The Role of Some TV Channels, CNA for Example, in Establishing Certain Ideologies in the Arab Children's Minds: Critical Discourse Analysis

Manar Hameed Ammash *

Assistant Lecturer, Religious Teaching and Islamic Studies Directorate/ Sunni Endowment Divan
manar.ha18@taleemdeny.edu.iq

Abstract:

This paper discusses a number of ideologies that some channels of children's programs may tend to implant in their minds. These channels rely on a number of cartoon series on multiple linguistic methods and structures to display these ideologies, explicitly or implicitly. This paper tends to expose the discourse that the series directs to children through analyzing some episodes according to discursive strategies, linguistic strategies, and social practice of the critical discourse analysis approach. A number of texts, which contain structures and vocabularies that refer in one way or another to these ideologies, have been selected for analysis and mention the power that display.

To achieve the aforementioned aims, the paper hypothesizes that in terms of the linguistic (textual) strategies and the discursive strategies used in the TV series under investigation exposed several ideologies, some of them are more commonly revealed than others. The TV series is analyzed discursively and textually within the Fairclough's approach (2001).

Keywords: Critical Discourse Analysis, Textual strategies, Discursive Strategies, Ideology, Media Work, The Amazing World of Gambol.

1.Introduction:

The TV series, *The World of Gumball*, under investigation, have comprised several representations, ideas and concepts that are mainly broadcasted to adults in non-Arab countries. During researching, I contacted a number of friends in the USA to obtain some information about the series, and the reply was interesting, "This series is not intended for children under the age of ten to twelve in the USA because the ideas are meant for older audience".

This information aroused my curiosity, so why is it being translated and broadcasted on Arabic channels for children?

This series may contribute to the formation of various perceptions through its characters. For this reason, the series influences society in one way or another as it creates public opinion and directs society to either sympathize or reject certain ideologies.

The Amazing World of Gumball may persuade children to adopt a certain ideologies and reject others, relying on characters with various powers to promote certain ideologies through discursive strategies and textual strategies to establish some social practices.

Moreover, no previous study dealing with ideology has been done in *The Amazing World of Gumball*. This paper is an attempt to explore the discursive and linguistic strategies used to convey the ideologies in this series.

In order to fulfill this goal, this paper has set itself to expose the following:

1. Several ideologies have been exposed by some of the textual strategies that are used in the series under the investigation.
2. Several ideologies have been exposed by some of the discursive strategies that are used in the series under the investigation.
3. These ideologies are the core of the social practice in the series under investigation.

This paper is hypothesized that: In terms of the textual strategies, discursive strategies and social practice used in the series under investigation, certain ideologies are exposed.

1.   Literature Review

Howarth and Stavrakakis (2000: 2) regard discourse analysis appears as a result of the absence of inspection of universal ideologies, social activities and the political construction. Claiming that concerns of identity construction, the production of various ideologies, the rationalities of social activities and the structuring of the societies are vital objects of examination for discourse theory.

The study of discourse must deal with reliable, logical occurring data. It must distinguish the dynamic nature of discourse. Butler (2003: 42) argues that participants act as members of specific social and cultural groups and not only elements of the discourse, basically; the study of discourse must describe the semantic and functional relationships among its units.

CDA has been recognized as an approach of DA and as a field within the social sciences and considered as a remarkable approach to language study (Billig, 2003: 44).

According to Fairclough (1993: 135) CDA is a type or a branch of Discourse Analysis (DA) that tends to investigate the ambiguous relationships between discourse, texts, events as well as social practices and structures on the one hand and the ideologies formed by relationships of discrimination, power and hegemony that are demonstrated in language, on the other. CDA as a field that concerned with analyzing written and spoken text, to explore the discursive sources of power, dominance and configuration, CDA surveys how these discursive sources are reproduced within particular social, political and historical contexts as well as to explore social equivalence as it is conveyed by discourse. (Van Dijk, 1998: 301).

Several current theories of CDA propose some kinds of circular relations between social movement and social structure conceivably due to the two phases of interpretation they share.

First, they emphasis on grand social theories which hypothesize that social structures interpret movement, second, they are interested with actions that interpret structure which links both micro and macro phenomena of sociology. (Michael Meyer, 2001: 28).

*Corresponding Author:| Email: manar.ha18@taleemdeny.edu.iq

Some of the previous studies related to this work in one way or another can be mentioned: (a) *"Critical Discourse Analysis of Tariq Ali's The Stone Woman: A Corpus Driven Study"* by Amir M. A. and Mehmood A. (2017); the purpose of this study is to explore the ideology working behind Tariq Ali's *The Stone Woman*; Gee's (2011) CDA tools have been used to fulfill that purpose. (b) *"Critical Discourse Analysis: Theory and Method in Social and Literary Framework"* by Ulinnuha, R. et. al. (2013); This study aims at investigate the significance of ideas amongst CDA figures—Fairclough, Van Dijk, Wodak, and Kristeva—to both literary and social studies.

