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The Unspoken of the Cultural Hegemony of Hollywood Movies upon the Algerian Youngsters

A Dissertation Submitted in Partial Fulfillment of the Requirements for Master Degree in English (Linguistics)

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Declaration

We, hereby, declare that this dissertation, entitled “The Unspoken of the Cultural Hegemony of Hollywood Movies upon Algerian Youngsters”, has been undertaken by us for the requirements for Master Degree in English (Linguistics) under the supervision of Mrs. Sanaa ZIRARI. We also declare the materials of this research are the pure outcome of our investigation and do not incorporate any substances previously written or published by other researchers except those indicated in quotations, citations or in the reference list.

We are duly informed that any person practicing plagiarism will be subject to disciplinary sanctions issued by the university authorities under the rules and regulations in force. Date: May 29th 2022

Signed:

1- Hanine AIAD

2- Yasmine MAHDAB

Dedication

I dedicate my dissertation's work to my parents for always loving me and supporting me no matter what, especially, my mother **Malika** whose words of encouragement ring in my ears. To my husband **A** for always caring and supporting me to be the best version of myself. I also want to send special thanks to my aunts for always being there for me. My appreciation goes to all my teachers, friends and colleagues who encouraged me and made the past five years the best, especially my partner **Yasmine**.

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This dissertation is dedicated to my parents; Mother **Saliha** and Father **Abdelkader**, first and foremost, for their endless support and encouragement. They both have always loved me unconditionally and whose outstanding demonstration has encouraged me to strive hard for what I want to achieve.

To my storyteller, hand holder, words of wisdom and peacemaker my beloved grandfather **Faudil**, your prayers of day and night made me able to get such success and honor.

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To my dear close friends and my entire family, this work is dedicated for you.

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In the name of Allah, the most Gracious, the most Merciful

All praise is for Allah, we praise Him, we seek His aid, and we ask for His forgiveness.

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This study would not be completed without the help of our family members and the motivation of our friends. We owe them a lot.

Our sincere feelings of appreciation to whoever helped us, prayed for us and wished us the best, we send you a million thanks.

In the end, we hope to be a guide and a source of help for future students who aim to conduct their own research. We pray that this work will pave the way for you.

Abstract

Cinema is one of the most influencing sectors nowadays. Hollywood is the most famous film industry in the world and it grows and develops every single day. With the vast growth, it has come to influence millions of people around the world. The present research is concerned with the analysis of Hollywood movies as a source of dominance, propaganda, and cultural hegemony, and identifies its impacts on the Algerian youth. It also aims at identifying all forms of influence and persuasion in the American movies. Moreover, the purpose of this study is to highlight the ideologies transmitted by Hollywood movies to the world and how they affect the Algerian youngsters.

The present study is conducted using Roland Barthes' semiotics theory to analyze the posters of the movies under investigation, which are "The Old Guard" and "Birds of Prey". In addition, Norman Fairclough's three dimensional model of CDA is used to critically analyze some clips of the films' scripts. Besides, the research follows the qualitative approach merged with the quantitative approach to a lesser degree. The data was collected from books, websites, journals, pictures, previous studies, and a questionnaire given to 50 participants (age varies between 15 and 30). Thus, the findings of this research are demonstrated in the form of paragraphs, charts and diagrams to expose some sorts of influence and hegemony and highlight the ideologies transmitted through Hollywood movies, which appeared to be violence, LGBTQ, feminism, and atheism. The data analysis showed that the Algerian youngsters are highly interested in the American movies. It can be concluded that the American movies are a double-sided sword; despite the entertainment they provide, they are a big source of negative influence.

Key Words: America; Hollywood; Movie; Hegemony; CDA; Semiotics; Ideology.

ملخص

تعد السينما واحدة من أكثر المجالات تأثيرا في الوقت الحاضر، إذ أنها تجاوزت كل الحدود الوطنية ، الاجتماعية والثقافية. الصناعة السينمائية الأمريكية أو بما تسمى هوليوود هي واحدة من أكثر القطاعات رواجا في العالم إذ أنها تؤثر في الملايين من المعجبين عبر القارات بأفلامها الشبابية المتنوعة. أصبحت هوليوود جزءا لا يتجزأ من الحياة اليومية للعديد من الأشخاص حول العالم إذ أنها تنمو و تتطور كل يوم. و مع هذا التطور الهائل أضحت مصدرا للتأثير و الاقتداء.

يتجلى اهتمام هذه الدراسة على التحليل النقدي لأفلام هوليوود كمصدر للدعاية و الهيمنة الثقافية. علاوة على ذلك، فان الغرض من هذا البحث يكمن في تسليط الضوء على الإيديولوجيات التي تروجها و تنقلها أفلام هوليوود إلى العالم و مدى تأثيرها على الشباب الجزائري .أجريت الدراسة الحالية باستخدام النظرية السيميائية لرولاند بارث و هذا بغرض دراسة و تحليل البوسترات الرسمية للأفلام . بالإضافة إلى نظرية نورمان فركلاف لتحليل الخطابات النقدية و التي ساعدت على التحليل النقدي لبعض الأجزاء من نصوص الأفلام. تم إجراء البحث عن طريق تحليل المفردات و الصفات و الأفعال و التحقيق في كل الأساليب النصية و الخطابية التي يستعملها صناع السينما الأمريكية و هذا لفضح كل أسلوب من أساليب التأثير السلبي و الهيمنة و الثقافية. علاوة على ذلك، اجري هذا البحث عن طريق استخدام منهجية البحث النوعيمدمجة مع منهجية البحث الكمي بشكل اقل، مماساعد على فهم الأسباب و الدوافع من وراء أفلام هوليوود.

أظهرت نتائج البحث انه غالبا ما يميل صناع الأفلام المؤثرين إلى طمس الإيديولوجيات من خلال أفلام شبابية وترفيهية. ويلجؤون إلى أساليب عديدة للهيمنة على العالم ثقافيا و اجتماعيا.و بالاستناد إلى هاته الدراسة،يمكن القول بان الشباب الجزائري يتابع الأفلام الأمريكية بشكل كبير و متأثر بها إلى حد واسع، هاته الأفلام ما هي إلا وسيلة أخرى من وسائل الهيمنة الأمريكية الثقافية على العالم.

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List of Abbreviations

DA: Discourse Analysis

CDA: Critical Discourse Analysis

LGBTQ: Lesbian, Gay, Bisexual, Transgender, and Queer

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General Introduction

General Introduction

This general introduction makes the foundation of this dissertation. It contains the background of the study, the nature of the problem, the purpose of the study in addition to the research questions. Besides, it encompasses the hypothesis, the approaches used in the study and the structure of the research. Finally, definitions of some key terms that are related to the topic are provided.

1. Background of the Study

The cinema has become a powerful vehicle for the developed countries to cultural dominance, influence and propaganda in the developing countries. Callimanopulos (1983) stated, "Cinema has emerged as the most alluring and expensive communications medium of the century. No other art form has been disseminated so effectively, or has appeared to transcend so many national and cultural boundaries" (Film and the Third World, para. 1). Besides, Maisuwong (2012) expounded that "the movies have a high ability in capturing imagination, shaping, and directing the sense of what was real, true and preferable, because movies contain both motion picture and sound" (p.1). Movies have a big influence on people's beliefs, opinions and views, and they play a major role in shaping the youth personality nowadays.

When talking about cinema, it is important to mention Hollywood which is the American film industry. Silver (2007) emphasized that for more than a hundred years, the oligopoly of Hollywood studios comprising Universal, Paramount, M.G.M., United Artists, Fox, Columbia, Warner Brothers, R.K.O. and Walt Disney have dominated the world of cinema influencing millions of fans around the world (p. 01). It is one of the most influencing sectors in modern society, it has become part of the everyday life and it grows and develops every single day.

Hollywood's studios are dominating the global film industry and movie business since the last few decades influencing millions of people around the world.

Speaking about dominance, one must shed light on hegemony. Houssay-Holzschuch (2020) described hegemony as follows:

> Hegemony designated a type of domination based primarily on dominated people's and group's consent rather than purely on a leader's coercion and exerted force. The term is often loosely used to indicate complete domination, but its precise definition has far more analytical power. The concept of hegemony originated in Ancient Greece, and the European Socialist Movement revived it at the end of the 19th century, most crucially in the work of the Italian Marxist philosopher and political leader Antonio Gramsci. (p. 01)

The abovementioned quotation explains the crucial relationship between hegemony and domination. Hegemony is being employed as an analytical tool to examine how culture participates in power relations.

