the political scientist Joseph Nye along side with other theories as well that applies to this field of study (Hwajung, 2011). So in relationship with this study it is important to take the agenda setting theory as well into consideration.

So for example, when the Indian culture is sending its media to the Middle East, the message sender has to make sure that the Agenda Setting is not hindered by things in the message itself like the language differences or the portrayal of things within the values itself that the culture of the Arabs would not get along with. So it is important to study the portrayed Indian values in relation to how it goes with or against the culture of the Arabs.

### **2.5 Magic Bullet Theory and media impact:**

The Magic Bullet theory is one of the earliest theories developed, it is so simple as it explains the media impact as the effect of the “Hypodermic Needle” effect. It states that the audiences are affected by their exposure to messages in the media instantly as if the media is a bullet that has instant effect. A very important example to this theory is the Orson Wells War of the Worlds radio broadcast of a story about aliens invading earth and panic broke through among listeners and they

believed the message and started to pack and leave. It affected them instantly and the listeners did not think that this was not news broadcast (Severin and Tankard, 2001).

Wolfgang Donsbach added in an article he edited in the 9<sup>th</sup> volume of the International Encyclopedia of Communication identifying that, according to the mass communication theories, there are 4 main stages related to media impact. The first one of which is the magic bullet effect where the audiences are affected by what ever they receive from messages in the media. The second stage is about the limited effects model, which denies what, is stated by the Magic Bullet theory and states that the audiences have interests and attitudes towards the messages they receive.

The third phase is basically when the media has a stronger effect on the audience than their selectivity capabilities. The fourth and final stage is when the media is putting more effort to influence the audience through “Framing Effects” for example (Objectivity in Reporting, 2008).

Even if this is an early, simple theory, it is important to bare in mind that the media does have a minor impact to some extent if not major. So if this theory treats audience as being susceptible to believing any thing carried by the media, it is important to link this theory to this topic, as the researcher is investigating how the Indian media has an impact on the Middle East and how its soft power will affect the values and habits over the long term.

So as to study how the Indian media impacts the Middle East over the long term, this theory should be taken into consideration while conducting this study.



## **Chapter 3**

### **Literature Review**

There are many examples of Hybrid media cultures on transnational services, like the appearance of a new “Chindia”. The Term Chindia reflects the relations between India and China and how the audience or Indian people, to be more general, have certain attitudes towards China. This term started at first and was used in the economic field, and later on was spread and used in other areas. The concept of Chindia basically reflects the entire Asian culture in a co-cultural aspect. The “Chindia” Concept basically started when the Buddhist religion travelled to china causing a lot of Chinese people to either travel to India or get affected by any other means by the Indian culture (Isar, 2010). It is important to understand the Indian media in the Middle East, how it works, and its soft power in relation to public and cultural diplomacies.

#### **3.1Public Diplomacy and Soft Power**

Public diplomacy basically is about listening and what makes it differ from diplomacy is that it targets people in general and not the Government (Suri, 2011) The term soft power emerges basically from the cultural part with in the public diplomacy studies and that it can be a way of applying public diplomacy and foreign policies between countries (Hwajung, 2011). When studying transnational media and its cultural impact, it is important to understand how public diplomacy and soft power work. Lina Khatib and Klaus Dodds state that soft power is when a country uses

media as a tool basically to spread its influence locally and internationally (Khatib and Dodds, 2009). Joseph Nye the main researcher who started focusing on the term “Soft power” describes it as having the power to have people do what you want them to do voluntarily by changing what they prefer (Nye, 2008; Hymans, 2009; Paul, 2014). Jacques Hymans also defines soft power to be one of two main kinds of power saying that soft power basically depends on what is “intangible” which in this case applies to mass media (Hymans, 2009). Nye adds that one of the main sources of soft power is the country’s culture portrayed through its values and how it portrays those relationships on a local and international level. The cultural values portrayed must be “attractive” enough to the audience in order for the public policy to have effect (Nye, 2008; Paul 2014). The United states basically used its public diplomacy to change the effects of WWI and WWII as well as in the Soviet Union (Epstien, 2006).

An example to this is the American media, which mainly applies its soft powers worldwide through its attractive movies that engage the audiences into knowing its cultural values and understanding them if not later on adopting to them (Nye 2008). The Indian media is all about being attractive and glamorous, expressing the cultural values and traditions through vivid colors, vibrant music and emotional drama. So here comes an important question, can India’s soft power applied through its media be powerful enough for the audience not only to know and relate to the Indian culture but to start adopting it as well?

The soft power of India mainly is applied through its traditions, values, art, and to what extent their foreign policy is applied. The Indian soft power is noticeable when studying a world united with globalization. It mainly helps enhance the image of the country and create some form of international trust to the government.

Bollywood is now popular among audience from the Middle East, Africa and Asia. It is spreading among the societies from the west as well (Paul, 2014).

Paul focuses as well on the soft power of Indian clothes and dance stating that the Indian dressing style in movies is an important part of its soft power, as India mixes between Indian clothing styles and other normal styles in its movies. The power of Indian fashion can develop to be adopted by international designers and can be branded and sold as international brands and here is where another form of its soft power lies. A lot of stars are inspired by Indian choreography and music “Michael Jackson”, “Madonna” and “Shakira” (Paul, 2014).

Western societies are now adopting Indian music and dance into their festivals and events more, which shows that the Indian soft power is having more visible impact now than before. People listen to Indian music in weddings. There are certain instruments used in Indian music that are also used a lot in the Egyptian Music like “Flute” and “Tabla” (Paul, 2014).

India’s soft power is taking more effect now a day, where the Indian culture is becoming more popular as it is being disseminated on an international scale through its media, especially through the Bollywood industry (Thussu, 2013; Erdman, 2014).

India has a very rich cultural background, which provides a very good opportunity for India’s soft power to be more effective. The Indian government is not making good use of India’s soft power and public diplomacy leverages. Even though there are negative aspects in the Indian culture, like poverty and women security issues like rape. Other aspects stand strong in creating and preserving the Indian Cultural identity and soft power, like the Indian cinema, religions, colors as well as cuisine (Hall, 2014).

Navdeep Suri defined in his article that India's soft power is in its information technology knowledge and development; it is in its art, movies, dance, music and literature (Suri, 2011). Bollywood practices international soft power more than the political influences done by the government and helped India's culture to become more popular. India is becoming more and more powerful through its culture, art, music, dance, songs, food as well as its fashion (Mukherjee, 2014).

### **3.2 Cultural Diplomacy**

Milton Cummings states that cultural diplomacy basically is the "Exchange" of various cultural aspects like different forms of art, information, habits, traditional values and literature. It is the transference of ideas, ideologies and beliefs between different cultures. It can be chosen by a certain country if there is a public interest in the imported culture itself. It's mainly practiced through the portrayal of a culture in any international interactions which helps understand clearly how cultural exchanges take place (Hwajung, 2011; Cummings, 2003; Institute for Cultural diplomacy, 1999; Shizuru, 2002). Abou Zeid describes the media as "The creator of Ideologies". This description falls under the same Ideas of the Agenda setting and the Cultural diplomacy. It mainly links people with different cultural backgrounds. Cultural diplomacy can be used as a way to connect the people with different cultural backgrounds through many ways and in events or through festivals. Kim Hwajung linked in his article the 2 concepts, Public and Cultural diplomacy to the Soft power of a country (Hwajung, 2011)

According to the Institute for cultural diplomacy, Cultural diplomacy is a recently created term but it is a concept that has been applied by people for ages in

different forms like trading, when people teach other people about other cultures, art as well as people who travel, it is important now days because it complements the idea of globalization (ICD, 1999).

Cultural Diplomacy is the main focus for the US CIA and the State Department's Division of Cultural Relations, especially after the WWII. They focused a lot on the transferring of information through Cultural diplomacy and applying their soft power (Hwang, 2011; U.S Department of State Report, 2005). The United States mainly use cultural diplomacy to gain international trust, to disseminate their culture worldwide (U.S Department of State Report, 2005).

Khatib and Dodds point out that the relationship between cultures is a main point to study and learn about the international and transnational relationships (Khatib and Dodds, 2009).

### **3.3 Transnational Communication and its impact**

Douglas Kellner elaborated in his article entitled "Cultural Studies, Multiculturalism and Media culture" that Media Impact in general is huge, as it influences audience not only how to think or what to think about but it points them into the direction of how to act, what is right and what is wrong from the sender's point of view. India now has power when it comes to intercultural communication and transnational media World Wide. Its more than 3\$ billion Bollywood industry helped in the spreading of the Indian cultural across borders to go globally and be realized portraying and highlighting to the entire world what the Indian culture and values are all about. It is one of the highlighted countries for academics to study the fields of cultural communication and its impacts globally. When Walt Disney along side with

other media Tycoons in the United States, most of their success goes back to the strong financial relationships between America and India and the Indian media support to such American industries (Thussu, 2010; Thussu, 2007).

Sometime a country can have soft power through its transnational media that reaches outside the countries borders. Xin argues that it is not necessary that the idea of transnational media cultural effect can be elaborated under the idea of a culture having soft power by its own through its media (Xin, 2010). Straubhaar mentioned in his article that India and China are one of the major countries that managed to spread its culture on a global level along side with other aspects that they are unique at like their industrial levels or as for India the technical support. He mentions in the article that there are 4 major leading countries in the field of Intercultural communication, which include, India, China, Russia and Latin America that where the first to produce their own media portraying their cultures and dispersing it on a global level (Straubhaar, 2010).

It was highly mentionable at first that those four countries received media entertaining content from other countries like America and the highest of them was India when related to news content. Latin America, specifically Brazil, used to import entertainment content but then started to produce its own media entertaining content and managed to succeed to an extent that it exported this content and managed to create Telenovelas global production (Straubhaar, 2010). In 2005, Telenovelas has become a huge industry worth \$2 billion and transfers 26,000 hours and delivers its media to 130 countries worldwide. Thussu elaborates saying that according to Martinez, in 2005 the Telenovelas audience world wide are around Two billion people, which makes Telenovelas a “Beacon of Hope” and a statement to the strength

of transnational media (Thussu, 2007). Abubakar mentioned in his article that one of the many factors that can affect the extent of acceptance to the transnational media in different cultures are factors like “Selective exposure, retention, and selective perception” alongside to the basic factors within the culture itself like the tendency to be open to other cultures, the traditions and habits themselves as well as many other factors.

According to the UNESCO, The cultural exchange is expanding, where the international exchange of cultural “goods” was worth \$200 Billion in the early 90s after it was worth \$67 Billion in the early 80s. With the United States being the number one exporter of cultural goods worldwide, the expansion is more than the double with in one decade. These goods are mostly in the form of art, literature and movies. In 2002, India’s exports of cultural products that vary between literature, print and recorded material, was worth \$247 Million in total (Thussu, 2007). India is the one with the second highest export of recorded media amongst non-western countries, where it exports recorded media with an amount worth of \$191 Million, which comes second after China with an amount worth \$510 Million. According to the UNESCO World Culture report, Globalization increased the media impact of the west and that it started to show this impact after the technological advancements after the 1990s. Now, the Indian total estimate as a transnational culture is worth \$ 4.3 billion (Thussu, 2007). Thussu adds that the diaspora and people living in countries other than their own is one of the main reasons for this export.

The transnational media usually has more power in the cultures and areas that are nearest and most similar to this culture, so it can be said that the Indian media has more effect in the local area or near by areas than in Africa. One important concept is

the Chindia concept where the relationship between China and India as major trading countries to one another, China can be considered as a major country in many fields like economy, commerce, exchange and cultural media dispersion (Straubhaar, 2010; Chalaby, 2005).

Satellite channels are the main medium for transnational media channels that tend to reflect mainly the country it is exported from. The main reason behind the creation and existence of transnational media channels is for the country to somehow keep the abroad citizens aware of what is happening in their home land, as well as to spread its culture on a global level. For example when the Egyptian Radio and Television Union created its satellite channels was to stay in touch with the Egyptian troops in Iraq and to help them face the Iraqi media and preserve their loyalty to Egypt. So here the media acted as a mere reminder to the soldiers for where they really belong (Chalaby, 2005).

Xin defined in his article that transnational media in China and India can have a hegemony effect, which is better than what can be called soft power, as the term soft power is not related to the study of the impact of foreign media on the beliefs and “ideologies” of the audiences who are receiving it as a foreign culture and it does not study as well the levels of which the audiences can oppose or receive this media. Hegemony means that the media can have an effect on the culture, beliefs and values of another culture (Xin, 2010).

Wilson states that there are certain factors that can cause the “Transnational communication” like people moving and living in other or colonization of certain countries taking and dispersing with them their own habits, traditions and cultures and merging them with those of the countries they move in. She adds that one important



factor to the relation between transnational communication and hybridity concept is the Globalization fact that is moving what is global into the local world. She continues in her article that the “cultural identity” of concepts can be lost when being moved from one culture to another and here is the importance of a writer to have good writing that can be able to preserve the ideas behind the context and not losing its main idea when transformed between different culture (Wilson, 2011).