2. Textual Analysis

Fairclough (2003: 14) attempts to found a systematic method for discovering the relation between text and its social context, he specifies the existence of a dialectical relationship amongst language and other mechanisms of social life. Hereafter, it is necessary, in the analysis of any text to assimilate both textually oriented discourse analyses with non-textually oriented discourse analysis.

Moreover, Fairclough (2003: 14) specifies the detailed text analysis to highlight how discursive processes work linguistically in definite texts, also reveals how the analyst may look for the common features of text that have specific effects, including: Nominalization, Passive Verbs, Passive Adjectives, Transitivity, Interactional Communications, Complicity, Modality, Metaphor and Inanimate Nouns.

3. Discursive Analysis

The level of discourse is in-between the text and its social context (social events, social practices, and social structures). Discourses, styles and genres as social elements are systematized together in discursive relations, in whom they may be mixed, verbalized and textured together in particular ways in orders of discourse. They make the link between the text and other social elements and between the interior relations of the text and its exterior relations as well (Fairclough, 2003: 38).

Discursive analysis consists of linguistic and semiotic analysis of text properties, discovering the relationship between the relevant effects of power in the concrete event and the relevant effects of structures and practices, in order to identify swings in the relationship between orders of discourse and networks of social practices of text. Discursive strategies include several structures such as presupposition, intertexuality and speech acts.

4. Social Analysis

Fairclough depends on more than few social theories of several significant social theorists in establishing his social analysis. Therefore, he (2001: 9) asserts that text analysis and social theory can mutually help each other.

Fairclough (2003: 37) bonds textual analysis (description) with social analysis (practices) in built-up rings of interpretations, these interpretations come from the transportations across diverse disciplines and theories through interdisciplinary framework. Ideologies, identities, concepts, trends, attitudes as well as social, political, scientific and other types of power in language are regarded as social practices of discourse.

5. Ideology

Thompson (1984: 131) defines three 'modes' in which ideology functions, namely, 'legitimation', 'dissimulation' and 'reification'.

Legitimation means that power seeks to gain its legitimacy "appealing either to rational, traditional or charismatic grounds and such an appeal…is generally expressed in language." (p.131).

Dissimulation where relations of power tend to be hidden presenting themselves as something other than what they are.

Reification means to represent a temporary, historical state of affairs as if it were eternal, natural, outside of time.

Commonly, ideology denotes to all the expressive constructions such as certain structures, constructions of reality or discursive practices.

Stavrakakis (2000, 32) describes ideology as 'world view' that comes to language-users from their relations to the organizations and the socioeconomic construction of the society.

Fairclough (1995: 42) defines the term Naturalization as a consequence of giving a specific ideological representation, the position of 'common sense' makes them impervious, ideologies are said to be influential and powerful when its workings are visible.

Fairclough (1989: 85) suggests, when we become aware that a certain aspect of common sense is supporting power differences at our own expense, it ceases to be common sense, and may stop having the capacity to tolerate power variations. Thus naturalization of ideology depends on the power applied by a certain organization or social institution.

Ideologies are passed in forms of action and interaction (speech acts), and their reproduction is often elaborate in influential and organizational contexts, so ideologies are the inclusive mental systems that control social attitudes (such as feminism, racism, terrorism, etc.).

Ideologies are regularly assimilated by followers of a group through the processes of socialization and other forms of social information. Ideology is a system of principles that organize social cognitions, ideologies are expected to control, the minds of the followers on the one hand, and the social reproduction of the organization on the other. Ideology as the comprehensive abstract mental system that shape or 'organize' attitudes of a certain groups are socially shared (Van Dijk, 1995: 17-18).

6. About The Series

The Amazing World of Gumball is a cartoon series of American-British origin created by author Ben Boquelet. The series officially premiered in the United Kingdom on September 5, 2011. While it premiered on May 9, 2011, in the United States of America on Cartoon Network. It was broadcasted for the first time in the Arab world on Cartoon Network in Arabic on October 6, 2011. This series is rated - TV - Y7 FV (directed to those over seven and contains fantasy violence). TV is sometimes rated PG (not suitable for children under 10 without parental guidance). The series is unusual in that it employs different styles of animation, often simultaneously.

https://ar.wikipedia.org/wiki/the_amaizing_of_Gumball

The series was dubbed in a way that may seem appropriate to Arab societies, despite that, the ideologies, concepts, and tendencies in the series were not fully covered i.e. instead of being embodied explicitly, it was embodied implicitly.