To foster a better explanation of Gramsci's concept of hegemony and its relation to soft power which is the ability to attract and persuade (Nye, 2004, p.01), it is useful to highlight the concept of cultural hegemony. Antonio Gramsci developed the concept of cultural hegemony. Cole (2020) stated that:

> The dominant ideology of society reflects the beliefs and interests of the ruling class. Gramsci argued that consent to the rule of the dominant group is achieved by the spread of ideologies, beliefs, assumptions and values through social institutions such as schools, churches, courts, and the media, among others. These institutions perform the job of socializing people into the norms, values, and the beliefs of the dominant social group. As such, the group that controls these institutions controls the rest of society". (What Is Cultural Hegemony, para.3)

According to Cole's explanation, America is trying to promote its culture and beliefs through its institutions including cinema since it is viewed as a way of entertainment. Using Hollywood movies to spread certain ideologies is a new approach to influence and persuade people. However, movies are not always a way of entertainment. Although they are perceived as positive, they have several effects on their audience. America is trying to impose its culture and ideology through audiovisual means and the best way to make people absorb those ideas is movies. The American films contain many underlying messages. Those messages and ideologies

are transmitted through pictures and discourse, and the best way to analyze them is through Critical Discourse Analysis (CDA) and Roland Barthes' semiotics theory.

Critical Discourse Analysis (CDA) is a branch of Applied Linguistics. Many linguists developed the notion of CDA and made their own theories and models including its founders: Van Dijk, Norman Fairclough and Ruth Wodak. According to Van Dijk (n.d.) "Critical Discourse Analysis is a type of discourse analysis research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in social and political contexts" (p.1). However, the most appropriate model for this study is Norman Fairclough's theoretical framework, also known as three dimensional model (3D model). This model of CDA consists of three inter-related processes of analysis tied to three interrelated dimensions of discourse, all of which help in analyzing language as a form of social practice.

In addition to CDA, Roland Barthes' semiotics theory is also a useful way to foster a better understanding of Hollywood's hegemony, because the theory deals with the study of signs such as images, posters and symbols. Above all, people need language to communicate with each other, express their ideas, thoughts and emotions. This communication requires using different kinds of signs, because the human language relies on a complicated system of signification. Roland Barthes is one of the leading figures in the domain of Semiology and the study of signs. Bouzida (2014) explains that the goal of semiotics is to take any system of signs as images, gestures, musical sounds and to analyze objects; it is all about symbols. Moreover, it aims at the interpretation of signs, mainly images, by different societies and cultures.

Barthes uses denotative and connotative levels of meaning to analyze signs in visual objects. He distinguishes two types of the signs' analysis, namely verbal and non verbal signs. The verbal sign is like the text of the poster, such as the title, the names of the actors, the date of the movies' releasing and many more. The non verbal signs are the images of the poster which support the verbal signs in order to make the poster as interesting as the package of advertisement (Isfandiyary, n.d., p.03). And this

is what helps reveal all sorts of influence and hegemony in Hollywood movies through analyzing the signs.

Because of Hollywood movies, conservative societies are suffering from new ideologies and beliefs that are tearing apart the unity and traditions of people and the Algerian community is one of them.

With the vast growth, the American film industry has become a heated topic of research and investigation in areas such as semiology, sociology and psychology, since the aim of Hollywood movies is to influence societies in the third world countries including Algeria by changing the audience's morals, opinions and principles.

2. Nature of the Problem

When it comes to cultural hegemony, it is important to shed light on its tacit danger, as it allows those in power to influence the values, ideas, behaviors and even the world view of the rest of the world which is the case in Algeria. The Algerian youth have been strongly influenced by the American movies that impose their culture and ideologies upon poor and innocent minds. Hence, it is important to study and critically analyze how much those movies are negatively affecting the Algerian society.

3. Purpose of the Study

American movies are very popular and have considerable influence in Algeria, especially on the youth who are obsessed with the Western culture. Although those movies are a way of entertainment, they contain a number of hidden messages. Many studies have been conducted around the world on this topic. Researchers analyzed the American movies and the messages they send to younger generations including sexuality, drugs, and violence. The purpose of this study is to analyze and identify the negative impact that Hollywood movies are leaving on the Algerian society.

4. Research Questions

According to the background of the study provided about the topic being discussed, the research aims to answer the following research questions:

1/- What are the impacts of the American movies on the Algerian youngsters?

2/- What are the ideologies tacitly transmitted through Hollywood movies to the Algerian youth?

5. Hypothesis

The Algerian community, especially the youth, is highly affected by the Western habits, due to the influence of Hollywood movies. Through those graphic films, America is attempting to impose its culture and worldview on the rest of the world mainly the Third World Countries including Algeria. The ideologies transmitted through Hollywood are several. Yet, the most common ones are: Violence, LGBTQ (Lesbian, Gay, Bisexual, Transgender, and Queer), Feminism and Atheism.

6. Approaches Used in the Study

This research is studied following the qualitative approach merged with the quantitative approach to a lesser degree. These approaches allow discovering and examining how the American movies affect youngsters and what beliefs are spread through Hollywood. The qualitative approach aims at discovering the underlying motives and desires behind the American movies, it also helps explore ideas, experiences and the real meanings in depth. However, the quantitative approach deals with the numbers and statistics to explain how the Algerian youth are influenced by Hollywood and help test the hypothesis.

7. Dissertation's Layout

This study is divided into three parts: A general introduction, four chapters and a conclusion. The introduction provides a general overview about the research topic, questions, hypothesis as well as the approaches of the study. The first chapter is entitled "Theoretical Framework and Literature Review". It deals with the theoretical

framework based on Critical Discourse Analysis (CDA) and Roland Barthes' semiotics theory, alongside the literature review. The second chapter is named "Methods and Procedures". It contains the methods and procedures used in the research data and how this latter is gathered and studied. The third chapter is under the title of "Data Analysis and Research Findings". It is a discussion about the findings related to the research, in addition to the data analysis including the questionnaire findings. Finally, the fourth chapter's title is "Implications, Limitations, and Further Suggestions". It is a representation of implications of the study, and the limitations that the researchers found, in addition to further suggestions. The dissertation closes with a general conclusion that wraps up everything related to the study.

8. Definition of Key Words

For a better understanding of the research, it is incumbent to define the key terms that are related to the study:

- **Critical Discourse Analysis (CDA):** Van Dijk (1998) explained that critical discourse analysis (CDA) can be defined as a problem-oriented interdisciplinary research program, subsuming a variety of approaches, each with different theoretical models, research methods, and agendas. What unites all approaches is a shared interest in the semiotic dimensions of power, injustice, and political, economic, social, or cultural change in society. It is mainly a field that is concerned with studying and analyzing written and spoken texts to reveal the discursive sources of power, dominance, inequality, and bias.
- **Discourse Analysis (DA):** According to Luo (2019), Discourse Analysis is a research method for studying written or spoken language in relation to its social context. It aims to understand how language is used in real life situation.
- **Semiotics:** Chandler (2007) defined Semiotics as an approach to textual analysis, semiotics treats the language of which texts are composed as a system of signs and symbols.It is the study of signs and anything that stands for something else such as pictures, posters, and objects.
- **Hegemony:** According to the New York Times (2008), Hegemony describes the dominance of one social group or class in a society. This control can be

exercised subtly rather than forcefully through cultural means and economic power, and rest on a mixture of consent and coercion. Today, the term is also used to describe the role of the United States in the world. This gives the dominant group in society a position to influence the preferences of others in favor of the existing order; and to ensure that representatives of these dominant interests served in key monetary, regulatory, judicial and bureaucratic posts.

- **Cultural Hegemony:** Cole (2020) defined cultural hegemony as the domination or rule maintained through ideological or cultural means. It is usually achieved through social institutions, which allow those in power to strongly influence the values, norms, ideas, expectations, worldview, and behavior of the rest of the society.
- **Soft Power:** Nye, JR (2004) explained that soft power is the ability to obtain preferred outcomes by attraction rather than coercion or payment. This anecdotal comment recounts the origins of the concept as an analytical tool, and its gradual development as an instrumental concept used in political discourse in Europe, China, and The United States. This article is published as part of a collection on soft power. Soft power lies in the ability to attract and persuade. It arises from the attractiveness of a country's culture, political ideals, and policies. Much of American soft power has been produced by Hollywood, Harvard, Microsoft, and Michael Jordan.
- **Ideology:** According to Van Dijk (2006), the definition of ideology continues to occupy scholars across a wide range of disciplines. Van Dijk defines ideology as the basis of the social representations of a group, its functions in terms of social relations between groups, and its reproduction as enacted by discourse. Contemporary racist discourse is examined to illustrate these ideological relations between cognition, society, and discourse. Ideology in general is a multidisciplinary framework that combines social, cognitive, and discourse components, as systems of ideas, ideologies are socio-cognitively defined as shared representations of social groups.
- **Myth:** Barthes (1957) identified the word myth as a system of communication bearing a message; it has a form of signification. According to Barthes,

everything can be a myth if it comes by a discourse; it is defined by its message. The myth may have different types of representation, such as written discourse, photographs and cinema.