Abubakar conducted a qualitative study to see how Nigerian audience as an example of African audience reacts to transnational media, case studying on BBC news channels. He discovered that the audiences from the north part of the country are very open to transnational media content, and they use various media to access the information they need. He found out that they use the transnational media a lot in their daily lives and are considered to be audience of “high consumption” to transnational media (Abubakar, 2013).

A significant example in the transmission of culture through media entertainment across borders in the Japanese cartoons known as “Anime” that were shown over the U.S ever since the early 60s, where for example the most dominant cartoon studio in Japan managed to give Disney the right to produce and distribute their Japanese cartoons (Ramasubramanian & Kornfield, 2012).

Another example worth noting for and looking at when conducting studies related to transnational media is the Television without Frontiers Directive conducted by the European Union, which basically is an idea implemented by all the countries in the EU where they agreed that no media content by any means travelling in between

them will be banned, hence strengthening the transnational media in Europe starting from the early 90s (Chalaby, 2005).

Chalaby defined different types of transnational TV content in Europe that is categorized according to certain aspects like the “Ethnic channels”, “Multi-Territory Channels”, “Pan-European channels and Networks”. Ethnic Channels are basically channels targeting certain ethnic groups that are considered somehow a minority in this community. It basically depends on a certain type of audience that come from a different country and has a different culture than the place they are staying in. An example for this type of transnational media is the Hispanic TV channels in U.S, or certain Arabic channels in Europe targeting most Arabs living there. A distinctive example for the Indian ethnic channels in Europe is “Zee Network” that mainly targets Indians especially in London, England. Zee Network, which consists of 3 main Indian broadcasting channels have an average of 150,000 monthly audience who pay nearly 13 £ just to receive this bundle that is targeting mainly families. For the Arabs in Europe there is Arab Digital Distribution, which basically has 34 channels that serve Arab audiences from the entire Middle East region (Chalaby, 2005).

Multi-Territory channels are basically channels that rely on the plan set by the country itself for it and do not relate much to the home country, they do not have an objective of covering huge areas in the country but they target specific people. They arise due to the huge variance in cultures with in one-place and target smaller groups than other channels in the market. Pan-European channels are the opposite of Multi-Territory Channels where it airs its content all over the area entirely. Very distinct examples for Pan-European channels are BBC world and CNN International and Sky News (Chalaby, 2005).

### **3.4 Intercultural entertainments and its effect across borders.**

#### **Intercultural Communication Competence**

Intercultural communication is now a main issue between media scholars, where media is now easily transmitted between countries on the two sides of the World and across borders of many countries without effort (Ramasubramanian & Kornfield, 2012; Rao, 2010).

Wang and Schnell mentioned a very good current example that portrays the meaning of intercultural competence or the ability to adapt to any culture easier than others which is “China” as it managed to prevail a lot of countries with its products even if they fit certain cultures in a more personalized way than just producing general products (Wang & Schnell, 2012). Some define it simply as having enough information about the foreign culture the person is going to deal with making things easier in communication than those who don’t (Kim and Hubbard, 2007). Another example of Intercultural entertainment is the Japanese cartoons like Pokémon for example and how they managed to go global but after being somehow adopted to fit the global measures, for example where the cartoons are dubbed into the English language as a universal language (Iwabuchi, 2010).

Areas do not necessarily define it or countries per say, but mainly the culture, traditions and habits of the groups of people creating this community or country. It doesn’t need to be in the form of verbal communication as well were people talking different languages can be open to other means of communication like body

languages for instance which creates more intercultural competence (Fall et al, 2013). Cross Cultural competence is important for one culture to be accepted and understood by another hence going global in an easier manner (Rao, 2009).

Researchers studied how people with cultural competence obtain and develop their intercultural skills and how they differ and develop than those without those skills, mainly, experiencing intercultural foreign experiences enhances those skills and develop them in a faster way one time after another. Fall et al. mentioned in their article that a research made by Arasaratnam helped him in discovering that mainly people who are always eager and comfortable to communicate with people of other cultures are the ones who have Intercultural experiences that enhance more and more of their Intercultural competence and they become more open and comfortable to interacting more easier with other cultures (Fall et al, 2013; Arasaratnam and Banerjee, 2009).

Arasaratnam defined in her article 5 main factors that are directly related to the idea of someone being with Intercultural competence which were stated as “empathy, motivation, attitude toward other cultures, experience, and listening”. These factors are mainly what shows to what extent the person is able to fit in any other culture than his own in an easy smooth way. She also managed to discover that the past familiarities with other cultures alone are not a strong factor to create intercultural competence; it becomes stronger when merged with other factors from the model she mentioned like “Listening, or empathy” (Arasaratnam, 2006).

Fall and others added in their article that mainly values change with time and the person with intercultural competence can cope more with those differences and in

an easier way than others depending on things that he finds in common like physical gestures or body language that after experiences finds them understood as a global language or by human instinct. He mainly depends on certain factors that rely on emotions and is always open to any new intercultural experience in new countries or areas; they mainly depend on what is defined as “emotional Intelligence” in the article (Fall etal, 2013).

One effect of Intercultural communication is something called “Wishful identification” where the audience tends to relate on an emotional level more to the hero of the story in the media and tend to see the events from the point of view as if they were in the characters shoes, hence making it more difficult for the audience to assess the values and traditions of the character or judge them as a third party for their actions and beliefs (Ramasubramanian & Kornfield, 2012).

Another effect is the Para social interactivity model where the audience tends to relate to the hero in the media more as a friend, which is a bit distant as a relationship than the Wishful identification model. They relate to the hero as a friend and feel for them as real life characters yet this depends on the level of involvement of course (Ramasubramanian & Kornfield, 2012).

To be able to study the effects of Intercultural communication on other cultures, the aspects of the culture with the impact should be examined to be able to see whether these traits are to be found in the hosting culture or not. Banerjee mentioned a definition related to culture, which basically means that culture is 2 different sets of values, and cultures that are agreed upon within a community, which creates the culture of a country (Banerjee, 2008).

### **Intercultural sensitivity**

Intercultural sensitivity is basically a way to measure the Intercultural competence and it is one of its reasons. Intercultural sensitivity overlaps with and might be a measurement tool for the concept of having intercultural competence, where basically intercultural sensitivity is that someone simply has a higher level of ability to deal with other cultures due to past experiences than others (Wang, 2013). A model was designed to measure the different levels of Intercultural sensitivity one person might pass through while developing his intercultural competence abilities, the Development Model of Intercultural Sensitivity (DMIS) (Wang, 2013; Hernandez and Kose, 2012).

Researching showed that this model basically was not found to be used in Intercultural communication studies in specific but it was designed more to be used in studies related to education and businesses that were practiced abroad to enhance its efficiency. But it still can apply and relate to the communication area just to explain further how the intercultural competence process and development occurs between people with different cultural backgrounds.

<b>Ethnorelative Orientations</b>			<b>Ethnocentric Orientations</b>		
<b>Integration</b>	<b>Adaption</b>	<b>Acceptance</b>	<b>Minimization</b>	<b>Defense</b>	<b>Denial</b>

**Figure 1** The continuum of DMIS stages

This model basically sets a certain kind of scale to the development stages of Intercultural sensitivity of people when they interact several times with other cultures than their own (Hernandez and Kose, 2012). They are 6 main developmental stages of

intercultural sensitivity that measures the level of intercultural competence a person might experience. The lowest is Denial towards the foreign culture and the highest level of development is Integration, which is being a part of this culture and understanding its cultural contexts, yet the founder of this model stated that it is not a factual model, meaning that it is not always applicable to everyone, rather it is a general model that applies to everyone yet there might be cases that vary differently and not necessarily develop their intercultural sensitivity accordingly (Hernandez and Kose, 2012; Wang, 2013).

### **3.5 Indian Culture in the Middle East**

In a globalized world, cultural identity is important for culture preservation and dominance. Cultural Identity is what makes a certain culture memorable with its unique values, traditions and habits. India is a country with a unique culture, popular for lots of things, like its spirituality in religions, its tight traditions and strong family structure and bonds, its dance, music and colors. When a culture's identity is more vivid and clear, it is easier for its soft power to take effect. Even though the British have colonized India, it still managed to keep its own style and preserve its cultural identity (Ghazoul and Hall, 2012; Kaushik, 2014).

Cultural invasion practically is when a certain country's values, beliefs and habits start to flow and appear into other cultures. This can be one form of soft power outcomes. For example, Ahsan Adil, portrays in his article "The Indian Cultural invasion" that Indian media has negative effects on Pakistani children that started appearing as a result of them being not only exposed but affected by the religious Indian values in Indian media. These values affected Pakistani children to the extent

that they do not believe in Allah and they are starting to become influenced by the “Hindu” religion practices. The Pakistani people are so much influenced by the Indian media to the extent that they are starting to adopt some Indian habits shown in some of their events like wedding ceremonies for example (Adil, 2015).

As much as the Indian culture remains unique, it still has merged with other cultures due to the globalization effect. Areas like the clothing, the social values, and the language itself has been affected to an extent by the global culture (Kaushik, 2014). Bayart argues that the more a culture is “open up” to change as a result of globalization, the less vivid its cultural characteristics are. He adds that the new world, the united one under the umbrella of globalization, has created a new type of human beings, “sub-species” as he describes, that are more open to accepting and understanding new cultures (Bayart, 2005).

So here the question poses itself, can the Indian values affect the Middle East to the extent that the Arabs adopt the Indian habits and start practicing them?

India is a place of great differences between people; it has a lot of religious differences, differences in values between communities as well as other aspects. But due to the globalization factor, these values and cultures are intermingling and being affected somehow by other cultures. So the main aspects that still exist on their own are the ones to be most studied. It can be said that the culture is basically the practices of the person with in the community based upon some aspects like the language used, the actions done, and the habits and traditions one is raised upon (Banerjee, 2008).

There are certain Indian products that are set by the media to be related to the Indian culture; like hair care products, spicy unique food, information technology and



herbal drinks for example. The media setting these products in the minds of consumers to be the best quality if from India is some sort of Soft power and cultural invasion and people adopting their daily habits to include those as their “habits” is a soft power in action and a cultural impact taking effect due to Glocalization (Nachimuthu, 2012).

Banerjee states that culture can be defined with in two aspects, “culture” and “Values”. He sub defined each of these two aspects into more tangible concepts that together can formulate what culture is or values are. When talking about culture, it is mainly divided into: 1- Language which had strong language variance in the culture, 2- Symbols and signs where they are unique, 3- Rituals and customs which were defined as being of lots of aspects yet overlapping and finally traditions which are “Deep-rooted” and can overcome external effects (Banerjee, 2008).

When it comes to values, these values were defined according to the following aspects: 1- Individual and Family which basically states that the individual is only as important as the group or community he lives in. 2- Society through conformity which states that people in a community will compete with one another and still cooperate. 3- Success and Growth, which state that, success is more important when the community accepts it. 4- Age and youthfulness, which states that the respect for the old is very important to the youth, as they are more, wise and experienced than the young. 5- Happiness and Adaptability, which states that there is a high degree of Adaptability and rationalization of issues. 6- Spirituality and religion, which states that the people should always seek what is spiritual and materialistic (Banerjee, 2008).

<b>Exclusivity</b>	<b>Category</b>	<b>Dimensions</b>
Strong linguistic Diversity  Distinct symbols and signs  Multi Facet and Integrated  Deep rooted and enduring	Languages  Symbols and signs  Rituals and Customs  Traditions	Cultural
Equal importance of Individualism and Collectivism Competition and cooperation coexists  Success is more relishing once accepted by group Wisdom and Experience of older generations is well acknowledged High degree of adaptability and rationalization  Strive for both materialistic and spiritual gain	Individual and Family  Society through Conformity  Success and growth  Age and youthfulness  Happiness and adaptability  Religion and spirituality	Value

**Table 1** Culture- Values Integration roadmap for brand building in India

Value Type	Culture	Value Trait
Power	Individualist	Social Power, Wealth, Authority, Social Recognition, Preserving one's Public image
Achievement	Individualist	Ambition, successful, capable, Intelligent, Influential
Hedonism	Individualist	Pleasure, Enjoyment
Simulation	Individualist	Varied life, Exciting and Daring life
Self- Direction	Individualist	Creativity, choosing one's

		Own goal, freedom, curiosity, independence, self-respect
Benevolence	Collectivist	Helpfulness, responsibility, forgiving, honesty, loyalty, mature love, true friendship
Tradition	Collectivist	Respect for the tradition, Accepting one's portion in life, devout, humble, moderate
Conformity	Collectivist	Obedience, Self-Discipline, politeness, Honoring of Parents and Elders, Maintain Social Order
Universalism	Mixed	Equality, Social Justice, Wisdom, Unity with Nature, World of Beauty, Broadmindness, protection of Natural environment
Security	Mixed	Sense of Belonging, reciprocation of favors, family security, clean, healthy, national security, world at peace
Spirituality	Mixed	Inner Harmony, finding meaning in life, detachment, spiritual life

**Table 2** Value types and Value Traits

Konsky et al added as well in their article these definitions to the value types and value traits. They basically stated that values are something found in every community but with different views and practices. They managed to define the basic characteristics that are found generally in global values then they extracted those 11 values from them based on the Indian Culture (Konsky et al, 2001). These values and value traits will help in the qualitative content analysis to help the researcher observe and analyze

to what extent the value traits portrayed in the movies get along with or against the Arab values and traditions.