Worthily, Arab societies are not fully aware of the type of channels that children should follow without effecting their customs, traditions, moralities or even their religious beliefs.

In addition, there are numerous free websites that display the series in its original version, however the young community is driven by their curiosity to search for this copy on those sites

*Corresponding Author | Email: *manar.ha18@taleemdeny.edu.iq*

making them directly exposed to those ideologies and concepts which I think are not within the realm of our societies.

Gumball is the protagonist of the series, a 12-year-old blue cat who lives with his family in the fictional town of Elmore, California, and attends Elmore High School in grade 7 (later grade 8) with his 10-year-old adoptive brother Darwin.

The world of Gumball is very peculiar, as the characters are animals, plants, food, stuff of things or strange creatures, hence the external shape of each character may be an indication of a specific character in real society.

7. Analysis

Text (1)

The episode "**THE THIRD**", begins with a dialogue between the two main characters in the story, Gumball and Darwin (Gumball is a blue cat and Darwin is a developed fish with two feet) when they woke up on the morning before the start of the new school year:

- Gumball: what shall we do?

- Darwin: *Shoot some hoops*?

- Nah, that's *boring*.

- *Water fight*?

- Nah that's *boring* too and wet. (Gumball shouts and continues gleefully) I know it's time to play

- Both of them: *Dodge or dare*. (after a while).

- Gumball: who am kidding we are *bored* of this as well… why all these *games* are *boring* now?

Analysis

According to the textual analysis, an experiential value of vocabulary has been employed as the word *'boring'* is reworded four times in the same formula, referring to this vocabulary as it is associated with kids' games that call for activity, movement and vitality, these games are attended to be described as *boring*, more over the characteristic of boredom related to these games through the practice of another means which is the use of relational values of vocabulary as he mentions the specific types of games literally.

Currently the question is, what is the reason for insisting on convincing the kids that these games are *boring*? The writer changes the course of the story a little bit as he turns into the idea of looking for another friend to break the boredom; then he returns and corrects his line to reach his aim at the scene when Gumball and Darwin sit at the end of the episode to play video games which to them are not boring by themselves without another friend.

Addiction to bad habits is one of the worst ideologies that spread in societies by dominating the kids' minds through the media. Kids in our societies are living in the worst conditions that have occurred on this region in 100 years, as they are addicted to video games and are oddly devoted to smart devices.

kids are isolated from the progress and development that is happening in the world. In addition, our society suffers from a number of psychological and mental diseases, most of which, according to the opinion of medicine around the world (WHO, 2020), are caused by the daily excessive use of video games and smart devices.

https://www.who.int/news-room/questions-and-answers/item/addictive-behaviours-gaming-disorder#

Text (2)

When Gumball suggested looking for a third friend and he was inspired by the gathering of *three* ants instead of two that were carrying a cookie to break the boredom. The Cookie symbolizes the pleasure in this scene:

- Gumball: No we need to find a *third best friend*.

- Darwin: *Three best friends*!

- Gumball: Ahm.

- Darwin: Wasn't that be a bit *weird*?

- Gumball: *It is only weird if we made it weird, do you find it weird*?

- Darwin: **No if you don't**.

- Ok then, let's get ourselves a new *buddy*.

Analysis

According to discursive analysis, a counter factual presupposition is employed. A presupposition trigger is *if* in the sentence *if we made it weird*: if we made it weird >> it is not weird.

Then according to the textual analysis, an experiential value of vocabulary has been employed as the word *weird* is reworded four times and indication of the number *three* in the same formula, practicing the expressive value of vocabulary by linking the word *weird* with *three* and friend in the same context to normalized the weird.

Textually, according to the experiential value of grammatical feature, the transitivity of the three successive simple sentences:

1	It	is (only)	Weird	
	Carrier	Relational Process	Attribute	
2	(If) we	made	it	weird
	Actor	Marital Process	Goal	Circumstances
3	(Do) you	find	It	weird
	Sensor	Mental Process	Phenomenon	Circumstances

These three sentences are connected with faultlessness, it is a combination of three processes: Attribution, action and cognation. The participants are linked by the processes professionally to achieve the goal of accepting the concept of being weird by the entire senses (physically and mentally).

The way of using *you* and *we* in the second and third sentences as a sensor makes the receiver feel as if he/she is meant by this pronoun, forcing him/her to adopt the answer of Darwin (no) because of the way the question has been asked in terms of linguistic features and the general context.