- **LGBTQ:** The term is defined, according to Abbie Alford (2021), as an acronym that stands for Lesbian, Gay, Bisexual, Transgender, Queer or Questioning. And now AI and 2S have been added to represent Intersex, Asexual or Ally and Two-Spirited which is used by Indigenous people to describe their sexuality or gender.
- **Atheism:** McCormick (2010) stated that the term ‘atheist’ describes a person who does not believe that god or a divine being exists.

Chapter One: Theoretical Framework and Literature Review

Chapter One: Theoretical Framework and Literature Review

Introduction

1.1 Theoretical Framework

1.1.1 Critical Discourse Analysis (CDA)

1.1.1.1 Norman Fairclough's Three Dimensional Model of CDA

1.1.1.1.1 Text Analysis

1.1.1.1.2 Discourse Analysis

1.1.1.1.3 Social Analysis

1.1.2 Semiotics

1.1.2.1 Roland Barthes' Semiotics Theory

1.1.2.1.1 Denotation

1.1.2.1.2 Connotation

1.2 Hollywood

1.2.1 The Influence of American Movies

1.2.2 Hollywood: Commerce or Hegemony?

1.2.2.1 Hegemony

1.2.2.2 The Concept of Cultural Hegemony

1.3 Language, Ideology and Power

1.3.1 Myth and Ideology

1.4 Previous Studies

Conclusion

Chapter One: Theoretical Framework and Literature Review

Introduction

This chapter deals with the theoretical framework based on Critical Discourse Analysis and the main analytical approach used in the study which is Norman Fairclough's three dimensional model of CDA, in addition to Semiotics, using Roland Barthes' semiotics theory. This will be followed by the literature review related to Hollywood, drawing its relation to ideologies and highlighting the notion of cultural hegemony. Finally, the chapter gives an overview about some previous studies associated with the topic being discussed.

1.1 Theoretical Framework

This research is undertaken using two main theories: Critical Discourse Analysis (CDA) using Norman Fairclough's three dimensional model, and Semiotics using Roland Barthes' semiotics theory.

1.1.1 Critical Discourse Analysis (CDA)

Before tackling the framework of CDA it is incumbent to shed light on Discourse Analysis (henceforth DA). The term DA first entered general use in a series of papers published by Zellig Harris in 1952. Discourse had been explained in so many ways. However, the most accurate and standard explanation is that discourse is a form of structural thoughts presented through words. Luo (2019) explained that discourse analysis is a common qualitative research method; it is used in many humanities and social sciences studies including Linguistics, Sociology, Anthropology, Psychology, and Cultural Studies. DA focuses on written or spoken language in relation to its social context. In addition to Lou's explanation of DA, Yule (1996) stated:

> Discourse analysis covers an extremely wide range of activities, from the narrowly focused investigation of how words such as 'oh' or 'well' are used in casual talk, to the study of the dominant ideology in a culture as represented, example, in each educational

> or political practices. When it is restricted to linguistic issues, discourse analysis focuses on the record (spoken or written) of the process by which language is used in some context to express intention. (pp. 83-84)

The quotation mentioned above reinforces the notion that discourse analysis investigates the smallest units of language such as phonemes, and their representations in pragmatic practices. From the idea of discourse analysis, critical discourse analysis (CDA) emerged as an innovative discipline in the late 1980s.

By the late 1980s, the term Critical Discourse Analysis (CDA) was given birth by Norman Fairclough, Ruth Wodak and Teun Van Dijk. Janks (n.d.) explained that CDA stems from a critical theory of language which sees the use of language as a form of social practice. All social practices are tied to specific historical contexts and are the means by which existing social relations are reproduced or contested and different interests are served (p.1).

CDA is identified as a problem-oriented interdisciplinary curriculum that encompasses a number of approaches, each with its own theoretical models, research techniques and agenda (Wodak, 2014, p. 303). According to the linguist, CDA focuses on social phenomena that necessitate a multi-interdisciplinary and multi-methodological approach. That is to say social matters are studied from numerous perspectives and are related to distinct domains.

On the other hand, researchers were also interested in clarifying the concept of critical discourse analysis. Janks (n.d.) believed that:

> Critical discourse analysis (CDA) stems from a critical theory of language which sees the use of language as a form of social practice. All social practices are tied to specific historical contexts and are the means by which existing social relation are reproduced or contested and different interests are served. It is the questions pertaining to interests- how the text positioned or positioning is. Whose interests are served by this positioning? Whose interests are negated? What are the consequences of this positioning? -that relate discourse to relations of power. Where analysis seeks to understand

how discourse is implicated in relations of power it is called critical discourse analysis (p. 1)

The above-mentioned quotation elucidates that CDA tries to explain how language is influenced by historical circumstances that suggest power relations in order to suit various objectives. Among the different theories of critical discourse analysis, the relevant theory to this research is Norman Fairclough's three dimensional framework.

1.1.1.1 Norman Fairclough's Three Dimensional Model of CDA

Norman Fairclough is one of the leading figures in the domain of critical discourse analysis. He is well known by his contributions to CDA, he placed a strong focus on the connection between language and other areas of social life. That is to say, language influences and is influenced by society. Finally, he introduced his theory of critical discourse analysis. Fairclough suggested a framework to analyze a given discourse and it is referred to as the three dimensional model of CDA.

Norman Fairclough's (1995) model for CDA consists of three inter-related processes of analysis tied to three inter-related dimensions of discourse. In this socio-cultural approach, he related discourse with power, language and ideology. Fairclough (1989) believed that since ideological assumptions are embedded in certain traditions, ideology and power are deeply linked (p. 2). The following figure represents Fairclough's concept:

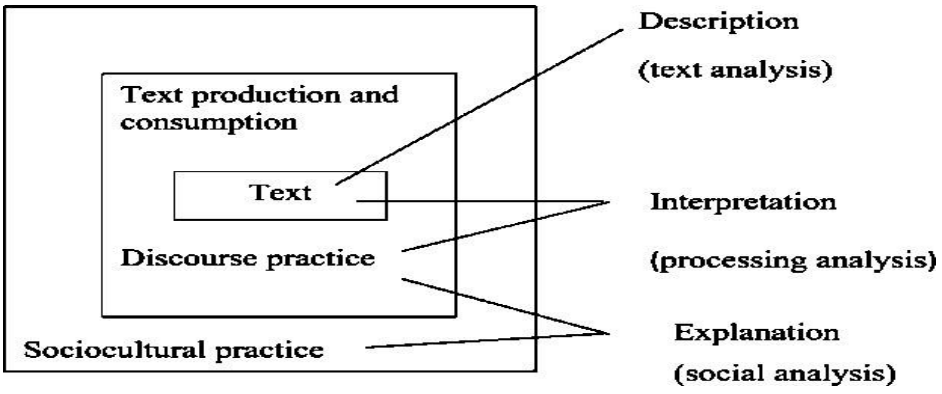


Figure 1: Norman Fairclough's Three Dimensional Framework

According to Fairclough (1995), the three dimensions are divided into three sections. Firstly, the object of analysis, which includes verbal, visual, or verbal and visual texts. Secondly, the processes by means of which the object is produced and received including writing, speaking, designing and reading, listening and viewing. Finally, the socio-historical conditions, they govern these processes.

Janks (n.d.) explained that according to Fairclough, each of the three dimensions which are: text analysis, discursive analysis, and social analysis necessitate different types of analysis. The subsequent part explains the three dimensions.

1.1.1.1.1 Text Analysis

The first dimension is text analysis. It is also known as the description level. The latter has two main sides or types of analysis: the linguistic analysis which deals with grammar, vocabulary, and lexical choices, in addition to the inter-textual analysis that is concerned with the context and the transformation of text in terms of history and social resources. According to Fairclough (1995), inter-textual analysis plays an important role in linking text to context (p. 201).

1.1.1.1.2 Discursive Analysis

The discourse analysis or the interpretation level occurs after analyzing how the text is produced; at this level the interpretation of messages is involved. There are two types of interpretation because the discourse practice deals with both the production and the interpretation of messages. In this case, both textual and contextual analyses are tackled.

First of all, the textual analysis or interpretation involves combining the surface structure such as grammar, vocabulary and phonology in order to conclude the global coherence of the text. On the other hand, both situational and inter-textual contexts are stressed in the contextual interpretation. The situational context explores the representation of institutional social orders; whereas, the inter-textual context decides which series of texts does the text belong to.

1.1.1.1.3 Social Analysis

The third dimension in Norman Fairclough's model of CDA is the social analysis. It is also referred to as the explanation level. It represents how the discourse is having influence on social structure. According to Fairclough (1989), the social determinant, ideology and its social effect are revealed in this explanation level of analysis (p. 166).