Diaspora is the main issue when it comes to transnational cultures, cultural diversification and identity, multiculturalism, and the hybridity between cultures (Thussu, 2007). So It is important to investigate the Indian diaspora in the Middle East. After the booming of Gulf countries into the modern age, there was a space for foreigners to become residents in the Gulf area, including Indians. The Number of Indians in the Gulf area is quite noticeable and cannot be overlooked, which might be one of the main reasons for the spreading of the Indian media in the Middle East. In Bahrain there are 350,000 Indians, in Kuwait there are 579,058, in Oman there are 718,000, in Qatar there are 500,000, in Saudi Arabia there are 1, 789,000 and in United Arab Emirates there are 1, 750,000 Indians. So these show significance of the amount of Indians in the Middle East and that they have a strong presence (Government of India, 2012; Abraham, 2012). The total average amount of Indian migrants World Wide is around 20 million (Rana, 2009).

So based on the above, when looking at the comparison, the number of Indians in the Middle East is nearly 5.6 Million out of the 20 million in the Middle East, which accounts for nearly 20% of the Non resident Indians in India is in the Middle East. When it comes to studying the Indian media and its soft power in the Middle East it is important to know how the Indian's are distributed as a diaspora. According to Rhea Abraham Diaspora basically means when something is distributed and this term is used to describe people who are born in a country but migrate to live in another (Abraham, 2012; UN, 2005). India works closely with migrant Indians and creates a strong relationship with this diaspora. One of the main

reasons behind this diaspora is the leadership of India in the field of Information Technology and the need for other countries to import this Indian labor for its IT field's development (Thussu, 2007). So this creates a question in relation to this study, is the Indian Media in the Middle East mainly for Indians? Well not quite, maybe the translated, but what about the Dubbed?

Thussu elaborated that the Bollywood impact is World Wide and seeks to study how India as a soft power, managed to turn certain habits and rituals to be solely related to it, like yoga, Hinduism, spices as well as cricket (Hall, 2014).

## **Chapter 4**

### **Methodology**

As Nye mentioned in his article, one means to study the soft power of a country is by studying their cultural values and how this country aims to change the preferences of those they apply soft power to (Nye, 2008). So in order to understand the soft power India has in the Middle East, it is important to study how the audience understand and relate to the Indian culture and values through its movies in the Middle East.

The researcher aims to explore this through 2 main methodologies: first, Qualitative content analysis of Indian Dubbed movies aired in the Middle East to see how the Indian media relates to the Arab media and its cultural values. Second, Quantitative surveys to test out the audience's attitudes and knowledge towards the Indian media and the cultural values and traditions applied in them to explore India's soft power applied in the Arab world (Abou Zeid, 2011).

#### **A. Qualitative content analysis**

The researcher randomly selected 6 movies from 3 different channels that were selected through a pilot study that air Indian Dubbed into Arabic movies including MBC Bollywood as it is the main Channel upon which the case study is focused on. These 3 channels were MBC Bollywood, Fox, and Zee Aflam (with noticing that Fox channel also airs other movies and episodes other than Indian).

6 Dubbed into Arabic movies were selected randomly from the channels, 2 movies from each channel at different days and timings. The researcher main aim

from the qualitative content analysis of these movies is to extract the main aspects common between the movies that portray the Indian culture and develop the quantitative survey upon them for the exploration of the study.

**Movie 1: English Vinglish on Fox**

The story of the movie is about Shashi who is a loving mother and wife who goes to America for her sisters wedding. She is portrayed as a woman who is not confident and who is over powered by the male dominant environment of the Indian culture. She joins an English class to learn English and becomes more outgoing and self confident of her self as a woman. The traditions portrayed in this movie to portray the culture are the family ties and traditions. Another thing is that she felt bad when she spoke to her male classmates or she appeared to be shy, which conveys that the culture is male dominant in India.

**Movie 2: Rab ne bana Di Jodi on MBC Bollywood**

Sahni marries taani without having enough romance in their marriage life and not out of love, so he pursues her after she joins a dance competition and changes the way he looks out of disguise, trying to have her love him without her knowing that she has fallen in love all over with her husband.

Dancing here is the main focus in the movie along with the love story itself. It has a lot of colors used in the clothes as well as the used settings in the dances done.

**Movie 3: Bachna ae Haseeno on MBC Bollywood** talking about a Ranbir (hero) who travels the world and has romantic stories with different women until he finds the

true love of his life, Deepika the taxi driver. The movie's main plot is about the love story and the dances and songs in it serve the script and the colors of the clothes and setting are very live and bright.

**Movie 4: Chennai Express on zee Aflam**

Rahul (Shah Khan) goes on a trip to put the remains of his grandfather in holy water, with in which he meets Meena and falls in love with her. Meena's father is over protective of her and here is where the conflict comes. The main plot in this movie is romance and action.

**Movie 5: Om shanti Om on Zee Aflam**

Om and Shanti (Khan and Deepika Padukone) play very interesting roles in this movie, where Shanti at first plays the role of a super star actress and Om is in love with her. Being a not-so- famous actor he is encouraged by his family and friends to pursue his dreams. He finally gets to meet Shanti when they both die in a fire caused in the studio. The both get re-incarnated but in a vice versa way after nearly 30 years. Where Om is now the big shot super star that falls in love again with Sandhya who is a beginner artist.

**Movie 6: Ferrari Ki Sawaari**

This movie mainly portrays the family bonds between father and son, Rusy and Kayo (played by Sharman Joshi and Ritwish Sahore). Rusy is a loving father who tries to help his son play Cricket in the place he likes the most. The climax rises when the father borrows a red Ferrari to help his son achieve his dreams in playing cricket



without informing its owner and here is when problems start to rise. The approach to this movie is not like others having Hero-Heroine love, but rather focusing on the Father son bond.

The most common aspects with in all 6 of these movies were that there was a love story, Dance, the colors used in their clothes, accessories, and settings are very live and vivid. Some of the gowns worn by the actresses during the dances are glamorous and luxurious. Romance is involved with in all movies.

As Guyot states that the Indian culture has main aspects mixed in their movies through the Bollywood industry that portray the Indian Culture through dance, song, color and love stories (Guyot, 2013; Gehlawat, 2010) which supports the qualitative content analysis done by the researcher.

### **Descriptive analysis of Indian movies**

By focusing on the main values and traditions portrayed in the Indian movies and relating them to those of the Egyptian values and traditions there were main meeting points upon which both cultures agree and meet and other points that they do not. For example; there are more semi-nudity scenes now a days in the Egyptian movies than those observed in the Indian movies even though the normal dress code of Indian actresses is a bit more revealing than that of regular dress codes in Egyptian movies. But this dress code still in the researchers opinion does not cross the line with the Egyptian culture and can be accounted for to be acceptable.

It is important to focus on the cultural values that are common between the Egyptian and Indian culture and see how much they are related to see if the soft power and cultural diplomacy in the Middle East can create an impact on Egyptians.

If there are enough attractive characteristics that Egyptians can relate to and understand, they can later on adopt. Both cultures portray in their movies the artistic sense but the Indian movies portray it much more vividly, clearly and frequently than in Egyptian movies. So it can be said that both cultures have the artistic sense in their cultural background.

## **B. Quantitative Survey**

Based on certain common cultural aspects extracted from Indian Dubbed to Arabic movies through qualitative content analysis as well as those aspects mentioned in the literature review, the researcher constructed a questionnaire that consists of 35 questions including aspects that would portray the most important aspects of the Indian Culture. The researcher extracted that the most common cultural aspects portrayed in movies were the Dance culture, the wedding culture, color, religion, family ties and bonds, the way they dress, love stories, the details in the outdoor and interior settings and the Music and songs. These aspects were covered in the questionnaire in a way to measure the level of knowledge the Egyptian audience have towards the Indian culture through the Dubbed Indian into Arabic movies.

Quantitative surveys on Egyptian B class young adults will be done to gather as much data as possible about the impact MBC Bollywood has on this sample. It is important to detect as well who from this sample watches and who doesn't and what are the different characteristics between them?

124 Surveys were distributed online and on Students in Misr International University Face to face (self administered) from which only 84 answered the filtering question with "Yes". The online dissemination of the surveys were through emails to

friends and Family who watched Indian dubbed into Arabic movies and also through Facebook pages to MBC Bollywood page on Facebook, and Zee Aflam Page on Facebook by posting it on the page's wall and stating in the Instructions that the Egyptians only should answer them. Friends and family on Facebook also answered the online surveys.

The survey was administered in English. It consists of 35 questions that measure the interest and knowledge of the Egyptian audience to the Indian Culture through the movies they watch. The questionnaire design consists of 4 main parts: Part 1 asking about the media habits. Part 2 asks about the attitude towards the Indian culture and measures the likes and interests. Part 3 asks about the audience's knowledge of the Indian culture, under the title of "Cultural Effect" and finally the fourth part asks about the respondents' demographics.

#### **4.3 Research Questions and Hypotheses:**

There are 3 research questions and 4 Hypotheses that will be answered through quantitative surveys.

##### **4.3.1 Research Questions:**

As the cultures come close due to Globalization and technology, it is of importance in the field of communication not only to understand the cultural aspects of one's own understanding but to also know the terminologies used, but the first step for that communication is to keep in mind the cultural backgrounds of the message recipient (Durant and Shepherd, 2009; Arasaratnam & Banerjee, 2011). So it is required to understand the perception, Interest and knowledge of Egyptian Audience to the Indian Culture through their Dubbed into Arabic movies to start exploring the

first 3 steps towards the application of the Indian soft power and its impact on the Middle East (Abou Zeid, 2011; Nye 2008; McClellan, 2004), hence emerges the need for the following Research Questions:

**RQ1:** Are audiences more interested in watching Indian Movies more than before?

**RQ2:** Why do audience watch Dubbed into Arabic Indian Movies?

**RQ3:** what is the most cultural aspect the Egyptian audiences perceive about the Indian culture through their movies?

#### **4.3.2 RQ Variables:**

**RQ1: Interest in Watching Indian movies** is defined by the level of likeness to watch Indian movies other than other types of movies. Will be measured using a 5-point likert scale area with statements to measure the level of preference towards Indian Movies and the level of interest. Respondents will rate the following statements on a 5 level likert scale, which are as follows:

*I am interested in watching Indian movies more than other movies.*

*I watch Indian movies and don't switch to other movies unless it's a rerun.*

*Indian Movies inspire the soul with music and colors.*

**Measurement level: Interval**

**RQ2: Reason for watching Dubbed into Arabic Indian movies:** it is answered by ordinal ranking question in the survey that will also measure certain cultural aspects in the Indian movies and tests if they are observed and realized by the audience.

*Why do you like watching Dubbed into Arabic Indian Movies? (Rank your reasons where 1 is the highest and 5 is the lowest preferred).*

- 1- *To see the choreography of the dances in the movie.*
- 2- *To see the way they are dressed in their Indian styles.*
- 3- *Because I like the stories and scripts in Indian movies.*
- 4- *I like to watch the love stories in the movies.*
- 5- *I relate to the Indian culture.*

**RQ3: Cultural aspect:** it is answered through a ranking scale question of certain aspects in the movies that are representative of the Indian Culture to see which is most memorable and noticed by the Egyptian audience. **Measurement level**

**Interval**

**The question will be to rank the following aspects according to the level of noticeability in most Indian movies where 1 is the highest and 10 is the lowest**

- 1- Color
- 2- Dance
- 3- Music
- 4- Clothes
- 5- Tattoo
- 6- Interior Design
- 7- Outdoor Settings
- 8- Plot
- 9- The family bonds
- 10- The family traditions with the girls in the family

### **4.3.3Hypotheses:**

**H1:** The more the audience watch Indian Dubbed into Arabic movies, the more the positive attitude they have towards the Indian Culture

**H2:** Audience who watch Indian Dubbed movies with an Egyptian Accent have a positive attitude to the Indian Culture

**H3:** The more audience watch Indian Dubbed into Arabic movies, the more they know about the Indian Culture

**H4:** Older audience is more interested in watching Indian Dubbed into Arabic movies

### **4.3.4: Independent variables, operational definitions and levels of measurement:**

**H 1/H3: The more the audience Watch Indian Dubbed into Arabic movies:** is defined by the amount of hours per week spent in watching Indian Movies on MBC Bollywood channel that are dubbed into Arabic and watching the entire movie. The minimum number of hours watched is 4 hours per week for the audience to account as watchers. It is measured in the survey by a question asking about how many hours of dubbed Indian movies on MBC Bollywood do they watch per week. The level of measurement is interval.