Promoting that there is an exaggeration in raising the issue of perversion and anomaly on all levels, not just in asexual manner, some may accuse me of taking the scene in a direction far from its goal, but repeating the word *weird* and linking it with *a third best friend* or *three friends* indicates a kind of perversion and makes the kids deal with any *weird* behaviour as a normal behaviour as long as he/she thinks it is normal.

The situation in the same context raises the question: Why the presence of *three friends* with each other is *weird*? Are they doing something *weird* or unacceptable? So I think normalizing the weird behaviours (homosexuality) and weird forms (sexual transformation) in our lives is the goal, basically Gumball is insinuating homosexuality in an artful subtle in direct way.

Text (3)

When Darwin listed the required qualities in the best friend:

- Gumball: ……. what do really want from a friend?

- Darwin: They should be *athletic to protect as from bullies*, *rich so we can play with their toys*, *have a*

*Corresponding Author | **Email:** *manar.ha18@taleemdeny.edu.iq*

colorful personality and most all *be really good at listening*.

Analysis

Grammatically, an experiential value of vocabulary is adopted. The list in the text above itself organize a classification of 'the qualities of good friend' it is also can be regarded as a self-interest classification scheme. One is a scheme of selfish- desire as in the vocabularies *protect, rich, colourful* and *good at listing,* another scheme is for a way of appraising the luxurious life that one seeks: power, finance, charisma and wisdom.

In both cases, the classification scheme has established a specific way of apportioning some aspects of expediency which is the ideology that is being required to inculcate in kid's minds, as he/she believes that all his social relations must be based on personal interests and desires, otherwise they will not be of benefit, such aspects is totally immoral and destructive.

Text (4)

The episode **THE PRESSURE**, begins in the tree house of Molly, the girls meet in there:

1. Molly: She is a member of the cheerleading squad, the owner of the tree house.
2. Masami: She is a cloud and she is the wealthy daughter of the owner of the rainbow factory.
3. Carmen: She is an Aloe Vera and the leader of the girls. She is very serious and likes to focus on her studies.
4. Penny is a shape-shifting fairy (formerly a Peanut with an Antler) who is Gumball's friend.
5. Leslie is a friendly androgynous daisy who plays the flute in the school band and can often be found hanging around girls.
6. Terry: It's a paper bear that's usually found in the nurse's office.
7. Carrie Kreuger: She is a ghost who lives in a haunted house and enjoys being depressed.

   - Masami: Boring! You think because it is in tree, it's all that? Well, it isn't it is just a boring as a real house, I mean what is it you actually do here, Molly?
   - Molly: Well, I just hangout, *watch the boys*. (all girls looking out the window)
   - Masami: Lame! *You don't watch boys. you kiss them*.
   - All: What?
   - Masami: Hold on, don't tell me you don't have *boyfriends*. You do molly right?
   - Molly: (with hesitating) Uh, sure, I do. *You don't know him*, though. *He is way older and he is in a high school*.
   - All: Waw!

Analysis

In this group dialogue among girls, which is clearly dominated by Masami, trying to impose her theory that a girl should have a boyfriend and *kiss* him, not just *watch* him. Grammatically, an expressive value is employed as the interactional conversation that has been used. Masami is the participant that controls the turns of others; in this way the idea of having a boyfriend and performing a sexual practice (*kissing*) that Masami adopt is dominant on the conversation.

In transitivity, the simple sentence *you kiss them* is consequently explicit and direct:

1	You	Kiss	them
	Actor	Marital Process	Goal

The actor in this sentence relates directly with the goal by the process which is actional one.

The using of the pronoun *you* has a certain roll to make the receiver (kids) connects with the concept of the sexual behavior directly, particularly no one of the other participant in the interactional conversation has rejected the idea.

Discursively, an existential presupposition has been employed. A presupposition trigger is the using of noun phrases and possessive construction in the sentence *I watch the boys*

I watch the boys >> there are boys and she watches them

Here, the attraction to boys, the direct intercourse with them and the admiration for them are presented.

In textual analysis, the sentence when Masami (the dominant participant) impresses Molly about having a boyfriend, Molly answers *I have one*. *You don't know him,* these two simple sentences come after each other to emphasis a particular idea, the negation in the second sentence has a confused indication, that make the receiver disordered about the reality but in the sentence *He is way older and he is in a high school* the existence of a boyfriend achieves the goal textually:

1	He	is	way older
	Carrier	Relational Process	Attribute
2	He	Is	in the high school
	Identified	Relational Process	Identifier

In the first sentence there is an attribution of relational process relates the carrier and the attribute directly. In the second sentence also the identification of relational process links the identifier and the identified directly, the characteristics of the acquired boyfriend are presented explicitly.