On the basis of the above mentioned theory, it can be concluded that critical discourse analysis (CDA) helps analyzing the discourse critically in order to show the ideologies behind it. Besides, it demonstrates how language is used as a means to execute social practices such as dominance, power and hegemony. In addition to CDA, semiotics is also required in order to analyze all of the signs related to the study. Because the current research is about showing all the ideologies transmitted through Hollywood movies, Roland Barthes' semiotics theory is needed to analyze the posters of the movies under investigation. The following section gives an overview about it.

1.1.2 Semiotics

Semiotics started as an academic investigation of the meaning of words (linguistics), then it moved into examining people's behavior (anthropology and psychology), it evolved to become an inquiry into culture and society (sociology and philosophy). It subsequently moved to assisting with the analysis of cultural products (films, literature and art-critical theory), and finally it became a methodology for researching. ("What is Semiotics," 2021, p. 1).

The article "Semiotics" summarized that Semiotics is the study of the use of symbolic communication; it includes signs, logos, gestures and other linguistic and non-linguistic communication methods. The word Semiotics derives from the ancient Greek term (semeiotikos) which describes the action of interpreting signs (p. 1). Since semiotics is a massive field of studying signs and gestures, many philosophers and linguists developed their own theories of semiotics. Those theories helped decoding the hidden meanings behind the horizon. Therefore, the most congruent theory to this

study (in addition to Norman Fairclough's 3D model) is Roland Barthe's semiotics theory.

1.1.2.1 Roland Barthes' Semiotics Theory

Roland Barthes is a French philosopher, literary citric and one of the leading figures in the domain of Semiology. Barthes (1957) identified Semiology as the science studying ideas in forms. The focus of the study is on significations away from content. According to Roland Barthes, Semiology is about the relations between the signifier and the signified to form the sign.

Barthes was the first to apply ideas of semiotics to visual images, advertisements, photography and motion pictures. He focused on the interpretation of signs, mainly images, by different societies and cultures. For him, there are two orders of significations: denotation and connotation.

1.1.2.1.1 Denotation

Denotations tend to be described as the definitional, literal, obvious or common sense meaning of a sign. In the case of linguistic signs, the denotative meaning is what the dictionary attempts to provide (Chandler, 2007, p.138). This means that denotation is described as the literal meaning of a sign.

1.1.2.1.2 Connotation

Chandler (2007) explained that the term 'connotation' is used to refer to the socio-cultural and personal associations (ideological, emotional, etc.) of the sign. It is typically related to the interpreter's class, age, gender, and ethnicity. Connotation is context dependent (p. 138). Figure 2 below shows a systematic schema to Barthes' theory:

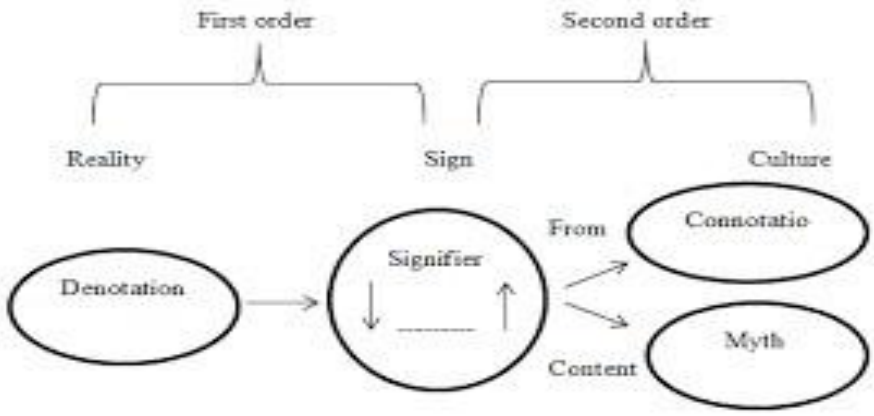


Figure 2: Roland Barthes' Semiotics Theory

According to figure 2, Barthes indicated that there are two orders of signification known as denotation and connotation. The signifier is the acoustic image of the word; however, the signified is the mental image. Yet, the word itself is the sign as a sum of both. Beside, myth is known as the "meta-language" that says something using existing language. The function of myth in this simplified schema is naturalization, in other words it is to make a certain ideology seem natural.

Consequently, the purpose behind the use of these two theories of analysis is to decipher the hidden ideologies transmitted through Hollywood to the world. The American film industry is trying to impose its culture through motion-pictures. More details will be provided in the paragraphs that follow.

1.2 Hollywood

Cinema is one of the greatest and most important public entertainment arts in the world. It is affecting the technical, artistic, and personal lifestyle of millions of people around the globe. By talking about cinema, one must shed light on Hollywood which is the American film industry. Scott (2004) explains that Hollywood is a very specific place in Southern California, and more to the point, a particular local-bound nexus of production, relationships and labor market activities (p. 1).

Hollywood studios including Universal, Paramount, M.G.M, United Artists, Fox, Columbia, Warner Brothers, R.K.O, and Wald Disney are the world leaders in the

domain of film industry. They have millions of fans in the five continents, making Hollywood one of the most influencing sectors in the twentieth century.

1.2.1 The Influence of American Movies

The American movies are not only watched in America, they have a massive audience around the world. Hollywood influences its audience both positively and negatively. The positive side of Hollywood is well known since it entertains people, promotes the American culture and traditions to the world and helps improving English language to EFL learners. However, American movies may leave a very bad impact on its followers. Hollywood movies give rise to different types of crimes by showing unnecessary violence and obscenity. People watch too many of such movies with a lot of focus on violence, drugs, feminism, and sexuality among others.

Because it takes a real critical thinker to filter what is good and what is bad from those movies, societies, mainly conservative ones, are suffering from a serious crisis of awareness which makes the influence of Hollywood easier upon poor and innocent minds, especially youngsters. Maisuwang (2012) stated:

> Film is seen as a global medium that reaches a huge amount of the audience with the same message while the film industry plays the leading role in the global media system. The audiences receive the messages contained in the films at almost the same time, but the interpretations of the films are different in which it depends on personal perception and external environment (p. 1).

The quotation above denotes that people perceive the messages sent by Hollywood in different ways depending on the background of the person himself. Each community has its own aesthetics, which makes swallowing ideologies different from a society to another.

1.2.2 Hollywood: Commerce or Hegemony?

One of the most prominent questions asked is whether Hollywood is just a film industry seeking commercial and economical matters, or it is just a front face to dominance and hegemony. It is true and obvious that Hollywood and America in

general is making billions of dollars every year thanks to movies, but this does not neglect the fact that it is using those movies as a way to transmit messages and ideologies to the audience in order to control the world, and that is what is called hegemony.

1.2.2.1 Hegemony

New York Times (2008) reported that hegemony describes the dominance of one social group or a class in a society. This control can be exercised subtly rather than forcefully through cultural means and economic power (p. 1). Hegemony can manifest itself in a variety of ways, one of which is through films. The American film industry is making sure to transmit its culture and ideologies to the world, especially the third world countries. Gitlin (1979) stated "Hegemonic devices can be explicated through examining the way media functions to contain social change by absorbing it into forms compatible to the core ideological structure" (p. 450). America is using culture as a useful way to send particular ideologies to the world.

Because culture is the smartest way to control people's minds, Hollywood makes sure to seize the opportunity since all people, especially youngsters, around the world are interested the most in cultural matters unlike political and economical issues. Shin and Namkung (2008) argued that, "the operation of American hegemony is evident, not only in political, economical and military aspects, but also in the cultural spheres" (Films and Cultural Hegemony, para.1). To foster a better understanding to hegemony, it is necessary to tackle the concept of cultural hegemony.

1.2.2.2 The Concept of Cultural Hegemony

Antonio Gramsci, the Italian philosopher, was the first to tackle and develop the concept of cultural hegemony. Cole (2020) explained that "Cultural hegemony refers to domination or rule maintained through ideological or cultural means. It is usually achieved through social institutions, which allow those in power to strongly influence the values, norms, ideas, expectations, worldview, and behavior of the rest of society" (What is Cultural Hegemony, para. 1).

The dominant group's rule is established through the transmission of ideologies and beliefs. Fairclough (1995) stated that:

> Gramsci links hegemony to the functioning of the state as an ethical state; every state is ethical in as much as one of its most important functions is to raise the great mass of the population to a particular cultural and moral level, a level which corresponds to the need of the productive forces of development, and hence to the interests of the ruling classes (p. 93).

Based on the aforesaid, it can be induced that America is trying to promote certain ideologies using its social and cultural institutions such as Hollywood, and that is a form of cultural hegemony.

1.3 Language, Ideology and Power

Language plays a major role in the ideological process. Yet, it is difficult to give an exact definition to the term 'ideology' since it differs depending on the context. Van Dijk (2000) emphasized that "whatever the differences may be between the many definitions of ideology throughout the history of the social sciences they all have in common that they are about the ideas or beliefs of collectivities of people" (p. 11). In addition to Van Dijk, Stoddart (2007) stated that, "Ideology refers to the ways in which society as a whole adopts the ideas and interests of the dominant economic class" (p. 95).