**H2: Accent of Indian dubbed movies:** is defined by the Arabic accent used in dubbing the movie which can be Syrian, Lebanese, Saudi, Emirati, or Egyptian among many other accents. It is measured in the survey by a question asking about which is the most known accent that they realize when watching Indian movies.

**H4: Age:** is defined by a question asking in what age bracket they are. Measurement level is ordinal

#### **4.3.5: Dependent variables, operational definitions and levels of measurement:**

**H1/H2: Attitude towards the Indian Culture:** is defined by a 5 likert scale area to measure how the audience feel the Indian culture portrayed in the movies relate to their own culture. The level of measurement is ordinal.

**H3: Knowing about the Indian culture:** is defined by a 5 likert scale area in the survey testing to what extent people know and relate to the Indian values. A set of values is defined according to social, religious, cultures and traditions like ways of dressing, habits, food ...etc. The level of measurement is Interval

**H4: Interest in watching Indian Dubbed into Arabic Movies:** is defined by a 5 likert scale area to measure the audiences' interest in Indian Dubbed into Arabic movies. The Level of measurement is ordinal

#### **4.4 Survey Methodology:**

**Population:** Egyptian B class Young Adults and Adults aged from (18-21), (22-30) and (above 30), who watched at least one Indian Dubbed into Arabic Movie.

**Sample:** B class young adults aged from (18-21), (22-30) and (above 30) will be drawn to test the Impact of MBC Bollywood Indian Dubbed into Arabic Movies on their knowledge about the Indian culture and traditions.

These 3 age brackets where chosen in particular to test on those who might not have attended the Indian Movies aired in Egypt during the 90s and to test the impact on

those who might have watched it in the past before these movies were “reborn in Egypt”.

#### **4.5 Survey Sample:**

##### **Sampling**

The sample will be extracted using purposive non-probability sampling due to the lack of research culture that allows the extraction of samples using probability sampling. The surveys will be distributed in classes and offices in those universities after obtaining the full lists of students and staff available. As well as through online emails sent to family and friends and posting the survey on Facebook for family and friends to answer it as well as on pages of Channels airing Indian Dubbed into Arabic movies like MBC Bollywood and Zee Aflam. 100 surveys will be distributed on Indian Dubbed into Arabic movie audience.

**Demographics:** aged (18-21) (22-29) (30+), they live mainly in areas like Nasr City, Heliopolis, Shorouk city, Madinaty, Al Rehab, Maadi, Mohandeseen, Zamalek, 5th Settlement, 1<sup>st</sup> settlement. They are either undergraduates of private universities or employees. They have a monthly income more than 1000 pounds per month whether they are working or not. They speak any other second language excellently other than Arabic. They own either a Desktop or a laptop or might have both. They live in a household with at least one or two sets of TVs that are connected all the time to satellite TV channels.



**Psychographics:** They like to go out, they like entertainment, they like watching English movies on satellite channels and they like to try new things. They are sociable; tend to connect with friends and family through social networks either on smart phones or through computers. They are interested in knowing all what is new in the market and what new movies are in the market.

## Chapter 5

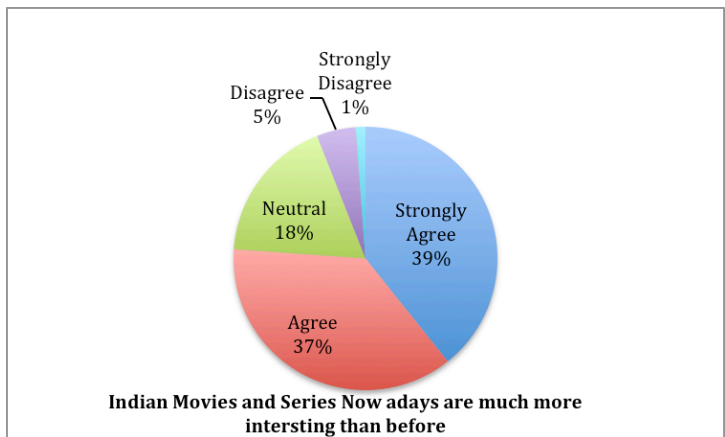
### Data Analysis

5.1 RQ1: Are audiences more interested in watching Indian Movies more than before?

**Table 3: Interest in Indian Movies now a day**

**v19 [Indian movies now a days are much more interesting than before]**

	Frequency	Percent	Valid Percent	Cumulative Percent
Agree	31	25.0	36.9	36.9
Disagree	4	3.2	4.8	41.7
Neutral	15	12.1	17.9	59.5
Strongly Agree	33	26.6	39.3	98.8
Strongly Disagree	1	.8	1.2	100.0
Total	84	67.7	100.0	
Missing	40	32.3		
Total	124	100.0		

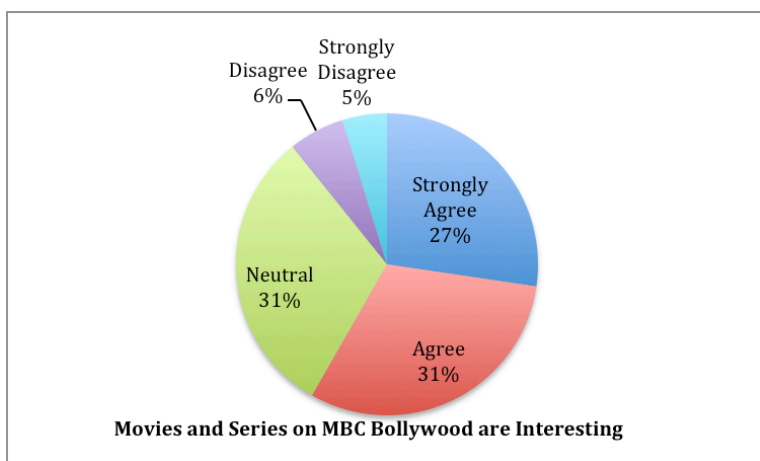


**Figure 2: Interest in Indian Movies now a day**

**Table 3 and Figure 2** show that 36.9% and 39.3 % (76.9%) agree and strongly agree that Indian Movies now a days are much more interesting than before while 17.9% are neutral to that statement and 4.8% and 1.2% disagree and strongly disagree.

**Table 4: Interest in Movies on MBC Bollywood**

H4 [Movies and Series on MBC Bollywood are interesting]					
	Frequency	Percent	Valid Percent	Cumulative Percent	
Valid	1 Strongly Disagree	4	3.2	4.8	4.8
	2 Disagree	5	4.0	6.0	10.7
	3 Neutral	26	21.0	31.0	41.7
	4 Agree	26	21.0	31.0	72.6
	5 Strongly Agree	23	18.5	27.4	100.0
	Total	84	67.7	100.0	
Missing	System	40	32.3		
Total		124	100.0		



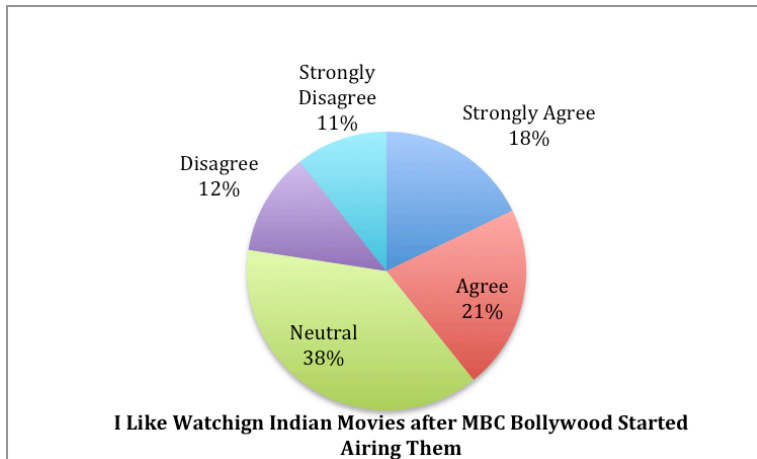
**Figure 3: Interest in Movies on MBC Bollywood**

**Table 4 and Figure 3** show that 27.4% and 31% Strongly agree and agree that Movies and Series on MBC Bollywood are interesting, while 31% are neutral and 6% and 4.8% strongly disagree and disagree.

**Table 5: Interest in Indian Movies after being aired by MBC Bollywood**

**H6 like watching Indian movies after MBC Bollywood started airing them]**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 1 Strongly Disagree	9	7.3	10.7	10.7
2 Disagree	10	8.1	11.9	22.6
3 Neutral	32	25.8	38.1	60.7
4 Agree	18	14.5	21.4	82.1
5 Strongly Agree	15	12.1	17.9	100.0
Total	84	67.7	100.0	
Missing System	40	32.3		
Total	124	100.0		



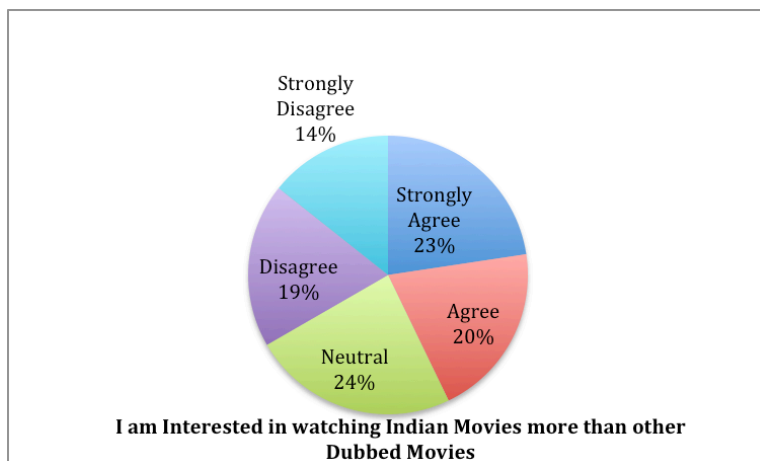
**Figure 4: Interest in Indian Movies after being aired by MBC Bollywood**

**Table 5 and Figure 4** show that 17.9% and 21.4% Strongly agree and agree that they like watching Indian Dubbed movies after MBC Bollywood started airing them, while 38.1% are neutral and 11.9% and 10.7% strongly disagree and disagree.

**Table 6: Interest in Indian Movies in relation to other Dubbed movies**

**H7 I am interested in Watching Indian movies more than other dubbed movies]**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 1 Strongly Disagree	12	9.7	14.3	14.3
2 Disagree	16	12.9	19.0	33.3
3 Neutral	20	16.1	23.8	57.1
4 Agree	17	13.7	20.2	77.4
5 Strongly Agree	19	15.3	22.6	100.0
Total	84	67.7	100.0	
Missing System	40	32.3		
Total	124	100.0		



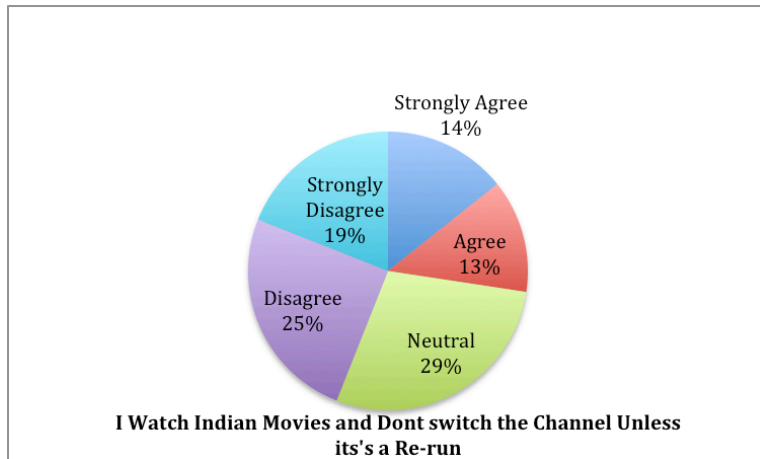
**Figure 5: Interest in Indian Movies in relation to other Dubbed movies**

**Table 6 and Figure 5** Show that 20.2% and 22.6% agree and strongly agree that they are interested in watching Indian Dubbed into Arabic movies more than other dubbed movies, while 23.8% are neutral and 19% and 14.3% disagree and strongly disagree.