The ideology of moral decay is presented in the most accurate way at all discursive and textual levels as well as the visual one that cannot be hidden. Is there any doubt about that? What are the thoughts that attack young girls' minds when listening to such sentences and watching these scenes?

Text (5)

Here begins the race about who has the oldest lover, and all the girls remain within the framework of youth, but Carrie shocks everyone by saying

   - Carrie: Well, *mine is so old*, that *he doesn't have teeth*.
   - Penny: *I wish I have a boyfriend*.

Analysis

Discursively, an existential presupposition is employed in the sentence *mine is so old*, the trigger *mine* makes the sentence true,

mine is so old >> she has a boyfriend >> he is old.

This structure has been used consequently by all the participants, the insisting of the existence of a boyfriend who is older than the girl is presented.

The shocking idea implied by this sentence *he doesn't have teeth* has been expressed by a structural presupposition, the trigger *doesn't have teeth* presents specific information:

he doesn't have teeth >> he is so old

Perhaps, the idea of sugar daddy is presented by this structure. In the same discursive strategy, a non- active presupposition is employed in the sentence *I wish I have a boyfriend*, the trigger *wish* reflects a certain information.

I wish I have a boyfriend >> she has no boyfriend (She wishes that she had one).

The insisting of exposing the ideology of the moral decay continue to the end of the episode, all the levels of language structures and features serve this aim discursively, textually and socially and on the visual level as well.

In the same scene, the term of sugar daddy is shown suddenly and implicitly, a term which means a wealthy older man who gives gifts to a young women return for her company or sexual favors.

Text (6)

Masami tries to prove that Darwin is her lover if he kisses her in the tree house, so she starts stalking him everywhere:

- Masami: I am just talking about you *boyfriend*, *come and set by me*, oh come on *don't be shy*, *sugar lamps*, *give me a hug*! (she takes a forced hug).

- Gumball: (separating them) What we were talking about.

- Well before you so rudely interpreted us we were talking about *how* Darwin is gonna *kiss* me in the tree house.

- Darwin: What?

- Masami: Yah, *because* that's what boyfriends and girlfriends do. Come on boyfriend let go somewhere more *private*.

Analysis

Discursively, speech act structures are employed. In these sentences *come and set by me* and *give me a hug*, directive speech act is involved as an effort on the part of the speaker to get the hearer to perform an action. In the sentence *don't be shy* commissives speech act is produced which is an obligation on the part of the speaker, that is, committing the speaker to not performing something.

Directly the idea of being morally decadent and having sexual practices in public without social boundaries are employed and presented implicitly.

Text (7)

At the end, Darwin and Masami Gambol and Benny have met in the tree house. The other boys cut down the tree and the house fell. Because of this incident, Darwin and Gambol kissed each other instead of kissing the girls, and they did not realize what they have done, then the following dialogue took place between them.

- Gumball: Waw, *that was amazing*! *Kissing Penny was like being run over by a unicorn*.

- Darwin: *And kissing Masami wasn't as bad as I thought it would be*.

- Gumball: Ah, *what fascinating creatures*!

Analysis

Textually, the most prominent are the pronouns *that* in the sentence *that was amazing* it has a particular interest in the present context. It refers to the situation and the feeling inside because it is extensively used to refer to referents; events, persons and objects. In addition, the horizontal link between complex sentences makes the influence of the idea more impactful on the receiver (kids).

Discursively, the structural presupposition is employed in the sentence *what fascinating creatures!* as the trigger *what* makes it true:

what fascinating creatures >> they are fascinating creatures. According to the context, the homosexuality is critically presented.

The kiss that accrued in the tree house, took place between Gambol and Darwin in realty, is described as amazing, it is not bad to exercise an anomaly sexual practice like this. By a language like this, the ideology of homosexuality is prepared to be normal, accepted and not weird.

Text (8)

In the episode **THE WORDS**, Darwin asked Gumball to teach him how to be frank in speaking, how to be able to keep pace with others in conversation, the below dialogue is among Gumball, Darwin and Leslie:

- Gumball: Come on, *tell him how annoying he is*.

- Darwin: [exhale] Ok. You know Leslie when you try and sound intelligent sometimes you just .. [choking] you just…

- Gumball: come on, men, speak your mind. *You're so bottled up, you're choking on your frustration*.

- Darwin: [choking].

- Gumball: Say what you mean.

- Darwin: [distorted] *When you try to sound smart and mix up your words*, *you sound like a fooooll*.