According the above definitions of ideology, the latter plays a major role in shaping communities. It influences and affects people's minds and personalities. Van Dijk (2000) explains the role of ideologies highlighting their crucial relation to language, discourse and power:

> One of the crucial social practices influenced by ideologies is language use and discourse, which in turn also influence how we acquire, learn or change ideologies. Much of our discourse, especially when we speak as members of groups, expresses ideologically based opinions. We learn most of our ideological ideas by reading and listening to other group members, beginning with our parents and peers. Later we 'learn' ideologies by watching television, reading text books at school, advertising, the newspaper,

> novels or participating in everyday conversations with friends and colleagues, among a multitude of other forms of talk and text. Some discourse genres, such as those of catechism, party rallies, indoctrination and political propaganda indeed have the explicit aim of 'teaching' ideologies to group members and newcomers. (p. 9)

The above quote identifies the crucial relation between language and ideology. It highlights how people learn the majority of their ideological beliefs via reading and listening to other members of their surroundings, starting with their parents and friends. Afterwards, they absorb ideologies either by watching television, reading textbooks, marketing, newspapers and literature, and a plenty of other types of discourse and prose. Eventually, that is a useful way adopted by the ruling class in order to maintain power.

In addition to language and ideology, power is another fundamental concept in critical discourse studies. Van Dijk (1995) explained social power as a form of control of one group by another. For the dominant group's interests, such control can be extended to the dominated group's behaviors and minds, and that is the dominant group's ideology to control people's thoughts. That is to say, it is important and relevant to mention 'myths' when talking about ideology, because they are interrelated concepts that have a broad and hence highly flexible usage in the current timing. To foster a better understanding, more explanation will be provided in the upcoming section.

1.3.1 Myth and Ideology

To understand and identify the relation between 'myth' and 'ideology' it is essential to clarify the meaning of myth. Roland Barthes identified the word 'myth' as a system of communication bearing a message; it has a form of signification. According to Barthes, everything can be a myth if it comes by a discourse; it is defined by its message ("Barthes' Semiotics Theory and Interpretation of Signs," 2021, p.6). Moreover, Mambrole (2016) stated that Barthes considers myth as a mode of signification, a language that takes over reality. The structure of myth repeats the tridimensional pattern, in that myth is a second order signifying system with the sign

of the first order signifying systems as it signified (Roland Barthes' Concept of Mythologies, para. 1).

On the other hand, linguists, philosophers and researchers have been trying to give an exact definition to the term 'ideology'. Van Dijk (2000) declared that:

> Ideologies have something to do with systems of ideas, and especially with the social, political or religious ideas shared by a social group or movement. Communism as well as anticommunism, socialism and liberalism, feminism and sexism, racism and anti-racism, pacifism and militarism, are examples of wide spread ideologies – which may be more or less positive or negative depending on our point of view or group membership. Group members who share such ideologies stand for a number of very general ideas that are at the basis of their more specific beliefs about the world, guide their interpretation of events, and monitor their social practices. (p. 6)

In this quotation, Van Dijk gave examples of some widespread ideologies. Besides, he explained that ideologies can be positive or negative depending on the point of view of people. Eventually, ideology and myth both serve as carriers of social information as well as inventive mechanisms for developing argumentation. Consequently, myths serve the ideological function of naturalization, so the function of myths is to make particular ideas seem natural and normal, and that is the relation between myth and ideology. The goal of myth is to naturalize certain ideologies and make them look normal.

1.4 Previous Studies

This research draws on some thematically similar previous literature related to Hollywood movies, cultural hegemony and ideologies. There have been a handful of articles, some in larger edited publications, and a number of theses vaguely devoted to the subject of American movies and hegemony. For instance, Celekiz's research entitled *"The Secret Ideological-Political Messages of Hollywood Movies: Flags of Our Fathers and Examples of Honor and Courage Films"* conducted in 2019 aims to reveal in terms of global political history some contributions of the American cinema

to ideological discourses during and after the Cold War, as well as some ideological and political representations. Therefore, implicit and explicit propagandist operations are determined in American Hollywood films. According to the findings of the study, American Hollywood films have effectively exploited cinema as a propaganda weapon. The study tackled the secret ideologies in Hollywood movies, which is so similar to our research in terms of the American film industry, hegemony and the hidden messages sent by Hollywood.

Another study by Maisuwong entitled *"The Promotion of American Culture through Hollywood Movies to the World"*was published in the international journal of engineering, research and technology in 2012. The latter analyzes the films based on how important cultural values and political themes are sent in each selected film by America to a global audience, using the following criteria: freedom of speech, nationalism, sexuality, language, lifestyle, value, and ideology. According to the study, it is certain that each film has some or all of these cultural elements. It mostly focuses on seven distinct cultural viewpoints that appeared to be the most prominent culture shown in Hollywood films. The relation of this research to the study being conducted is that they tackled the same theme but from different angles.

Moreover, in Mel Hoppenheim School of Cinema of Canada, Diduck study under the title of *"The Ideology and Rhetoric in the Classical Hollywood Movie Trailer"* (2018) examined how Hollywood used cinema to appeal to viewers' perceived needs for excellence and prominence, and how Hitchcock and Ford were positioned as exemplary authors. This study reached the conclusion that capitalist ideology was supported in classical American cinema through the promotion of certain storylines and thematic themes.

On the national level, Bentahar (2017) from Larbi Ben M'hidi University of Oum El Bouaghi submitted his dissertation for the degree of Master in the Anglo-American studies entitled *"Between Globalization & Americanization: Hollywood's Genuine Cultural Nature"*. This study was conducted to investigate Hollywood's involvement in the Americanization of the world in the age of globalization. Hollywood's global success demonstrates how Americanization affects foreign

countries. This latter came to two major findings in terms of Hollywood's Americanization: Firstly, many foreign cultures have been influenced by the incorporation of American culture overseas. Americanization is undeniably visible in the global cultural arena because of such American cultural effects. Secondly, the dominance of the American film industry over worldwide markets highlights Hollywood's dominant position. Nonetheless, the precise consequences that indicate Hollywood's dissemination of American culture cannot be described; however, worldwide market shares and ticket sales in various foreign nations provide insight into how influential Hollywood is abroad.

Based on the previous studies provided above, the researchers aim to investigate how Hollywood is influencing the youth negatively. This influence manifests itself in the shape of ideologies embedded in films that are implicitly transferred to the world. The current study entitled "The Unspoken of the Cultural Hegemony of Hollywood Movies upon Algerian Youngsters" is conducted using Norman Fairclough's three dimensional model of CDA, in addition to Roland Barthes' semiotics theory in order to unearth Hollywood's hegemony. None of the aforementioned studies used CDA or Semiotics theory to their analysis. The researchers' contribution to this field is to subtract certain ideologies including LGBTQ and violence from the movies under investigation; those movies are "The Old Guard" and "Birds of Prey".

Conclusion

This chapter provided the theoretical framework that the research is based on including Norman Fairclough's three dimensional model of CDA and Roland Barthes' semiotics theory. In addition, it furnished literature on the field of American film industry mainly Hollywood and its impacts on communities shedding light on the concept of cultural hegemony. Finally, it tackled a number of some relevant previous studies related to the research on Hollywood and Hegemony.

Chapter Two: Methods and Procedures

Chapter Two: Methods and Procedures

Introduction

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Chapter Two: Methods and Procedures

Introduction

The objective of this study is to highlight the ideologies transmitted through Hollywood movies to the Algerian youngsters. As stated previously in the introduction, this chapter aims at shedding light on the methodology and the data collection of this study. This latter commences with the description of the theoretical framework, as well as the setting and sampling. Ensuingly, the data collection and research tools will be displayed, followed by the data analysis. Thereafter, the research instruments and the questionnaire will be discussed at the close of the chapter.

2.1 Theoretical Framework

In order to investigate and assess how Hollywood movies are affecting their audience and transmitting their ideologies, this research is studied using a couple of theories, which are namely Norman Fairclough's three dimensional model of CDA, and Roland Barthes' semiotics theory. To facilitate a better understanding, the coming section will provide the reason behind selecting these two theories in addition to a general overview that highlights their importance.

2.1.1 Norman Fairclough's Three Dimensional Model of CDA

The writers of this study selected Norman Fairclough's three dimensional model and framework to conduct the research. Junks (n.d.) explained that Fairclough's approach to CDA is so useful because it provides multiple points of analytic entry. It does not matter which kind of analysis one begins with, as long as in the end they are all included and shown to be mutually explanatory. It is in the interconnections that the analyst finds the interesting patterns and disjunctions that need to be described interpreted and explained (p. 1).