**Table 7: Engagement in Indian Movies**

**H8 I watch Indian movies and don't switch the channel unless It's a rerun ]**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 1 Strongly Disagree	16	12.9	19.0	19.0
2 Disagree	21	16.9	25.0	44.0
3 Neutral	24	19.4	28.6	72.6
4 Agree	11	8.9	13.1	85.7
5 Strongly Agree	12	9.7	14.3	100.0
Total	84	67.7	100.0	
Missing System	40	32.3		
Total	124	100.0		

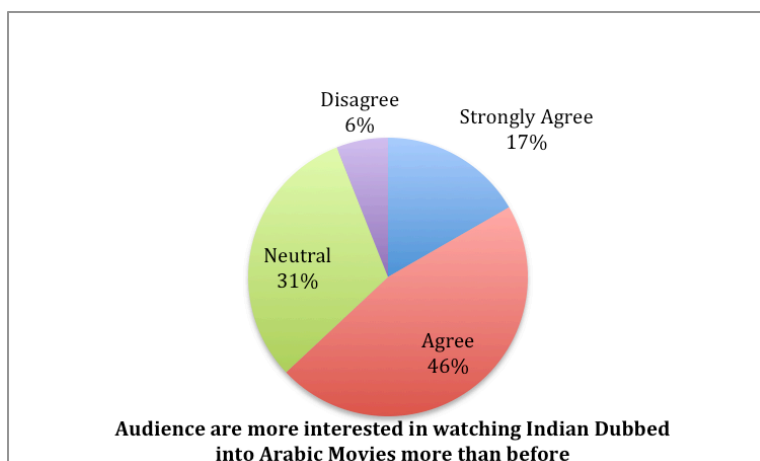


**Figure 6: Engagement in Indian Movies**

**Table 7 and Figure 6** Show that 14.3% and 13.1% agree and Strongly agree that they don't switch the channel unless it's a rerun, 28.6% are neutral and 25% and 19% disagree and strongly disagree that they don't switch the channel unless it's a rerun. Meaning that nearly 44% switch the channel even if it is a re run.

**Table 8: Interest in Indian Movies now a day other than before**

RQ1HG					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Disagree	5	4.0	6.0	6.0
	Neutral	26	21.0	31.0	36.9
	Agree	39	31.5	46.4	83.3
	Strongly Agree	14	11.3	16.7	100.0
	Total	84	67.7	100.0	
Missing	System	40	32.3		
Total		124	100.0		



**Figure 7: Interest in Indian Movies now a day other than before**

**Table 8 and figure 7** are frequencies for the statements related to the Research Question 1 combined. They show that overall 63.1% of the Audience is more Interested in Watching Indian Dubbed into Arabic movies than before.

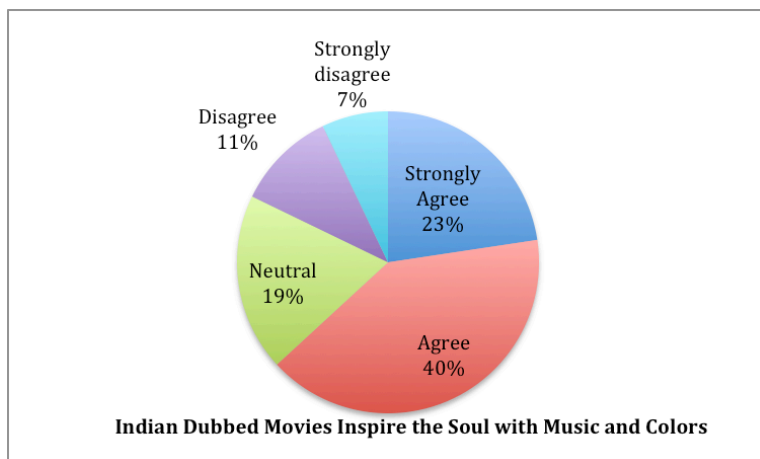
**RQ2: Why do audience watch Dubbed into Arabic Indian Movies?**

**Table 9: Music and Color in Indian Movies**

**H9 [Indian dubbed into Arabic movies inspire the soul with music and colors]**

	Frequency	Percent	Valid Percent	Cumulative Percent
1 Strongly Disagree	6	4.8	7.1	7.1
2 Disagree	9	7.3	10.7	17.9
3 Neutral	16	12.9	19.0	36.9
4 Agree	34	27.4	40.5	77.4
5 Strongly Agree	19	15.3	22.6	100.0
Total	84	67.7	100.0	
Missing System	40	32.3		
Total	124	100.0		





**Figure 8: Music and Color in Indian Movies**

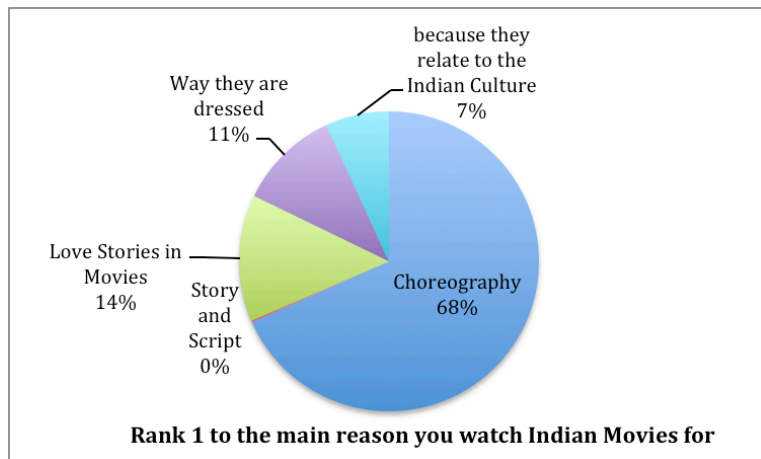
**Table 9 and Figure 8** show that 40.5% and 22.6% agree and strongly agree that Indian Dubbed into Arabic movies inspire the soul with music and colors, while 19% are neutral and 10.7% and 7.1% disagree and strongly disagree to that statement

The researcher conducted a ranking question to measure the main reasons for watching Indian Dubbed into Arabic Movies according to the respondents. The results that took rank 1 (The highest reason) were:

**Table 10: Rank 1 in the main Reason audience watch Indian Dubbed into Arabic Movies**

**if I watch Indian Movies on MBC Bollywood because:**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Because I like the stories and scripts in the Indian Movies	11	8.9	13.1	13.1
	I like to watch the love stories in the Indian Movies	10	8.1	11.9	25.0
	I relate to the Indian Culture	5	4.0	6.0	31.0
	To see the choreography of the dances in the movies	50	40.3	59.5	90.5
	To see the way they are dressed in their Indian styles	8	6.5	9.5	100.0
	Total	84	67.7	100.0	
Missing		40	32.3		
<b>Total</b>		<b>124</b>	<b>100.0</b>		



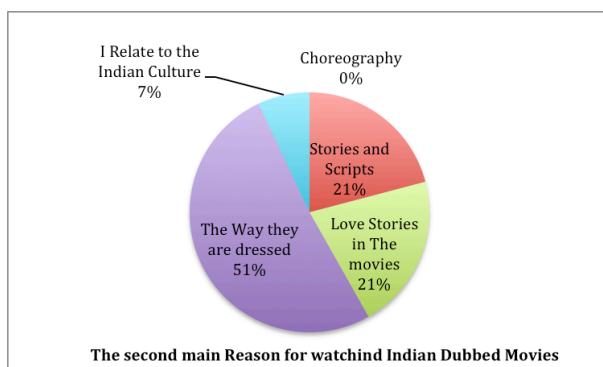
**Figure 9: Rank 1 in the main Reason audience watch Indian Dubbed into Arabic Movies**

For Rank 1: Choreography was the main reason as 68% of the respondents ranked it as their number one reason to watching Indian Dubbed into Arabic Movies.

**Table 11: Rank 2 in the main Reason audience watch Indian Dubbed into Arabic Movies**

**i2 I watch Indian Movies on MBC Bollywood because:**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Because I like the stories and scripts in the Indian Movies	9	7.3	20.9	20.9
	I like to watch the love stories in the Indian Movies	9	7.3	20.9	41.9
	I relate to the Indian Culture	3	2.4	7.0	48.8
	To see the way they are dressed in their Indian styles	22	17.7	51.2	100.0
	Total	43	34.7	100.0	
Missing		81	65.3		
Total		124	100.0		



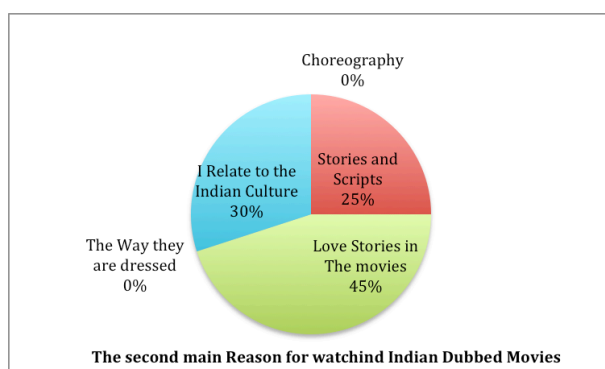
**Figure 10: Rank 2 in the main Reason audience watch Indian Dubbed into Arabic Movies**

**Table 11 and Figure 10** Show that the 2<sup>nd</sup> main reason for watching Indian Dubbed into Arabic Movies is to watch the way the Indians are dressed in the movies scoring 51.2%

**Table 12: Rank 3 in the main Reason audience watch Indian Dubbed into Arabic Movies**

**i3 I watch Indian Movies on MBC Bollywood because:**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Because I like the stories and scripts in the Indian Movies	5	4.0	25.0	25.0
	I like to watch the love stories in the Indian Movies	9	7.3	45.0	70.0
	I relate to the Indian Culture	6	4.8	30.0	100.0
	Total	20	16.1	100.0	
Missing		104	83.9		
Total		124	100.0		



**Figure 11: Rank 3 in the main Reason audience watch Indian Dubbed into Arabic Movies**

**Table 12 and Figure 11** Show that the 3<sup>rd</sup> main Reason audience watch Indian Dubbed into Arabic movies is for the love stories portrayed in the movies Scoring 45%.

Based on the above, the 3 main Reasons Audience watch Indian Dubbed into Arabic Movies are for Choreography 68% as first Choice, outfits 51% as second Choice and Love Stories in the movies 45% as 3<sup>rd</sup> Choice,

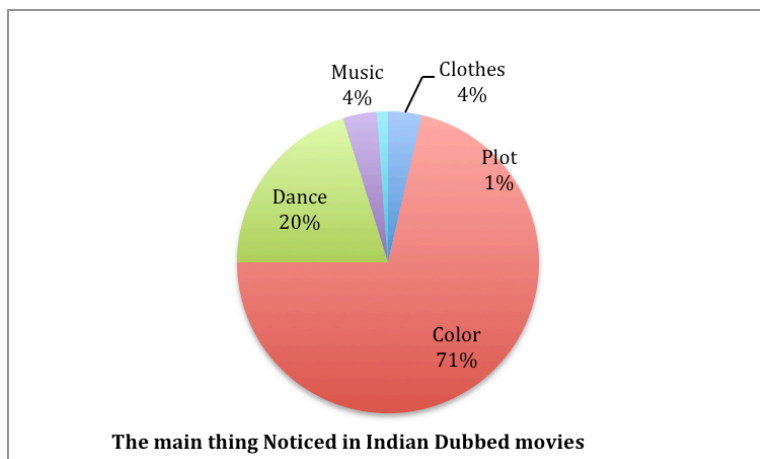
**RQ3:** What are the most cultural aspects that the Egyptian audiences perceive about the Indian culture through their movies?

The Researcher conducted a ranking question asking the respondents to rank certain variables according to the level of noticing. These were the Results:

**Table 13: Rank 1 in the most aspect perceived in the movies**

**g1**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Clothes	3	2.4	3.6	3.6
	Color	60	48.4	71.4	75.0
	Dance	17	13.7	20.2	95.2
	Music	3	2.4	3.6	98.8
	Plot	1	.8	1.2	100.0
	Total	84	67.7	100.0	
Missing		40	32.3		
Total		124	100.0		



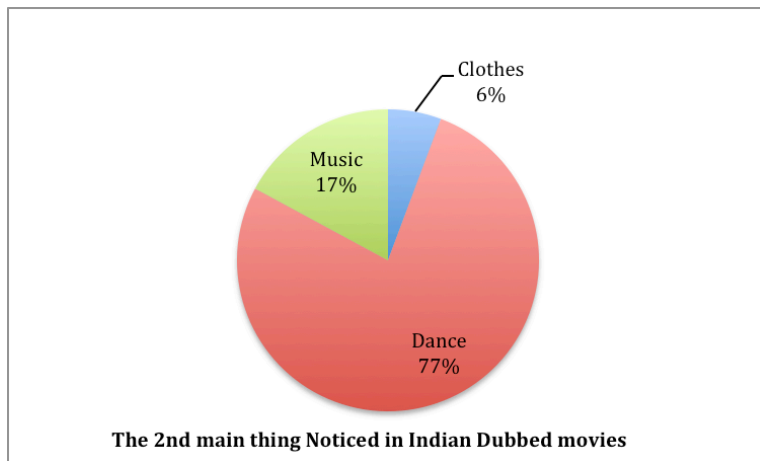
**Figure 12: Rank 1 in the most aspect perceived in the movies**

**Table 13 and Figure 12** Show that the main aspect noticed by viewers in Indian Dubbed into Arabic movies is Color scoring 71% in the 1<sup>st</sup> Rank.