- Leslie: I don't know what to say *thank you for telling me. I'll be forever graceful for your honesty.*

Analysis

Discursively, speech act structure is employed. In this sentence *tell him how annoying he is*, directive speech act is involved as an attempt on the part of the speaker to get the hearer to perform an action.

In addition, the trigger *how* in the sentence '*how annoying he is'* is an indication to employ an adverbial presupposition.

How annoying he is >> he is annoying

In textual analysis, the structure of the simple sentence of informal features *You're so bottled up* is employed to express depression. Shifting to discursive analysis, the trigger *your* in the sentence *you're choking on your frustration* refer to the assumption presumed to be committed to the existence of the possessive pronoun which is an existential Presupposition.

you're choking on your frustration>> you have a frustration.

discursively, an adverbial presupposition is employed in the sentence *When you try to sound smart and mix up your words*, the trigger *when* is found to presuppose information:

When you try to sound smart >> you try to sound smart >> you are not really smart.

On a hand, textually, the transitivity in the sentence *you sound like a fool* is expressed bullying:

1	You	sound (like)	a fool
	Carrier	Relational Process	Attribute

In this sentence there is an attribution of relational process relates the carrier and the attribute directly. On the other hand, the using of an explicit vocabulary *fool* is attended to express bullying.

*Corresponding Author | Email: *manar.ha18@taleemdeny.edu.iq*

The whole construction in the sequence of discursive and textual levels in this context achieve one specific goal which is an attempt to improve Darwin's image as a bully, as he insults the *annoying* Leslie under the orders of the dominant Gumball. Darwin has his own accepted reason to be a bully as he is *bottled up* and have a *frustration.*

Discursively, expressive speech acts in these sentences *thank you for telling me* and *I'll be forever graceful for your honesty* are employed to deliver an attitude or the psychological state of Leslie. Directly, an existential presupposition is employed in the sentence I'll *be forever graceful for your honesty*, the trigger *your* is found to presuppose information:

I'll be forever graceful for *your honesty*>> he is honest
Not only does this text show sympathy and respect for the bully however it also shows the gentle character of Leslie, who accepts criticism nicely because he is gay, and gay people are usually lovable and kind. Improve the image of homosexuality is presented.

Text (9)
Darwin continues his way of talking to the others, telling Tobias about his photos that he has sent to Gumball:

- Darwin: Dude, FYI, you look *totally lame when you pull that pose*. What is even mean?

Analysis
In this sentence, the using of abusive vocabulary *totally lame*, in the level of textual analysis, is explicitly expressive bullying, however the attempt of improving the image of the bully is presented in the verbal presupposition *when you pull that pose* the trigger *when* is found to presuppose information:
when you pull that pose>> he pulls such a pose.

Text (10)
The scene is going to be changed in a musical one in which the song includes a number of offensive words and sentences:

- He gonna tell us what he thinks about us

- Darwin: Masami …. *your friends just like you for your money*, *Jamie's rude and impolite* ……., Carrie …… *she is just one more emo freak*, *Joe, your jokes are lame and lazy and you sing just like a dog with rabies.*

- Gumball: where do people go *when they run a way crying like that*.

Analysis
Textually, on a hand, the employing of these simple sentences '*your friends just like you for your money', 'Jamie's rude and impolite',* '*she is just one more emo freak'* and '*Joe, your jokes are lame and lazy and you sing just like a dog with rabies',* arranging them in an organized linguistic construction lyrically is presented the ideology of bullying explicitly in this context.
On the other hand, using a direct, offensive, aggressive vocabulary of adjectives like *rude*, *impolite*, *freak*, l*ame*, *lazy*, has achieved the same goal which presented bullying in society meanwhile attempting to accept the bully.
Finally, in a discursive analysis, adverbial presupposition is employed in the sentence *when they run a way crying like that*, the trigger *when* is found to presuppose information:
when they run a way crying like that>> they are crying
Everyone feels insulted and starts crying and leaving the place because of Darwin's bullying, however this is acceptable as they asked him to tell them about themselves at the beginning of the song, and he only tells the truth as well. In addition,

Darwin is a lovely character to the kids, his behavior is acceptable to them, especially since some of the other characters he bullied are not of the same emotional standing.
The question is: Is the bulling acceptable if the bully is lovely and popular? Is it acceptable if those who are bullied behave badly? What does the series attempt to achieve?

Text (11)
In the episode **THE QUESTION**, a critical question has been asked by Gumball "*What is the meaning of life*", ironically he asks this question after having a huge amount of sugar with Darwin as they become hyperactive. Various answers are presented to this question in this episode however they cannot be sufficient, therefore Gumball and Darwin go to the forest seeking for adequate answer:

- Darwin: What are we doing here?

