

---

Chouaib Doukkali University  
Faculty of Letters and Human Sciences -El Jadida  
Applied Language and Culture Studies Laboratory  
Team- Cross Cultural Research: Media and Film Studies

## Call for Book Chapters

Collective Book on

# **Media Censorship in the Arab World: State Control of Imported Media Productions**

Edited by

Ouidyane ELOUARDAOUI

**Book title:** Media Censorship in the Arab World: State Control of Imported Media Productions

**Proposal Submission Deadline:** 30 June 2023

## **Introduction**

Censorship in the Arab world, which is the main theme of this book, normally pertains to religious and moral issues of concern to the Arab population. Islamic values are fully endorsed by Arab regimes in relation to television policy, and they are manifested, for example, in the broadcasting of religious TV shows and the five daily prayer calls. An illustrative instance of how religious issues can affect the accessibility of a TV show in the Arab world is the censoring of the Egyptian soap opera *Bint min Shubra* [*A Girl from Shubra*] (2005) that depicts a relationship between a Christian girl and a Muslim character during Egypt's struggle for independence from Britain. Television censorship policies are typically stricter in the more conservative Gulf region compared to the rest of the Arab world. In Kuwait, the Directorate of Censorship at the Kuwaiti Ministry of Information banned the 2004 Ramadan serials that featured alcohol consumption and drugs (Marwan and Khalil, 2009). Media productions typically only emphasize the social and religious conditions of Arab Muslims. On the other hand, positive representations of atheism, heresy and magic are generally not allowed. Moreover, scenes depicting explicit sex, naked human bodies, revealing clothing for female characters as well as the use of obscene dialogues are generally censored, because they challenge Islamic decrees that reinforce traditional moral values and endorse modesty in clothing, speech and behavior (Shafik, 2007). In more conservative Arab countries like Saudi Arabia, depictions of gender mixing and representations of unveiled women might also be subject to censorship (Kraidy, 2012).

In fact, Saudi Arabia is considered to be the most tightly controlled media system. The Saudi government had appointed a committee that consists of Saudi representatives from different ministries who examine the cultural and religious relevance of both national and imported media content before appearing on air. Interestingly, while in the West, particularly in the United States, the right for free press and limited government media censorship are considered basic rights by local citizens, the extensive government interference of Arab officials regarding both print and electronic media is widely accepted by Arab citizens in the name of protecting Arab cultural values and ensuring national unity

(Amin 2001: 39). Thus, on the national TV channels, TV shows undergo censorship for the depiction of excessive sex, violence and, in the case of Saudi Arabia, any references to Christianity (Rinnawi, 2006). Censorship measures are very strict on the state-owned TV channels not only due to the pressure of political religious groups but also because they are directly under the control of Arab regimes. After the 1990s, a vast array of satellite and private TV channels was formed leading to a drastic change in the management and context for Arab television content and production. However, even satellite private TV channels remain mindful of strict censorship restrictions imposed by Arab regimes particularly with regard to depictions of sexuality, politics and religion (Rinnawi 2006; Mellor 2011).

### **Book objectives**

This book focuses on media censorship, which is one of the most compelling practices adopted by all Arab TV channels with almost no exception. Recently, the tightening of censorship restrictions has occurred because of the growing accessibility of imported television shows given that they can now be more widely understood in local dialects thanks to the use of dubbing. Thus, there has been an increasing degree of censorship, primarily resulting from the use of a colloquial language that wider spectrums of viewers understand particularly in its quality of intimacy by contrast with the previous use of the more formal standard Arabic version. For instance, Spanish-language telenovelas that have aired on Arab TV for decades in different Arabic versions have been constantly negotiated through censorship in order to render them more culturally appropriate to the Arab context. The same holds true for the Turkish TV series that have started to air on Arab television since 2007. Both the dialogue and visual content of Turkish TV series have been subject to rigorous censorship procedures. This censorship practice is due to the differences between the general parameters of Arab and Turkish television. Unlike Arab television, the secular political ideology in Turkey allows for greater latitude in depictions of the sexualized body along with narratives that are less constrained by various types of cultural pieties. Turkish TV series were thus subject to extensive censorship of scenes and dialogue deemed inappropriate to air on Arab television. An analysis of this type of censorship provides insights into how interrelated forms of political authoritarianism in the Arab world govern broadcast media.

The main objective of this book is to examine the general parameters of censorship that govern contemporary Arab television, particularly vis-à-vis imported TV media, that is to see how global television becomes local as a result of the national government censorship

measures. The main value of this book, therefore, lies in its contribution to shedding light on one of the most important issues governing the current Arab media politics and affecting broadcast media that is censorship.

**The topics of the book include:**

- Censorship and state control
- Censorship principles and practices
- Imported Media and Censorship
- Government Adaptations of imported media
- Dubbing, Subtitling and Censorship
- Censorship and its repercussions on the audience
- Censorship and Freedom of Expression
- Censorship and Social Resistance
- Censorship and Civil Liberties
- Censorship and Cultural Diversity

**Submission Procedures and Guidelines**

Your paper should be between 6,000 words (24 pages) and no more than 7,500 words (30 pages). **Standard Paper Format:**

- Should follow APA style of reference and citation
- Single spaced
- Standard size and style font (Times New Roman 12)
- Numbered pages

Researchers and practitioners are invited to submit on or before **30 June 2023**, a chapter proposal of 1,000 to 2,000 words clearly explaining the mission and concerns of his or her proposed chapter. Authors will be notified by **30 July 2023**, about the status of their proposals and sent chapter guidelines.

**Important Dates**

**30 June 2023:** Proposal Submission Deadline

**30 July 2023:** Notification of Acceptance

**15 September 2023:** Full Chapter Submission

**30 October 2023:** Review Results Returned

**15 November 2023:** Final Chapter Submission

**30 December:** Planned publication

## **Editor**

- Ouidyane Elouardaoui (Media Unit, ALCS, Chouaib Doukkali University)

## **Scientific Committee**

- . Bevil Whitney, Appalachian University, North Carolina, the United States
- . Ilham Bettach, Sultan Moulay Slimane University, Beni Mellal, Morocco.
- . Jaafar Aksikas, Columbia University, Chicago, the United States
- . Karima Bouziane, Chouaib Doukkali University, El Jadida, Morocco .
- . Mohamed Derdar, Chouaib Doukkali University, El Jadida, Morocco
- . Mohamed Elbouayadi, Chouaib Doukkali University, El Jadida, Morocco
- . Mohamed Mifdal, Chouaib Doukkali University, El Jadida, Morocco
- . Rajaa Rhouni, Chouaib Doukkali University, El Jadida, Morocco
- . Soufiane Abouabdelkader, Chouaib Doukkali University, El Jadida, Morocco
- . Younes Aich, Chouaib Doukkali University, El Jadida, Morocco

## **Submissions and Inquiries**

- Ouidyane Elouardaoui  
Email: [mediastudies395@gmail.com](mailto:mediastudies395@gmail.com)