**Table 14: Rank 2 in the most aspect perceived in the movies**

**g2**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Clothes	4	3.2	5.7	5.7
	Dance	54	43.5	77.1	82.9
	Music	12	9.7	17.1	100.0
	Total	70	56.5	100.0	
Missing		54	43.5		
Total		124	100.0		



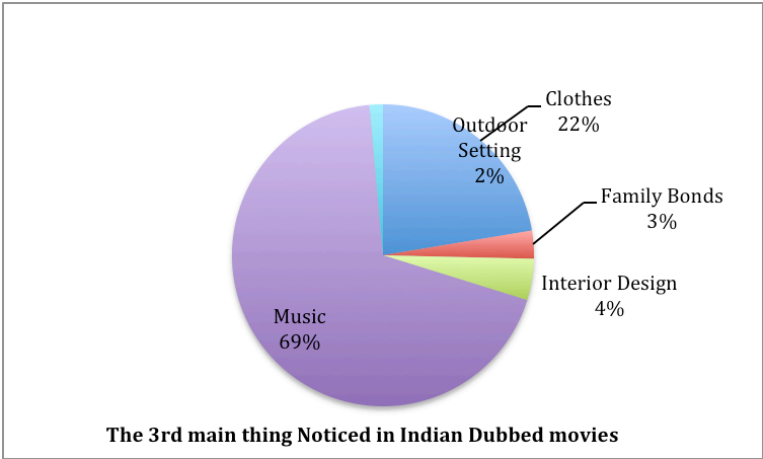
**Figure 13: Rank 2 in the most aspect perceived in the movies**

**Table 14 and Figure 13** Show that the 2<sup>nd</sup> main aspect noticed in Indian Dubbed movies is the Dances, scoring 77% in the second Ranks amongst respondents

**Table 15: Rank 3 in the most aspect perceived in the movies**

**g3**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Clothes	15	12.1	21.7	21.7
	Family b	2	1.6	2.9	24.6
	Interior	3	2.4	4.3	29.0
	Music	46	37.1	66.7	95.7
	Outdoor	1	.8	1.4	97.1
	Plot	2	1.6	2.9	100.0
	Total	69	55.6	100.0	
Missing		55	44.4		
Total		124	100.0		



**Figure 14: Rank 3 in the most aspect perceived in the movies**

**Table 15 and Figure 14** Show that the 3rd main thing noticed in the Indian Dubbed into Arabic movies is the music scoring 69% in the 3rd rank responses. The aspects most noticed in order are color 71% as 1st Choice, Dance 77% as second Choice and Music 69% as 3rd Choice.



**Hypotheses:**

**5.4 H1:** The More the audience watch Indian Dubbed into Arabic movies, the more positive attitude they have towards the Indian culture.

The Results were measured by Cross tabulation between likert scale statements testing the attitude in a likert scale format (Question H and L) in the Questionnaire and Question measuring the level of watching on a weekly basis (Question F),

Generating the following results:

**Table 16: Relationship between watching levels and attitude towards the Indian Culture.**

Report			
F How many hours on average per week do you watch Indian Dubbed Movies?		HYP1L	HYP1H
2-5 hours per week	Mean	3.7250	3.4636
	N	20	20
	Std. Deviation	.35980	.43036
Less than 2 hours per week	Mean	3.4368	3.1255
	N	58	58
	Std. Deviation	.57973	.55957
More than 5 hours per week	Mean	4.3611	3.8182
	N	6	6
	Std. Deviation	.37143	.24393
Total	Mean	3.5714	3.2555
	N	84	84
	Std. Deviation	.57636	.55330

**Table 17: Significance between watching levels and attitude towards the Indian Culture.**

ANOVA Table						
		Sum of Squares	df	Mean Square	F	Sig.
HYP1L * F How many hours on average per week do you watch Indian Dubbed Movies?	Between Groups (Combined)	5.265	2	2.632	9.559	.000
	Within Groups	22.307	81	.275		
	Total	27.571	83			
HYP1H * F How many hours on average per week do you watch Indian Dubbed Movies?	Between Groups (Combined)	3.746	2	1.873	7.002	.002
	Within Groups	21.664	81	.267		
	Total	25.410	83			

**Tables 16 and 17** Shows that there is a relationship between the number of hours spent in watching Indian Dubbed into Arabic movies and the attitude towards the Indian culture. Viewers, who watch Indian Dubbed movies more than 5 hours per week, have a positive attitude towards the Indian culture (mean= 4.36 and 3.81). Those who watch from 2-5 hours per week have less positive attitude towards the Indian Culture (mean = 3.72 and 3.46). Those who watch from 2 hours or less per week are those who have neutral or least positive attitude towards the Indian Culture (mean= 3.43 and 3.12). The Mean scores and standard deviation scores prove that there is a significant difference between those who watch less and who watch more in relation to the attitude towards the Indian culture with a significance level of 0.00 and 0.002. This proves that H1 is correct as it shows that the relationship is positive,

where as the hours of watching increase, the attitude towards the Indian culture becomes more positive. So the statement “The more audience watch Indian Dubbed into Arabic movies, the more positive attitude they have towards the Indian culture” is a valid statement.

**H2:** Audience who watch Indian dubbed into Arabic movies with an Egyptian accent, have a positive attitude to the Indian Culture.

**Table 18: Relationship between the Accent used in the Dubbing and attitude towards the Indian Culture.**

Report			
K I Which of the following accent do you see is most widespread in dubbed Indian movies?		HYP1L	HYP1H
Egyptian	Mean	3.6349	3.4978
	N	21	21
	Std. Deviation	.52339	.43467
Emirati	Mean	3.5833	2.9773
	N	4	4
	Std. Deviation	.51819	.23909
Lebanese	Mean	3.5526	3.1483
	N	19	19
	Std. Deviation	.79359	.72930
Other	Mean	3.7500	3.0568
	N	8	8
	Std. Deviation	.38832	.61646
Saudi	Mean	2.6111	3.0000
	N	3	3
	Std. Deviation	.41944	.80802
Syrian	Mean	3.5862	3.2699
	N	29	29
	Std. Deviation	.44010	.44885
Total	Mean	3.5714	3.2555
	N	84	84
	Std. Deviation	.57636	.55330

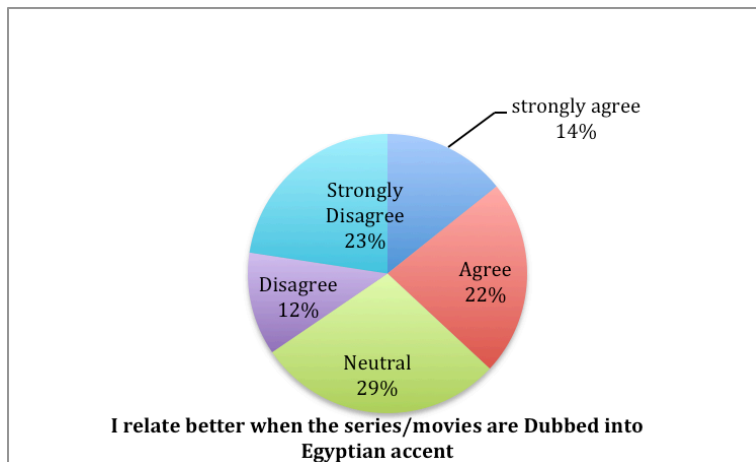
**Table 19: Significance between the Accent used in the Dubbing and attitude towards the Indian Culture.**

		Sum of Squares	df	Mean Square	F	Sig.
HYP1L * K I Which of the following accent do you see is most widespread in dubbed Indian movies?	Between Groups (Combined)	3.120	5	.624	1.991	.089
	Within Groups	24.451	78	.313		
	Total	27.571	83			
HYP1H * K I Which of the following accent do you see is most widespread in dubbed Indian movies?	Between Groups (Combined)	2.279	5	.456	1.537	.188
	Within Groups	23.131	78	.297		
	Total	25.410	83			

Tables 18 and 19 show that there is no relationship between the Accent Dubbed in the Indian movie and the attitude towards the Indian culture. The level of significance is .089 and 0.18 showing that the Accent dubbed in the Indian movie does not affect the attitude of the audience towards the Indian culture.

**Table 20: Relation to the culture through the accent of Dubbing**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	19	15.3	22.6	22.6
	Disagree	10	8.1	11.9	34.5
	Neutral	24	19.4	28.6	63.1
	Agree	19	15.3	22.6	85.7
	Strongly Agree	12	9.7	14.3	100.0
	Total	84	67.7	100.0	
Missing	System	40	32.3		
Total		124	100.0		



**Figure 15: Relation to the culture through the accent of Dubbing**

**Table 20 and Figure 15** also show that there is no relationship between the Accent Dubbed in the Indian movie and the attitude towards the Indian culture. Where 29% of the respondents (the highest percentage was neutral) where 22% agreed and nearly 35% disagree. This also proves that hypothesis 2 is not supported. So the statement “Audience who watch Indian dubbed into Arabic movies with an Egyptian accent, have a positive attitude to the Indian Culture” is Invalid.

**H3:** The more audience watch Indian dubbed into Arabic movies, the more they know about the Indian Culture.

The researcher tested this Hypothesis using a cross tabulation between a group of likert scale questions in the questionnaire measuring the knowledge of the audience to the Indian culture and a question measuring the hours spent in watching Indian dubbed movies per week. These aspects were extracted through Qualitative content

analysis of Indian Dubbed into Arabic Movies on 3 main channels like Fox, MBC Bollywood and Zee Aflam, that proved to be the most popular through a pilot study.

**Table 21: Relationship between the hours spent watching and the level of knowledge about the Indian culture.**

**Report**

HYP3L

F How many hours on average per week do you watch Indian Dubbed Movies?	Mean	N	Std. Deviation
2-5 hours per week	3.7950	20	.31031
Less than 2 hours per week	3.4862	58	.54755
More than 5 hours per week	4.4667	6	.30111
Total	3.6298	84	.55227

**Table 21** shows that there is a relationship between the hours spent watching Indian Dubbed into Arabic movies and the level of knowledge about the Indian culture. Audiences who watch more than 5 hours per week know most about the Indian Culture (mean=3.62). Those who watch from 2-5 hours per week know a little bit less than heavier viewers (mean=3.79). Those who watch the least scored the least score in relation to their level of knowledge (mean=3.48).

**Table 22: significance level between the hours spent watching and the level of knowledge about the Indian culture.**

	Sum of Squares	df	Mean Square	F	Sig.	
HYP3L * F How many hours on average per week do you watch Indian Dubbed Movies?	Between Groups (Combined)	5.944	2	2.972	12.427	.000
	Within Groups	19.372	81	.239		
	Total	25.316	83			

**Table 22** Shows that there is an obvious significance of 0.000 proving that H1 is supported. So the statement “The more Audience watch Indian Dubbed into Arabic movies, the more they know about the Indian Culture” is a valid statement.

**H4:** Older audiences are more interested in watching Indian dubbed into Arabic movies.

**Table 23: Relationship between the age and the interest in watching Indian Dubbed into Arabic movies.**

v34 Age	Mean	N	Std. Deviation
18-21	3.6429	21	.74671
22-30	3.6356	45	.48997
more than 30	3.6000	18	.45890
Total	3.6298	84	.55227

**Table 24: Significance between the age and the interest in watching Indian Dubbed into Arabic movies.**

			Sum of Squares	df	Mean Square	F	Sig.
HYP3L * v34 Age	Between Groups	(Combined)	.021	2	.011	.034	.967
	Within Groups		25.295	81	.312		
	Total		25.316	83			

**Tables 23 and 24** Show that there is no relationship or significance between the age and the interest in Indian Dubbed into Arabic movies. Table 23 showed very close mean scores for the 3 age categories (mean= 3.64, 3.63, 3.60) in arranged order. Table 24 showed that there was no significance with significance level of 0.967, which proves that H4 is unsupported. So the statement “Older audience are more interested in watching Indian dubbed into Arabic movies” is Invalid.



## Chapter 6

### Discussion & Conclusion

This study aims to explore how India applies its soft power and public diplomacy in the Middle East through its media. This study is in its exploratory field as it focuses on the 2<sup>nd</sup> and 3<sup>rd</sup> main steps in the application of soft power and public diplomacy, which are the Interest and knowledge (Abou Zeid, 2011). So it focuses more on measuring to what extent the Egyptians are interested in the Indian Culture and how much do they know about it through their Dubbed into Arabic movies? Indian movies have been airing in Egypt for more than a couple of decades now, but the new aspect that deserves exploration here is that the dubbing in these movies, now a days.

Soft power of India in the Middle East is yet the main focus of this study, but as this is an exploratory study it paves the way for future researches to be able to study this aspect as Indian media in the Middle East is relevantly fresh and its impact can change in the near future and ought to be studied. An important observation is that there are nearly 5.6 million out of 20 million Indian migrants in the Middle East Region alone, accounting for nearly 20% of the population which is a statistical fact that should be highlighted and taken into consideration. Their significant availability in the Middle East might be one of the reasons to the emergence of the India media in the Middle East.