- Gumball: *who's better qualified to know the meaning of life than Mother Nature itself*.

Textually, this complex sentence in its own structure is regarded as an explicit attempt to associate the essence of creation and life to nature, which is one of the most important theories of atheism. Connecting these structures "*better qualified*", "*know the meaning*" and "*Mother Nature*" in this linguistically sophisticated way makes the idea reach better and easier to the receiver. More explicitly, in the term of vocabulary, the using of the obvious term *Mother Nature* is enough to present and expose atheism.

Text (12)
In their journey seeking for the above question they find this answer:

- The Monster: The meaning of life is *eat or beat*.
  Discursively, an intertextuality of using familiar phrasing to display a certain idea is presented in this phrase "*eat or beat",* it is usually used to describe the law of nature, according to atheists; only who are appropriate will survive in nature. It is a direct indication to the nature selection theory which is reflected the ideology of atheism.

Text (13)
Gumball shouts with a loudly voice with his question "*What is the meaning of life*" directing his question to the universe, the planet answer him with a lyric of a song in a musical scene:

- The all planets: Let's explain the meaning of *his pitiful existence* to him.

- …………………

- Venus: When you think you've got a problem, And *your life is full of doubt*,

- Venus and Mercury: Remember in the scheme of things, *Your life just doesn't count!*

- …………

Discursively, an existential presupposition is employed in this structure *his pitiful existence* the trigger *his* used to reflect a specific information:
his pitiful existence>> he has a pitiful existence>> his existence is pitiful
They continue until the end of the song by underestimating the value of human creation and existence especially in these lines:

- Your *puny*, *little*, *tiny*, *weeny*,

- *Meager*, *futile*, *worthless*, *teeny*,

*Corresponding Author | Email: *manar.ha18@taleemdeny.edu.iq*

- *Boring*, *foolish*, *pointless*, *minimal*

- *Wretched*, *gloomy*, *bleak*, and *pitiful*

- *Life just does not count!*

Textually, the relational value of vocabulary is presented in a direct way by over wording in a frequent number of adjectives *puny*, *little*, *tiny*, *weeny*, *meagre*, *futile*, *worthless*, *teeny*, *Boring*, *foolish*, *pointless*, *minimal,* *Wretched*, *gloomy*, *bleak*, and *pitiful,* it is an explicit attempt to belittle life and strike societal concepts in constructing better societies.

Text (13)

In the episode **THE ORIGIN**, Gumball's parents begin to tell the story of Darwin and how he was adopted. Darwin is just an ornamental fish that Gumball's parents bought for their son when he was younger and they named him 'Darwin'. At that time, as they became so closed, Gumball noticed that his fish had a different IQ as it pronounced Gumball's name. Events follow until the ocean threw away Darwin the fish far from home however Darwin decided to return to its dear Gambol no matter what the circumstances. During this scene Darwin begins singing the famous lyrics "*I'm on my way*":

> *I'm on my way*, I'm on my way!
> *I've got my lungs* and that's a start,
> ………………
> And *though you hear my stomach grumble*,
> I'll still make it back to Gumball...
> ……………..
> My heart will fly when I find Gumball
> I won't stop, give up, or *stumble*…

In the textual analysis, an experiential value of vocabulary is employed in the first line of the lyric '*I'm on my way*,' there is a metaphor between the journey of creation according to the theory of evolution (from the point of view of Darwin the scientist) and the journey of Darwin the fish which includes changes in his creation during his way.

In the discursive analysis, an existential presupposition is employed in this sentence *I've got my lungs* the trigger *my* expose a significant information: *I've got my lungs*>> he has lungs.

In the same framework, an existential presupposition is employed in this sentence *though you hear my stomach grumble* the trigger *my* expose a significant information:

> *my stomach* >> he has a stomach

Again, textually, an experiential value of vocabulary is employed in the word stumble, it is a personification in which there is an implied meaning in the verb *stumble,* when it is used with walking, as if Darwin the fish has got legs and feet.

How did he get lungs and stomach? He's just a fish, did this lung and stomach suddenly grow in his body during his journey? What about legs and feet? Darwin the fish developed during his way to have a brain, lungs, stomach, legs and feet.

Darwin's character, his behavior, name and evolutional body in the series are explicit indications of adopting the theory of evolution and natural selection, which is supported by atheists and it is considered one of the most important theories of atheism.

9. The Ideological Characters

The Amazing World of Gumball contains a large number of characters, and according to its plot, situations, context, linguistic structures as well as graphics.