Norman Fairclough proposed a framework to analyze a given text or discourse and called it the three dimensional framework (3D model). The first dimension represents the object of analysis, it is where the text analysis occur, the second dimension can be described as the aspect of context and it is where the discourse

represents the object of analysis, it is where the text analysis occur, the second dimension can be described as the aspect of context and it is where the discourse analysis or the processing analysis takes place, and finally the third dimension of discourse is the socio-cultural and historical condition and it is concerned with the social analysis. This theory aids in the exploration and analysis of the ideologies related to the topic under investigation. Furthermore, in order to interpret all of the signs and indications associated to the study, Roland Barthes' semiotics theory is also required.

2.1.2 Roland Barthes' Semiotics Theory

In addition to Fairclough's 3D Model of CDA, the researchers of this study chose the field of Semiology mainly Roland Barthes' Semiotics Theory as a useful way to analyze all the significations related to the topic being discussed.

Roland Barthes helped found the modern science of semiology, applying structural or semiotic methods to the "myths" that he saw all around him: media, fashion, art, photography, architecture, literature. According to Barthes, anything in culture can be a sign and send a specific message ("Signs, Signification, and Semiotics," n.d., p. 3).

The authors of this study picked this theory to investigate and identify all of the signs, myths, beliefs and ideologies that Hollywood tacitly transmitted to younger folk. Barthes' Semiotics Theory helps in the interpretation of all sorts of signs including images and posters using the orders of signification, which are denotation and connotation alongside myths.

2.2 Research Approaches

Among the different basic types of research approaches and methods, this research will follow the qualitative approach merged with the quantitative approach to a lesser degree. Both of them would make it possible to discover how American movies are affecting youngsters and what ideologies are transmitted through Hollywood. The qualitative approach aims at discovering the underlying motives and

desires behind Hollywood's graphic movies. Indeed, generally speaking, the qualitative research helps to discover the underlying reasons behind the human behavior. Besides, it analyzes the different factors that motivate people to behave in a certain manner or which make people like or dislike a particular idea. In this case, this approach is important in the analysis of the various ideologies sent by Hollywood movies and the identification of the main factors that motivate youngsters to absorb such things. Furthermore, the quantitative approach is based on the measurement of quantity or amount, it deals with the process of collecting and interpreting numerical data. This research approach helps in observing and measuring the questions about the sample population, in addition to examining situations and ideologies that affect people.

2.3 Setting

The research took six months to be done (from November 2021 to May 2022). Data was gathered in two distinct ways; the first one is from the internet, mainly websites including articles, journals, magazines, dissertations, social media, digital images, and e-books. The second one was collected directly from the population under investigation through interviews and a questionnaire (which will be explained in details later) in order to confirm the hypothesis.

2.4 Sampling

This study focused mainly on two kinds of data, which are: data gathered from online websites, in addition to the actual data collected through interviews and a questionnaire. The data collection lasted for six months (from November 2021 to May 2022). This research shed light on the unspoken hegemonic tools, mainly ideologies, transmitted to Algerian youngsters through Hollywood movies. The researchers analyzed the movies in terms of posters and plots. The movies were chosen according to the ideologies they contain. Besides the answers gathered from the questionnaire, the movies were among the most viewed. Finally the movies under investigation are:

1/-The Old Guard



The Old Guard Poster

The picture above is “The Old Guard” official poster, starring Charlize Therone, Kiki Layne, Marwan Kenzari, Luca Marinelli, and Matthias Schoenaerts in addition to Chiwetel Ejiofor. The movie tackles the story of Andromache “Andy”, Booker, Joe, Nicky, and Nile who are a group of centuries old warriors, who are immortal and have inexplicable renewable healing powers. They use their considerable expertise to work as soldiers and help people in need. At the beginning, they take a contract to work with a former CIA operator James Copley to rescue a group of kidnapped girls in south Sudan. However, they were ambushed and killed during the expedition, which turns out to be a deception. Copley set them up and remotely filmed their regeneration after quickly recovering and slaying their attackers. Their quest of revenge begins following that incident. The film is packed with action. In addition, it represents LGBTQ (Lesbian, Gay, Bisexual, Transgender, and Queer) ideology as two of the major characters in the movie are Gay lovers who appear as superheroes.

Besides, the protagonist “Andy” appears as an atheist. The film is full of underlying messages that can be easily transmitted to youngsters.

2/-Birds of Prey



Birds of Prey Poster

The picture above is the poster of Birds Of Prey featuring Margot Robbie, Mary Elizabeth Winstead, JurneeSmolett-Bell, Rosie Perez, and Ella Jay Basco. The story of the film is about Doctor Harleen Frances Quinzel, also known as Harley Quinn, who is a suicide squad fictional character that is well known as a glamorous super villain. She is a former doctor with PhD degree in the field of psychology, who worked at Arkham Asylum, as well as a former criminal, mercenary, and the Joker’s ex-girlfriend. The Joker breaks up with Harley and throws her out on the streets of Gotham City. Doc, an owner of a Taiwanese restaurant, takes her home and helps her rehabilitate from her relationship. After the breakup she cuts her hair, adopts a hyena

and becomes evil. Harley Quinn's spectacular breakup with the Joker puts a huge fat bull's eye on her back. Quinn faces the wrath of narcissistic crime lord named the Black Mask after breaking his driver's leg and assaulting him. When she is on the run, she joins forces with other angry criminal ladies who are Huntress, Black Canary, and Renee Montoya. All together try to protect a little girl and help her steal a diamond. The film is full of crime and violence; this latter appears to be huge and thrilling.

2.5 Research Tools

To conduct this research, data was collected from online websites (movies, posters, videos, digital images, magazines, journals, and e-books), in addition to the people being investigated through a questionnaire given to youngsters (males and females). The researchers used several tools to gather the data including books, websites, and dissertations.

2.6 Data Collection

The movies used in conducting this study were downloaded from the well known Egyptian website 'EgyBest'. The website contains nearly all the international movies and famous series, all are available to watch and download for free. However, the website does not support provocative films. That is why it was necessary to consult other websites such as 'CimaClub' and 'Shahid4U'.

The posters of the movies were collected from Google images and the plots (written forms in order to understand the movies) were gathered from different websites. The researchers watched the movies several times and wrote down all the parts that contain a certain ideology in order to study and analyze them critically using the above-mentioned theories.

2.7 Data Analysis

The data was collected in two ways: websites and a questionnaire as mentioned before. The data analysis was undertaken in three steps: (1) analysis of the movies, (2) analysis of the posters, and (3) analysis of the questionnaire given to the youngsters under investigation (males and females). All the data was critically analyzed using

Norman Fairclough's three dimensional model of CDA and Roland Barthes' semiotics theory. The data findings were demonstrated in the forms of paragraphs, charts, and diagrams. Moreover, the data findings helped in answering the research questions and confirming the hypothesis. This critical study that deals with the unspoken of Hollywood's hegemony upon the Algerian youngsters helped to shed light on the ideologies transmitted in the form of movies and sold out to the world in order to control the minds of innocent young people. This research aims to expose some forms of cultural hegemony in text and discourse.

2.8 Research Instrument: Questionnaire

The questionnaire is a procedure or instrument for collecting statistical data, in which each participant should answer the same structured set of questions. This instrument is widely used since it provides adequate information from enormous sample (Saundres et al., 2009). As mentioned by Mathers, fox and Hunn (2007) questionnaires are a very convenient way of collecting useful comparable data from a large number of individuals (p.19).

Moreover, for the sake of gathering the needed data of this investigation, an online questionnaire has been developed through Google Forms, this latter was available online from January 1st through April 23rd. The reason behind publishing it online is due to its ability of reaching a greater number of answers in a comparatively short period of time. Furthermore, the Covid-19 protocol of social distancing caused the difficulty of interviewing youngsters. In addition to that, it is easy and practical to answer and make the participants more comfortable while expressing their true opinions anonymously.

2.8.1 The Targeted Population

As stated by Banrsbee, Barnett, Halton and Nghiem (2018) the target population is the group of individuals that the intervention intends to conduct research on and draw conclusions from. In cost-effectiveness analysis, characteristics of the target population and any subgroups should be described clearly (p.751).

The targeted population of this research was selected randomly of 50 youngsters including 25 males and 25 females. Their age varies between 15 and 30, those hail from various parts of Algeria.

2.8.2 Sample Size

According to Etikan and Babatope (2019), in order to get the appropriate and adequate sample sizes of respondents, they have to be randomly selected, and this would help reduce sampling errors or biases in researches. The adequacy of the sample size is not just related to the proportion of the population but also takes into consideration the selected sample that reflects to the diversity existing in the population, the objectives of the investigators as well as the statistical modeling techniques to be employed (p.53).

The sample size consists of 50 randomly selected males and females who responded to the questionnaire published in English on Facebook groups called “Girly Music”, and “1001| Movies”. The size is limited to 50 participants because it is all what the researchers got, taking into consideration that the questionnaire was published in January 2022 and remained available until May 2022.