The fact that there are specified channels to such movies is an impact in itself to start asking about this phenomenon and how its impact in relation to the Egyptian audience is. The main channels chosen to study were MBC Bollywood, Zee Aflam,

Fox and Dubai one. The first 2 do not air anything except Indian movies, talk shows and soap operas while the other 2 air Indian media along with English media.

There were certain research questions and Hypotheses to explore this study:

**RQ1:** Are audiences more interested in watching Indian Movies more than before? Aiming to investigate the level of interest towards the Indian Dubbed into Arabic movies in relation to those who were aired in the old times and this is why the age brackets in the demographics used include those who are more than 30 to include the possibility that they might have watched Indian old movies as well.

**RQ2:** Why do audience watch Dubbed into Arabic Indian Movies? The variables measuring the answer to RQ2 focus more on the cultural reasons like color, dance and love story portrayed... etc.

**RQ3:** What is the most cultural aspect the Egyptian audiences perceive about the Indian culture through their movies? RQ3 can be considered as a more in-depth aspect to RQ2 not only aiming to know why, but which of those aspects to they notice and perceive to be the most representative to the Indian culture.

4 main hypotheses also were stated to explore this study, which were: **H1:** The more the audience watch Indian Dubbed into Arabic movies, the more the positive attitude they have towards the Indian Culture. Explores the relationship between the level of watching to the Indian Dubbed into Arabic movies and the attitude of the audience towards the Indian culture. **H2:** Audience who watch Indian Dubbed movies with an Egyptian accent has a positive attitude to the Indian Culture. The second Hypothesis speculates that the accent used in the dubbing of the Indian movies can affect the attitude of the audience towards the Indian culture.

**H3:** The more audience watch Indian Dubbed into Arabic movies, the more they know about the Indian Culture. The third hypothesis explores if there is a relationship between the level of watching and the level of knowledge towards the Indian culture, which is measured through certain statements and ranking scales of certain aspects in the culture according to the level of noticing them or liking them.

**H4:** Older audience is more interested in watching Indian Dubbed into Arabic movies. The fourth and final hypothesis states that there is a relationship between the age and the interest in watching the Indian dubbed movies.

There were 2 main methodologies used to explore this study, first the researcher conducted Qualitative content analysis as a minor study to extract the criteria that portrays the Indian culture in Indian movies. This methodology's main aim is to support those aspects, which are previously stated in the literature review. 6 Indian dubbed into Arabic movies were randomly chosen from 3 of the chosen channels, which were Zee Aflam, MBC Bollywood and Fox. The researcher analyzed them qualitatively to support that the cultural aspects mentioned in the literature review were also clear in the dubbed into Arabic versions, for extra support.

Upon this, the researcher conducted a survey to explore the interest and knowledge of the Egyptian audience towards the Indian culture through the Indian Dubbed into Arabic movies. 124 self administered and online surveys were distributed from which the final sample was 84 respondents.

Chapter 5 includes the thorough elaboration of the findings of this methodology.

The main findings are: most of the audience of the Indian dubbed into Arabic movies range from the age of 21-29 years old, 91.7% of which are females, who mainly live in Nasr City and Heliopolis. The respondents are more interested in Indian movies than before when they were not dubbed into Arabic with a percentage of 76.2%. 58.4% are interested in the Movies and Series on MBC Bollywood. 39.3% of the audience became more interested after MBC Bollywood started airing them. Even though the audience shows high levels of interest in Indian Dubbed into Arabic movies. They mainly watch the movies for 3 reasons in order: choreography ranked the 1<sup>st</sup> reason with 68% of the respondents' choice.

Watching the way they dress ranked in a the second reason with 51% choice, and the love stories portrayed in the movies ranked third with 45% of the respondents choosing it as the 3<sup>rd</sup> choice. Color, Dance and music were the main 3 aspects that the viewers notice in the Indian movies, with respective percentages of 71%, 77% and 69% score in rankings which goes with what Guyot (2013) and Gehlawat (2010) stated in their studies to be the main aspects of Indian culture portrayed in their movies.

The study proved that Indian dubbed into Arabic movies creates positive attitude towards the Indian culture. With those who watch the most (more than 5 hours per week) scoring the highest (mean= 4.36 and 3.81) in both of the attitude measurement scales developed by the researcher.

Even though the dubbing used in the movies created more interest towards the Indian movies among the audience than before with a percentage of 76.2%, the accent

used in the dubbing did not prove to be a factor in affecting the attitude towards the Indian culture or the relation to it with 63.1% of the audience being neutral when mentioning a statement saying “ I relate better when the series/movies are dubbed into Egyptian accent”. Audience who watch Indian dubbed into Arabic movies proved to acquire more knowledge to the Indian culture. Those who watch the most (more than 5 hours per week) scored the highest mean=4.46. There was no relationship between the age and the interest in watching Indian dubbed into Arabic movies.

### **6.1 Limitations:**

1. The main limitation was the lack of Research culture in the Egyptian community where it was hard to obtain a list of the population so the sample was extracted using non probability purposive sample, so the researcher can not generalize the results beyond the sample
2. The low return rate of online surveys caused in the low number of surveys gathered so the research can be considered as an exploratory study. This limitation should not affect the results though as the results will not be generalized in the first place. So the researcher cannot say that this applies to the entire population.
3. The sample was hard to reach through self-administered surveys.

### **6.2 Suggestions for future research:**

- The research sample should target the C and lower socio economic class as they proved to be an important sample to the study through the comments received through emails from respondents stating that people they know who were not included in the sample because they fall in another socio economic class (C and lower) also watched Indian dubbed into Arabic movies
- The sample should be extracted using probability sample and the results should be generalized and representative.
- The number of surveys distributed should be above 400 responses.
- The Indian movie title should be studied as sometimes it is left without being translated even though if the movie is dubbed. So the recall of the audience to the movie name if translated or not should be investigated as well

- Qualitative focus groups with audience should be designed to investigate deeper into the mentality of the audience and explore the level of their knowledge to the Indian culture on a deeper scale, which was not provided though the quantitative surveys.

## **References:**

- Abubakar, A. (2013). Selective believability: A perspective on Africans' interactions with global media. *Journal Of African Media Studies*, 5(2), 219-236. doi:10.1386/jams.5.2.219\_1
- Abraham, R. (2012). India and its diaspora in the Arab gulf countries: Tapping into effective 'soft power' and related public diplomacy. *Diaspora Studies*, 5(2), 124.
- Abou Zeid, C. (2011). *The Egyptian Public Diplomacy-case study on Al Misreya and Nile International Channels*. Unpublished masters' thesis, The American University in Cairo, Cairo, Egypt.
- Adil, Ahsan. (2015). The Indian Cultural Invasion. Retrieved from <http://www.pakistaninquirer.com/the-indian-cultural-invasion/>
- ALVARAY, L. (2013). Hybridity and genre in transnational Latin American cinemas. *Transnational Cinemas*, 4(1), 67-87. doi:10.1386/trac.4.1.67\_1
- Arasaratnam, L. A. (2006). Further Testing of a New Model of Intercultural Communication Competence. *Communication Research Reports*, 23(2), 93-99. doi:10.1080/08824090600668923
- Arasaratnam, L. A., & Banerjee, S. C. (2011). Sensation seeking and intercultural communication competence: A model test. *International Journal Of Intercultural Relations*, 35(2), 226-233. doi:10.1016/j.ijintrel.2010.07.003
- Banerjee, S. (2008). Dimensions of Indian Culture, core Cultural Values and Marketing Implications, an analysis. *Cross Cultural Management: An International Journal*, 15(4), 367-378.



- Bayart, J. F. (2005). *The illusion of cultural identity*. Chicago, IL: University of Chicago Press.
- Beamer, L. (1992). Learning Intercultural Communication Competence. *Journal Of Business Communication*, 29(3), 285-303.
- Buccianti, A. (2010). Dubbed Turkish Soap Operas Conquering the Arab World: Social Liberation or Cultural Alienation? *Arab Media and Society Journal*, 10, 1-6. Retrieved from [http://www.arabmediasociety.com/countries/index.php?c\\_article=216&p=4](http://www.arabmediasociety.com/countries/index.php?c_article=216&p=4)
- Chalaby, J. K. (2005). Deconstructing the transnational: a typology of cross-border television channels in Europe. *New Media & Society*, 7(2), 155-175.
- Cummings, Milton C. (2003). *Cultural Diplomacy and the United States Government: A Survey*. Washington D.C: Center for Arts and Culture.
- Durant, A., & Shepherd, I. (2009). "Culture" and "communication" in intercultural communication. *European Journal of English Studies*, 13, 147-162. doi:10.1080/13825570902907185
- Dudrah, R., & Rai, A. (2005). The haptic codes of Bollywood cinema in New York City. *New Cinemas: Journal Of Contemporary Film*, 3(3), 143-158. doi:10.1386/ncin.3.3.143/1
- Epstein, S, B. 2004-2006. US Public Diplomacy: Background and the 9/11 Commission Recommendations. CRS Report for congress. The Library of Congress.
- Erdman, J. L. (2014). *Communicating India's soft power: Buddha to Bollywood*. Middletown: American Library Association dba CHOICE.

- Fall, L. T., Kelly, S., MacDonald, P., Primm, C., & Holmes, W. (2013). Intercultural Communication Apprehension and Emotional Intelligence in Higher Education: Preparing Business Students for Career Success. *Business Communication Quarterly*, 76(4), 412-426. doi:10.1177/1080569913501861
- Featherstone, M., Lash, S., Robertson, R. (1995). *Global Modernities*. London: Sage Publications
- Hall, I. (2014). Communicating india's soft power: Buddha to bollywood. *Commonwealth & Comparative Politics*, 52(3), 451-452. doi:10.1080/14662043.2014.924743
- Hall, S & Ghazoul, F. (2012) Cultural Identity and Diaspora. *Alif: Journal of Comparative Poetics*, (32). 75-90.
- Gopal, S. & Moorti, S. (2008). Introduction. In S. Gopal & S. Moorti (Eds.), *Global Bollywood: Travels of Hindi Song and Dance*. 1-60. London, England: University of Minnesota press.
- Gehlawat, Ajay (2010). *Reframing Bollywood : Theories of Popular Hindi Cinema*. Retrieved from <http://www.ebib.com>
- Government of India. (2012) *Population of Overseas Indians*, New Delhi: Ministry of Overseas Indian Affairs.
- GUYOT, N. (2013). Revisiting Indian Traditionalism in Shabd. *Pennsylvania Literary Journal*, 5(3), 107-122.
- Hernandez, F., & Kose, B.W. (2012). *The Developmental Model of Intercultural*

Sensitivity: A Tool for Understanding Principal's Cultural Competence.  
Education and Urban Society, 44(4), 512-530. Doi:  
10.1177/0013124510393336

Hopkins, L. (2009). Citizenship and global broadcasting: Constructing national, transnational and post-national identities. *Continuum: Journal Of Media & Cultural Studies*, 23(1), 19-32. doi:10.1080/10304310802596333

Isar, Y. (2010). 'Chindia': A cultural project?. *Global Media & Communication*, 6(3), 277-284. doi:10.1177/1742766510384965

Iwabuchi, K. (2010). Globalization, East Asian media cultures and their publics. *Asian Journal Of Communication*, 20(2), 197-212. doi:10.1080/01292981003693385

Jing, S. (2013). Training the Trainers: What do Professional Communicators Need to be Aware of in Intercultural Communication?. *China Media Research*, 9(3), 74-83.

Kalliny, M., & Gentry, L. (2007). Cultural Values Reflected in Arab and American Television Advertising. *Journal Of Current Issues & Research In Advertising* (CTC Press), 29(1), 15-32.

Kapur, J. (2009). An "Arranged Love" Marriage: India's Neoliberal Turn and the Bollywood Wedding Culture Industry. *Communication, Culture & Critique*, 2(2), 221-233. doi:10.1111/j.1753-9137.2009.01036.x

Kavoori, A., & Joseph, C. A. (2011). Bollyculture: Ethnography of identity, media and performance. *Global Media & Communication*, 7(1), 17-32. doi:10.1177/1742766510397937

Kaushik, D. (2014, July 29). Mass Media and Cultural Invasion. Retrieved from <http://www.careerride.com/view.aspx?id=15737>

- Kellner, D. Cultural Studies, Multiculturalism, and Media Culture.1-15.
- Khatib, L., & Dodds, K. (2009). Geopolitics, Public Diplomacy and Soft Power. *Middle East Journal Of Culture & Communication*, 2(1), 5-12.  
doi:10.1163/187398609X430589
- Kim, M., & Hubbard, A. (2007). Intercultural Communication in the Global Village: How to Understand "The Other". *Journal Of Intercultural Communication Research*, 36(3), 223-235.doi:10.1080/17475750701737165
- Kim, Hwajung (2011). "Cultural Diplomacy as the Means of Soft Power in an Information Age". *Culturediplomacy.org*. retrieved from: [http://www.culturaldiplomacy.org/pdf/casestudies/Hwajung\\_Kim\\_Cultural\\_Diplomacy\\_as\\_the\\_Means\\_of\\_Soft\\_Power\\_in\\_the\\_Information\\_Age.pdf](http://www.culturaldiplomacy.org/pdf/casestudies/Hwajung_Kim_Cultural_Diplomacy_as_the_Means_of_Soft_Power_in_the_Information_Age.pdf)  
Accessed: 5 April, 2014
- Konsky, C., Kapoor, S., Blue, J., Kang, J., & Baldwin, J. (2001). Individualist-Collectivist Values: Caucasian, African-American, Indian, Japanese, Chinese and Korean Cross-Cultural Study. *World Communication*, 30(3/4), 81.
- Kraidy, M.M. (2002). Hybridity in Cultural Globalization. *Communication Theory* (10503293). 12(3).316
- Kumar, S. (2010).Narratives of the Global Recession in Bollywood. *Popular Communication*, 8(3), 207-213.doi:10.1080/15405702.2010.493446
- Larrea Espinar, Á. A., Raigón Rodríguez, A. R., & Elena Gómez Parra, M. A. (2012). ICT FOR INTERCULTURAL COMPETENCE DEVELOPMENT.Pixel-Bit, *Revista De Medios Y Educacion*, (40), 115-124.

