

CONCLUSIONS When embarking on this research, I wanted to explore the effects of language and translation on the average person. Having previous experience examining the importance of political texts and their translations, I was interested in investigating texts that were less obviously weighted with political and ideological information; unsurprisingly, political texts such as manifestos, speeches, etc. are the most obvious choice of discourse when searching for ideological elements. If ideas and meanings can be produced and re-produced via language, certainly the same is true for popular films disseminated internationally. If analyzing political texts could reveal ideologies and motivations, what could be found within a seemingly non-political text? What if that text was created within a specific political environment? What if it was created in peace? The consideration of non-traditional, politically-charged texts for this research gave way to the consideration of Hollywood blockbuster films. These films are texts that are multi-million dollar, international projects whose content is distributed to vastly different societies around the globe. They regularly portray both Americanness and Otherness via discursive and semiotic means. I wanted to look at the role that translation must play in the dissemination of American views and perspectives, and whether translation interfered in American portrayals of the Other; how did such films continue to find success amongst non-American audiences year after year? In particular, how did such films find success among audiences during time periods where the target audience was arguably anti-American? I wondered if manipulation was at play. The Franco-American disagreement regarding the Second Iraq war seemed to be a rich context within which to explore translation and manipulation. As has been established, by 2003¹²³ there existed a deep-rooted foundation of anti-Other sentiments from which both French and American cultures could draw upon for discursive use. This confirmation and strength of anti-Other sentiment was essential to the context of this project because it granted logical reason to believe that such sentiments could infiltrate industries that may not be immediately associated with politics ⁴ industries such as film, entertainment and translation. Thus, the current project and its early research questions were born. After verifying that Franco-American relations were fairly positive just prior to the Disagreement, it seemed important to make use of the available contexts in order to compare them against one another; manipulation could be discussed within a context of peace and within a context of conflict. I discovered that the increase in anti-Other sentiments within France and the United States of America could be directly attributed to the events of 2003. Having established pre- and post- Disagreement time periods, I felt that, logically, translation manipulation would occur only in post-Disagreement films; if relations were positive in pre-Disagreement years, it was less likely that linguistic, ideological manipulation would occur in the films produced and translated during that period of time. As I researched the negative, anti-Other ideologies that resurfaced in the wake of the Disagreement, I intended to explore if the widespread, unpredictable social effects extended into the realm of translation. In order to move forward with my research questions, I had to consider the massive impact of media on the dissemination of ideology, film distribution and film translation itself. As a key participant in the production and re-production of ideologies, media resources are powerful in their ability to perpetuate widespread dissemination of ideologies; such was the case in the media coverage surrounding the Disagreement. Film media distributes information for strategic purposes, making it a plentiful source for ideological investigation,

particularly in relation to its history of political influence; film media has an audience of millions worldwide (an audience to which ideological information can be transferred either consciously or subconsciously), with large audiences in both France and the United States of America. As a form of media, film dialogue was bound to be ideologically rich, as well as hold power within its words (spoken and unspoken), images and representations. With the understanding that "...power is not always exercised in obvious abusive acts of dominant group members, but may be enacted in the myriad of taken-for-granted action of everyday life, as is typically the case in the many forms of everyday sexism or racism [...]" (Van Dijk 2008, 89), I would attempt to expose the underlying ideologies within the seemingly unpolitical, everyday text of film – a text type that is received by the average consumer. Undoubtedly, "If we are able to influence people's minds, e.g., their knowledge or opinions, we indirectly may control (some of) their actions, as we know from persuasion and manipulation" (ibid.). The discourse produced by Hollywood reaches the average consumer, rather than the social or political elite. As an institution, Hollywood is arguably one of the more powerful media outlets in the world, and I wanted to explore the effects of that power from a new perspective. In order to do this, and to effectively answer my research questions, I decided upon a framework that combined vital concepts from Verdaguer, Machin and Mayr and Van Dijk. Verdaguer's research formed the foundation of the concept of French-bashing (in conjunction with film) as understood within this project; his ideas helped to frame the idea of the anti-Other in regards to the French and American communities. His work allowed for the integration of film studies and translations studies approaches while investigating ideology. Critical Discourse Analysis (CDA), as understood by Machin and Mayr and Van Dijk, provided the necessary tools to conduct the textual analysis of the film dialogue. By incorporating CDA from a Translation