2.8.3 Statistical Tools

The outcomes of this study were represented in the form of pie and bar charts and graphs, as well as the qualitative analysis of the open-ended questions using the percentage and score procedure. “Statistical analysis of data obtained during a method validation should be performed to demonstrate validity of the analytical method” (S. Belouafa et al., 2017).

2.8.4 Questionnaire Structure

The types of survey questions used in a survey will play a role in producing unbiased or relevant survey responses. According to Mathers, Fox and Hunn (2007), the style and content of a questionnaire will depend very much on your research question, and your aims and objectives. A very structured interview or postal questionnaire will contain a great proportion of closed questions with pre-coded

answers, whereas a questionnaire or topic guide for use in semi-structured interview will contain more open-ended questions (p. 20).

This questionnaire is organized into three sections: personal data, close-ended questions, and open-ended questions. In addition, it consists of fourteen well structured and straightforward questions, each of which is connected to a distinct aspect. The three sections are:

- **Personal data:** This section includes generic inquiries for statistical reasons, as well as a gender and age question.
- **Close-ended questions:** The second section of the questionnaire consists of closed-ended inquiries that entail the respondent's selection from a predetermined range of answers, keeping the replies specific and brief.
- **Open-ended questions:** the last nine questions are open-ended questions. They allow the respondents to answer freely and use their own words.

2.8.5 Questionnaire Objectives

The questionnaire objectives can be stated as follows:

- To classify the participants based on gender and maturity level.
- Deciphering the most attractive item in movies to youngsters.
- To explore how far these beliefs have permeated the minds of today's youth.
- Respond to the dissertation questions in order to establish a solid foundation for validating the hypothesis.

Conclusion

This chapter discussed the methodology and data procedure used in this investigation, including the data gathering procedure. To analyze the selected movies and their posters, the investigators used the qualitative research approach merged with the quantitative research approach to a lesser degree. Besides, the theoretical frameworks, namely critical discourse analysis (CDA) and semiotics theory, were used to uncover the manipulations and hidden ideologies in Hollywood films. In addition, the setting, the sampling, and the research tools were also mentioned. Finally, the

questionnaire’s role was to clear up any misconceptions about the research concerns. The results of this inquiry will be provided, and the findings will be discussed in the chapter that follows.

Chapter Three: Data Analysis and Research Findings

Chapter Three: Data Analysis and Research Findings

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Chapter Three: Data Analysis and Research Findings.

Introduction

The present chapter intends to respond to the research questions that serve as the foundation of this study. It is divided into two main sections. The first part of this chapter gives a full description and analysis of the data acquired from websites, digital photographs and the questionnaire. It uses Norman Fairclough's three dimensional framework and Roland Barthes' semiotics theory to analyze the two selected movies in terms of poster and revealing the hidden ideologies. This latter highlights how Hollywood often reflects ideological concepts on youth. This analysis is a direct response to the research questions raised in the general introduction of this dissertation. The second part of the current chapter interprets the questionnaire findings and the main ideologies are unearthed.

3.1 Data Analysis

This part will focus on the discussion and analysis of the two selected movies: The Old Guard, and Birds of Prey. The movies were among the most viewed in the questionnaire given to 50 participants.

3.1.1 Dataset 1 The Old Guard

The Old Guard is an American movie directed by Gina Prince. It was released on July 2020 Netflix. It is an action movie that tackles the story of five super heroes. The film stars are Charlize Therone, Kiki Lyane, Marwan Kenzari, Luca Marinelli, and Matthias Schoenaerts. The heroes of the film are immortal and have been protecting humanity in secret for generations. Yet, suddenly they become targeted when they discover another immortal. The film is a mixture between drama and action. The reason behind selecting this movie in particular is that many participants from the questionnaire have seen it. Besides, it tolerates the idea of LGBTQ since two of the main characters are gay lovers. Moreover, the protagonist of the film appears as an atheist and tries to convince a girl that God does not exist.

3.1.1.1 Poster Analysis

Roland Barthes was a key figure in the development of semiology as a modern discipline. His semiotics theory is a valuable tool for analyzing all of the images and meanings associated with the movie poster. This latter will be analyzed and interpreted using Barthes' theory and the two orders of signification, which are denotation and connotation alongside myth.

THE OLD GUARD

FOREVER IS HARDER THAN IT LOOKS

CHARLIZE THERONE

NETFLIX

JULY 10



The Old Guard Poster

The picture above is the official poster of The Old Guard. The poster shows a woman in black, holding a weapon, and surrounded by a group of people who appear

to be soldiers; a woman holding a gun, two males holding swords, a man holding a Kalashnikov, in addition to the last man in a tuxedo. The picture also shows a large heading in white, which is the title of the movie "The Old Guard", besides the name of the leading role actor Charlize Therone. Moreover, it has the releasing date July 10th and the producing company Netflix. Finally, there is a larger phrase that says: "forever is harder than it looks". The signs in the poster are classified into verbal and nonverbal; the verbal are the title, the releasing date, the producing company, the name of the actor, and the saying. On the other hand, the non-verbal signs are the cast, the weapons and the smoke behind them.

The title of the movie "The Old Guard" represents the soldier and the main character ChalizeTherone since she is the eldest among them. Charlize is a famous and attractive actress in the United States. She is well known for her excellent films. She appears in the poster with a serious expression on her face and a sharp eye look, in addition to the black outfit and the short haircut that fits and compliments the character of the movie. The people in her immediate surroundings seem to be her crue, each one of them holds a specific weapon. Besides, the large phrase that says "forever is harder than it looks" stands for the immortality of the soldiers.

According to the main signs that appear on the movie's poster one can understand that the ideology that the film transmits is violence, yet it is not the only one. "The Old Guard" movie supports the ideology of LGBTQ in addition to a sub-ideology that is atheism. Signs are selected by the American film industry to create specific meanings and send particular messages. The selection of those signs influences the audience and makes them convinced by the ideology. However, when a sign is used, it consequently becomes a myth, which leads to the naturalization of the idea making it a widely accepted concept. The mythical meaning that this movie gives is that violence can be an exciting thing, and homosexuality is beautiful, they both became accepted and tolerated because of Hollywood movies that are trying to shape societies' beliefs and ideologies through the repeated use of signs.

Based on what has been stated so far, it is plain and obvious that the film is an action movie full of guns and fights. Through the poster, one can understand that the

film has cultural and social dimensions, mainly common people in the Western World countries are allowed to own and use guns, which leads to an increase in criminality and the emergence of gangs and violence.

3.1.1.2 Clips of the Script Analysis

In order to examine and analyze how Hollywood movies affect their audiences and transmit their ideologies, Norman Fairclough's Three Dimensional Model is required. This framework is essential in the analysis of some clips from the original script of the movie. The clips where chosen according to the ideologies or beliefs that they contain.

- Are you gay?

-Oh I see. You think this is gonna be the usual mass-market-film routine, where we subtlety hint at being gay while not actually doing visible gay things, and keeping everything niiiice and vague so it can be edited out or ignored. Well nope! We are GAY AS F*** and IN HUGE GAY LOVE WITH EACH OTHER and YOU CAN JUST F***ING DEAL WITH IT. Now for smooching! (plants a huge sloppy kiss on Luca)

-Oh. Well I guess we've all learned something important, may be some of us will even grow as people.

-We're going to break free and beat you all to a pulp now.

-Is he your boyfriend?

-He is not my boyfriend. This man is more to me then you can dream. He's the moon when I'm lost in darkness and warmth when I shiver in cold, and his kiss still thrills me even after millennia. His heart overflows with the kindness of which this world is not worthy of. I love this man beyond measure and reason, he's not my boyfriend, he's all and he's more.

-Are you praying? God doesn't exist

-My God does

-You know, there was a time when I was worshiped as a God

(Ratting)

-was that him? (She means god). Don't worry I can't do sh*t like that.

-Well you got us. Now what is your evil plan, you bastard?!?

-(glares evilly). I want to study your DNA and see if I can develop a cure.

-That sounds… like a good idea actually.

-Oh, but I'm gonna to do it in the MOST DI*KISH WAY POSSIBLE!!!Bwah ha haha

-Let's go KILL some more F***ers.

-We can shield her with our immortal bodies while SHE SHOOTS PEOPLE DEAD.