- Liddicoat, A. J. (2009). Communication as Culturally Contexted Practice: A View from Intercultural Communication. *Australian Journal Of Linguistics*,29(1), 115-133. doi:10.1080/07268600802516400
- McClellan, M. (2004). Public Diplomacy in the Context of Traditional Diplomacy. Vienna Diplomatic Academy.
- Matusitz, J. (2011). Disney's Successful Adaptaion in Hong Kong: A Glocalization Perspective. *Asia Pacific Journal of Management*, 28(4), 667-681.Doi:0.1007/s10490-009-9179-7
- Morcom, A. (2008). Tapping the Mass Market. In S. Gopal & S. Moorti (Eds.), *Global Bollywood: Travels of Hindi Song and Dance* (pp.61-81). London, England: University of Minnesota press.
- MUKHERJEE, R. (2014). THE FALSE PROMISE OF INDIA'S SOFT POWER. *Geopolitics, History & International Relations*, 6(1), 46-62.
- Nachimuthu, K. (2012). TECHNOLOGY IS AN EMBEDDED AGENT OF CULTURAL IMPACT. *Journal Of Educational Technology*, 9(1), 23-30.
- Nye, J. S. (2008). Public diplomacy and soft power. *Annals of the American Academy of Political and Social Science*, 616(1), 94-109.  
doi:10.1177/0002716207311699
- Paul, T. V. (2014). *Indian soft power in a globalizing world*. Philadelphia: Current History, Inc.

- Ramasubramanian, S., & Kornfield, S. (2012). Japanese Anime Heroines as Role Models for U.S. Youth: Wishful Identification, Parasocial Interaction, and Intercultural Entertainment Effects. *Journal Of International & Intercultural Communication*, 5(3), 189-207. doi:10.1080/17513057.2012.679291
- Rana, K. S. (2009). India's Diaspora Diplomacy. *Hague Journal Of Diplomacy*, 4(3), 361-372. doi:10.1163/187119109X455955
- Rao, S. (2009). GLOCALIZATION OF INDIAN JOURNALISM. *Journalism Studies*, 10(4), 474-488. doi:10.1080/14616700802618563
- Rao, S. (2010). "I Need an Indian Touch": Glocalization and Bollywood Films. *Journal Of International & Intercultural Communication*, 3(1), 1-19. doi:10.1080/17513050903428117
- Rao, S. (2007). The Globalization of Bollywood: An Ethnography of Non-Elite Audiences in India. *Communication Review*, 10(1), 57-76. doi:10.1080/10714420601168491
- REPORTING, O. I. (2008). THE INTERNATIONAL ENCYCLOPEDIA OF COMMUNICATION.
- Robertson, R. (1995). Glocalization: Time-Space&Homogeneity-Heterogeneity. In F.Mike, L. Scott & R. Roland. (Eds.) *Global Modernities* (pp.25-35). London, England: Sage.
- Robison, G. 2005. Egypt's Public Diplomacy Test for Washington. Amman, Jordan.
- Saeki, Shizuru. (2005). *The Perry Centennial Celebration: a Case Study in US-Japanese Cultural Diplomacy*, *International Social Science Review*.

- Schaefer, D. J., & Karan, K. (2011). Bollywood Cinema and Contemporary Audiences: Surveying Viewer Perceptions and Practices. Conference Papers -- International Communication Association, 1-28.
- Schaefer, D. J., & Karan, K. (2010). Problematizing Chindia. *Global Media & Communication*, 6(3), 309-316. doi:10.1177/1742766510384970
- Severin, W & Tankard, J. 2001. *Communication Theories: Origins, Methods, and Uses in the Mass Media*. New York: Addison Wesley Longman, 5<sup>th</sup> ed.
- Shugart, H. A. (2007). Crossing Over: Hybridity and Hegemony in the Popular Media. *Communication & Critical/Cultural Studies*, 4(2), 115-141. doi:10.1080/14791420701296505
- Sreberny, A. (2008). The Analytic Challenges of Studying the Middle East and its Evolving Media Environment. *Middle East Journal Of Culture & Communication*, 1(1), 8-23. doi:10.1163/187398608X317388
- Straubhaar, J. (2010). Chindia in the context of emerging cultural and media powers. *Global Media & Communication*, 6(3), 253-262. doi:10.1177/174276651038496
- Sutikno, B., & Cheng, J. (2012). How global companies communicate in host country: a glocalization strategy in web space. *Asian Journal Of Communication*, 22(1), 58-77. doi:10.1080/01292986.2011.622777
- Suri, N. (2011). Public diplomacy in india's foreign policy. *Strategic Analysis*, 35(2), 297-303. doi:10.1080/09700161.2011.542927
- Takhar, A., Maclaran, P., & Stevens, L. (2012). Bollywood Cinema's Global Reach: Consuming the "Diasporic Consciousness". *Journal Of Macromarketing*, 32(3), 266-279. doi:10.1177/0276146712441799

- Tharoor, S. (2007) 'Making the Most of India's Soft Power', *Times of India*, 28 January.
- Thornton, W. H. (2000). Mapping the 'Glocal' Village: the political limits of 'glocalization'. *Continuum: Journal Of Media & Cultural Studies*, 14(1).
- Thussu, D. K. (2007). *Media on the Move. Global flow and contra-flow*. S.
- Thussu, D. K. (2013). *Communicating India's soft power: Buddha to Bollywood*. New York, NY: Palgrave Macmillan.
- U.S Department of State. (2005). *Cultural Diplomacy, The linchpin of Public Diplomacy: Report of the Advisory Committee on Cultural Diplomacy*. Retrieved from: <http://www.state.gov/documents/organization/54374.pdf>
- UN (2005) *Migration in an Interconnected World: New Directions for Action*. Report of the Global Commission on International Migration. Geneva: United Nations Publications.
- Wang, L., & Schnell, J. A. (2012). A Cross-Cultural Framework for Defining and Assessing Cross-Cultural Communication Using U.S. and Chinese Perspectives. *Florida Communication Journal*, 40(2), 35-41.
- What is Cultural Diplomacy. (1999) October 13. Retrieved from [http://www.culturaldiplomacy.org/index.php?en\\_culturaldiplomacy](http://www.culturaldiplomacy.org/index.php?en_culturaldiplomacy)
- Wang, J. (2013). Moving Towards Ethnorelativism: A Framework for Measuring and Meeting Students' Needs in Cross-Cultural Business and Technical Communication. *Journal Of Technical Writing & Communication*, 43(2), 201-218. doi:10.2190/TW.43.2.f



- Wilson, R. (2011). Cultural mediation through translingual narrative. *Target: International Journal On Translation Studies*, 23(2), 235-250.
- Xin, X. (2010). Chindia's challenge to global communication. *Global Media & Communication*, 6(3), 296-301. doi:10.1177/1742766510384968

# APPENDIX

## Questionnaire

Hello, My name is Yara Ayman Omar, Graduate student at The American University in Cairo. I am currently conducting a survey to complete my Thesis study about the cultural impact of Dubbed into Arabic movies and series on MBC Bollywood on Egyptian audience. Please help me with this survey, your answers are confidential and will not be used except for academic purposes. Thank you for your time.

### **Part I: Media Habits**

A- On average, how many hours do you spend watching TV on a weekly basis?  
(Please choose only one answer)

- 1- Less than 2 hours
- 2- From 2-5 hours
- 3- 5-10 hours
- 4- More than 10 hours

B- Which of the following channels do you watch most? (Choose only one answer even if you watch only one of these channels in the group most and not the others)

- 1- MBC Group (MBC1, MBC 2, MBC 3, MBC4...etc.)
- 2- Fox Group (Fox Series, Fox Movies, FX)
- 3- Dubai Group (Dubai one, Dubai sports....)
- 4- Rotana Group (Rotana classic, Rotana cinema...etc.)

C- Which type of movies do you like to watch most?

- 1- Comedy
- 2- Action
- 3- Romance
- 4- Cartoon
- 5- Other

D- Have you ever watched Indian Movies?

- 1-Yes
- 2- No (Skip toPart IV)

E- If yes, when did you start watching Indian Movies?  
 .....

F- How many hours on average per week do you watch Indian Dubbed Movies?

- 1- Less than 2 hours
- 2- 2-5 hours
- 3- More than 5 hours

G- On Which Channel do you watch Indian Dubbed into Arabic Movies most?

- 1- Fox
- 2- MBC Bollywood
- 3- Dubai One
- 4- Zee Aflam

H- do you watch MBC Bollywood?

- 1- Yes
- 2- No (If no please go to part IV)

**Part II:Attitude Towards Dubbed into Arabic Indian movies/series**

H- Please mark on the answer that suits you most in front of each statement (Please choose only one level of agreement in front of every statement)

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	
					H1- I Like watching foreign dubbed into Arabic series or movies
					H2- I relate better when the series/movies are Dubbed into Egyptian accent
					H3- The Actors, Actresses in the Dubbed movies/series are to some extent like Egyptians and Arabs

					H4- Movies and Series on MBC Bollywood are interesting
					H5- Movies and Series on MBC Bollywood are too long
					H6- I like watching Indian movies after MBC Bollywood started airing them
					H7- I am interested in Watching Indian movies more than other dubbed movies
					H8- I watch Indian movies and don't switch the channel unless It's a rerun
					H9- Indian dubbed into Arabic movies inspire the soul with music and colors
					H10- Indian Movies now a days are much more interesting than before
					H11- The movie stars in Indian movies in early 90s are more famous than those of today

I- I watch Indian Movies on MBC Bollywood because: (Please rank the following reasons according to your preference where 1 is the most preferred and 5 is the least preferred)

- 1- To see the choreography of the dances in the movies (.....)
- 2- To see the way they are dressed in their Indian Styles (.....)
- 3- Because I like the Stories and Scripts in Indian movies (.....)
- 4- I like to watch the love stories in the Indian movies (.....)
- 5- I relate to the Indian culture. (.....)

J- Please rank the following aspects in the Indian movies according to the level of noticing them in most of the Indian movies that you watched: (where 1 is the most noticed, 10 is the least)

- 1- Color
- 2- Dance
- 3- Music
- 4- Clothes

5- Tattoo

6- Interior Design

7- Outdoor Settings

8- Plot

9- The family bonds

10- The family traditions with the girls in the family

K- Which is the most accent in Dubbed into Arabic Indian Movies do you sense while watching MBC Bollywood?

1- Syrian

2- Egyptian

3- Lebanese

4- Saudi

5- Emirati

6- Other

**Part III: Cultural effects**

L- Please mark on the answer that suits you most in front of each statement (Please choose only one level of agreement in front of every statement)

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	
					L-1 I Started knowing about Indian culture lately from Dubbed Indian Movies on MBC Bollywood
					L2- It is not fine that the heroin defies her father for the person she loves

					L3- The love portrayed in Indian movies is pure and fine with our cultures and traditions
					L4- I would wear Indian formal Costumes like the suit men wear when going somewhere formal
					L5- It would be easier to communicate with an Indian and understand their habits and traditions than other foreigners.
					L6- I would like to travel to India or meet Indian people and talk with them about their culture and habits
					L7- I am Willing to learn some Indian Terms
					L8- I would like to have dinner with all my family members on the dinner table
					L9- I sometimes say English words in my Arabic Daily conversations like Yes, Ok...Etc
					L10- I started knowing more about the Indian culture through watching dubbed into Arabic movies/series

#### **Part IV: Demographics:**

Please select only one answer from each question

M- Age:

- 1- (18-21)
- 2- (22-30)
- 3- More than 30

N- Gender:

- 1- Male
- 2- Female

O- Educational Level:

- 1- Undergraduate

2- Graduated

P- Area of Residence:

- 1- Nasr City
- 2- Heliopolis
- 3- Shorouk
- 4- Madinaty
- 5- Zamalek
- 6- Mohandeseen
- 7- Maadi
- 8- Other

**Thank you for your Time and Effort**