Each character represents a certain ideology or a specific psychological illness that occurs as a result of the concepts of the society. The main character, Gumball, reflects ideology of authoritarianism as he is arrogant and dominant. Darwin, the fish, reflects atheism and the theory of evolution by his name and the development of his character through the series. Richard Watterson, the weird, foolish, lazy father represent the ideology of passiveness and distortion of the paternity roll. Anais Watterson, Gumball's little sister exposes the ideology of introversion as she is so smart but has no friends and is a withdrawn person.

Nicole Watterson is the strongest character, her independent and sacrificial personality represent the strength of women, the strength of intelligence, the ability to endure and the force of motherhood; she represents feminism in its good form.

The rest of the characters come in succession in presenting various ideologies, to include some in their representation: Penny Fitzgerald: liberation, Leslie: Homosexuality, Masami: corruption and financial power, Carrie Krueger: Depression and terrorism, Tina Rex: violence and bullying, Teri: Obsessive-compulsive disorder, Ms. Simian: exploitation, Klary: EMO…... etc.

10. Conclusions

This study has extracted the following conclusions:

1. According to textual analysis, strategies such as transitivity, vocabulary, complexity and interactional communications are employed to represent and expose ideologies.

2. According to discursive analysis, strategies such as presupposition, speech acts and intertexuality are employed to represent and expose ideologies

3. According to social practices, a huge number of ideologies is presented in this series such as: addiction, moral decay, homosexuality, bullying, passiveness, distortion of the paternity roll, feminism, atheism, utilitarianism, liberation, exploitation, corruption, financial power, terrorism and violence ….. etc.

4. TV channels present numerous programs and series that have a significant impact in the destruction of our Arab and Islamic societies which are of a religious, moral and abstemiousness nature. According to the analysis of one of the most important series of the CN TV Channel, *The Amazing World of Gumball*, this channel has an active role in spreading such ideologies that undermine the construction of societies.

*Corresponding Author | Email: *manar.ha18@taleemdeny.edu.iq*

11. References

Billig, Michael (2002). Critical Discourse Analysis and the Rhetoric of Critique, in *Critical Discourse Analysis Theory and Interdisciplinarity*, (Ed.) by Weiss and Wodak, New York: Palgrave Macmillan.

Butler, C. (2003). *Structure and Function: A Guide to Three Major Structural- Functional Theories*, USA: John Benjamin's Publishing.

Fairclough, N. (1993) Critical discourse analysis and the Commodification of Public Discourse, in *Discourse and Society* in *Directions in Organization Studies*, (Ed.) by Stewart R Clegg (2009), London: Sage.

----------------- (2001). *Language and Power*, London: Longman.

----------------- (2003). *Analysing Discourse: Textual Analysis for Social Research*, Oxon and New York: Routledge

Howarth, D & Stavrakakis, Y. (2000). Introducing Discourse Theory and Political Analysis, in David Howarth and Yannis Stavrakakis et al. (Eds.), *Discourse Theory and Political Analysis: Identities, Hegemonies and Social Change*, USA: Manchester University Press.

Meyer, Michael, (2001). Between Theory, Method and Politics: Positioning of the Approaches to CDA, in *Methods of Critical Discourse Analysis*, (Ed.) by Wodak, R. and Meyer, M., London: Sage.

Thompson, J. (1984). *Studies in the Theory of Ideology: Social and political theory*, California: University of California Press

Van Dijk, T. (1995). *Power and the* News Media, in *Political Communication and Action*, D. Paletz (Ed.), Cresskill: Hampton Press.

--------------- (1998) *Ideology: A* Multidisciplinary *Approach*, London: Sage.

https://ar.wikipedia.org/wiki/%D8%B9%D8%A7%D9%84%D9%85_%D8%BA%D8%A7%D9%85%D8%A8%D9%88%D9%84_%D8%A7%D9%84%D9%85%D8%AF%D9%87%D8%B4

https://www.who.int/news-room/questions-and-answers/item/addictive-behaviours-gaming-disorder#

General Comments: This paper is well written and the analysis is engaging. However, the section on the existing literature should be beefed up with a critical analysis of previous related studies that should bring out the significance of this work.

The paper is publishable. The comments above should be attended to and the author should proofread the paper to correct minor grammatical errors.

According to your valued instructions, all the grammatical errors mentioned by you have been corrected, except for the sentence on page 18, because it is taken from the series.

Also, some related studies have been added on page 4-5 within the topic of literature review.

Your effort is appreciated, thanks a lot.

*Corresponding Author | Email: *manar.ha18@taleemdeny.edu.iq*