3.1.1.2.1 Textual Analysis (Description Level)

The first dimension of Fairclough's model is the textual analysis. The researchers chose certain sections of the movie's script to study. The parts were selected based on the ideologies they contain (LGBTQ, Atheism and Violence)

1- Lexico-Grammatical Devices

The collected data demonstrates that the film contains a lot of inappropriate language and swear words such as "*f**k*" "*sh*t*" "*d**kish*" and some adjectives like "*bastards*". In addition to the use of certain nouns, adjectives and verbs that represent aggressivity including "*kill*" "*shoot*" "*evil*" "*break*" and "*beat*". Besides, there is a use of terms and expressions that imply homosexuality, such as "*gay*" and "*huge gay love*". Furthermore, there is the use of figurative language when expressing homosexuality, to illustrate "*He's the moon when I'm lost in darkness and warmth when I shiver in cold*" "*His heart overflows with the kindness of which this world is not worthy of*" and "*I love this man beyond measure and reason*" to show the beauty of uni-sex relationship. Moreover, the large utilization of slang and informal language is

highly noticeable in terms like "*nope*" "*wanna*" and "*gonna*". The language spoken in the film as a whole is simple and clear to make the audience understand with no use of advanced words and expressions, and that helps attract the viewer's attention to follow with them.

2- The Imposition of Questions

The questions are used to capture the audience's interest and attention, in addition to generating a sense of suspense and curiosity. In the clips that have been chosen to be analyzed in order to highlight certain ideologies, the film makers used the expression "*are you gay?"* followed by its response"*we are gay as f**k and in a huge gay love with each other"* in order to instill a sense of confidence and pride in being homosexual and flaunting it. Besides, another notable term that alludes to atheism "*are you praying? God does not exist"* the statement is used as a way to deny god's existence and promote to atheism. The usage of such questions with similar answers fosters a sense of sympathy and tolerance with gay and the LGBTQ community in general. On the other hand, denying god's existence arouses suspicion and doubts in the viewers' minds and diminishes their convictions and faith, especially youngsters.

3- Visual Components' Analysis

The choice of the cast in the film has a significant impact on the number of people who watch the movie and who are influenced by it. The Old Guard's main character Charlize Therone is a famous and loved actress in America and the whole world, she has a beautiful seductive face and a strong personality that can help promote for the film. In addition, the use of an Arab, Muslim and North African actor Marwan Kenzari to play the role of a gay lover may aid in the influence of Arabs and Muslims into tolerating the ideology of LGBTQ.

3.1.1.2.2 Discursive Analysis (Interpretation Level)

Young folks make the majority of Hollywood followers and admirers. For that reason, the American film industry employs specific ideas to grab the attention of

youngsters around the globe. Hollywood uses a variety of strategies to market and influence audiences for its films.

First of all, The Old Guard makers used famous and well known faces to promote for the movie since successful actors make successful films. In addition, they shed light on the concept of uni-sex romantic relationship to attract youngsters and pique their attention. They selected the famous Tunisian-Dutch Muslim actor Marwan Kenzari to play the role of a gay lover who is madly in love with his partner in order to open Arabs' eyes into such a thing and increase the tolerance for LGBTQ in the Arab World. Moreover, there is the utilization of action, fights and violence as way to captivate the audience's attention, mainly the youth. Besides, the usage of atheism and denying god's existence is also a way to market for new ideas and beliefs. So, Hollywood based their movies on certain ideologies to send hidden messages to the world.

Equally important, film makers use some specific words such as "kill", "beat", "shoot", and "break" which represent the amount of violence in the movie. In addition, they used some inappropriate language including f**k, sh*t and much more. Also, they utilized some figurative language to make the idea of homosexuality and uni-sex love relationship look beautiful and sentimental. Besides, it aims at making the audience feel proud to admit that one is gay as a sort of sexual marketing and promoting for both the movie and the ideology of LGBTQ. Finally, they used the interrogative sentences in order to capture people's attention.

3.1.1.2.3 Social Analysis (Explanation Level)

The American film industry's purpose is to influence and persuade young people all around the world to adopt a new worldview in which everything is normal and accepted. This influence is made through text and talk. According to what has been mentioned before in the two previous dimensions, the main ideologies that are extracted from the movie entitled 'The Old Guard' are violence, LGBTQ and atheism to a lesser degree. Hollywood is attempting to disseminate and spread those ideologies into the world in the form of entertainment which makes the influence easier. The Old

Guard, as an action movie, is full of fights, violence and bloodshed. Yet, it makes the audience enjoy violence as something interesting and thrilling. In addition to violence, the film contains several scenes of gay romance. The movie presents not only a queer perspective, but also the couple themselves appears on screen as an openly proud homosexual. Thus, gay lovers playing super heroes in an action picture is unusual; however, it was widely accepted both in America and the rest of the world. Since it is the only romance in the movie and the only representation of sexuality in the whole film altogether, it is so clear and so obvious to the audience.

3.1.2 Dataset 2 Birds of Prey

Birds of Prey (and the fantabulous emancipation of one Harley Quinn) is an American movie directed by Cathy Yan and written by Christina Hodson. The film was first released in 2020 and was produced by Warner Brothers Picture which makes it a Hollywood movie. The movie featured Margot Robbie, Mary Elizabeth Winstead, Jurnee Smollett-Bell, Rosie Perez, and Ella Jay Basco. The film tackles the story of Harley Quinn (Margot Robbie) a PhD holder and a former psychiatrist who became evil and chose the path of violence after her breakup with Joker. After going mad and making so much trouble, she was threatened by Gotham City crime lord, and this led her to join forces with a group of criminal women and together form The Birds of Prey to protect a little teenage girl after stealing a diamond. The movie is extremely violent, full of killing, torture, fights, and blood. The rationale for selecting this movie to be analyzed is that many participants from the questionnaire have chosen it as their favorite film so far. It addition, it is filled with violence and crime and it is pictured as something funny and cool to do. Finally, the movie also hints at feminism and women's self reliance which is a widespread concept in the United States.

3.1.2.1 Poster Analysis

In order to analyze the poster and interpret the meaning of signs, Roland Barthes' semiotics theory is required.

BIRDS OF PREY AND THE FANTABULOUS EMANCIPATION OF ONE HARLEY QUINN

Margot Robbie Mary Elizabeth WinsteadJurnee Smollett-Bell Rosie Perez Chriss Messina Ella Jay Basco Ali Wong and Ewan McGregor

IN CINEMAS FEBRUARY 7TH

WARNER BROS



Birds of Prey Poster

The picture above represents the poster of 'Birds of Prey'. The picture shows a young female (Harley Quinn) covered in tattoos, wearing weird clothes and attractive colors, holding an attack hammer and a hyena by her feet which clearly indicates that she is about to be mean and evil. The poster also shows a bunch of angry girls holding weapons including a crossbow behind her which appeared to be her squad. In addition, it also demonstrates a large title written in capitals "BIRDS OF PREY AND THE FANTABULOUS EMANCIPATION OF ONE HARLEY QUINN" and the names of the actors. The signs of the poster are categorized into verbal and non-verbal. The verbal signs are the title of the movie, the actors' names, in addition to the small writings under the title. However, the non-verbal signs are the actors, the hyena, and the weapons including the attack hammer and the crossbow.

The size of Harley Quinn character and her hyena is covering half the poster while her gang is behind her. The film makers used attractive colors such as pink, yellow, red and blue to grab the audience's attention. The title of the movie represents

Harley and her crue which represents women power and the notion that strong independent women can do everything. The main theme of the poster is violence in addition to feminism.

According to what the picture shows and the analysis of the signs related to the poster, it can be declared that the mythical meaning of the movie is women behind violence. It is common and usual to see men commit violent acts, but it is rare to find women perform such negative things. The ideologies that the movie transmits are violent besides feminism. The film promotes for woman power and the notion of strong independent women can do everything.

Based on the explanation provided above, it can be concluded that “Birds of Prey” is a violent movie, full of fights, weapons, and kill. The film depicts violent and angry women as super heroes who are capable of doing anything including killing, stealing, torturing and taking revenge. In order to better understand the movie and its concepts, one must analyze it critically.

3.1.2.2 Clips of the Script Analysis

Hollywood movies affect their audience by sending hidden messages through their films. In order to analyze and investigate which concepts are behind ‘Birds of Prey’, it is necessary to analyze some clips from the script using Norman Fairclough’s Three Dimensional Framework. The parts of the scripts were chosen according to the idea they send.

-There was only one shooter inside.

-And his arrow through his throat.

-And he’s got a new assassin. Who does?

-I mean, this is pretty loud f***ing shitshow of message.

-The wack job with penchant for peeling faces is Roman Sionis, aka Black Mask.

-The fact that he wants me dead hasn’t yet hit my radar.

-Are you f***ing kidding me?

-It had been six short hours since my little stunt at Ace Chemicals announced to the world that Mr.J and I were dunzo.

-Quick history lesson. Fifteen years ago, one of the wealthiest Mafia families in Gotham was gunned down. It was a power grab but the real target was the Bertinellis' super secret offshore bank accounts, the details of which were said to be encoded in the atomic structure of a 30 carat diamond. The rock was lost.

-If he gets the diamond, he'll have all the money and connections to bribe every single judge and cop he needs to get a monopoly on the city.

-This kid, she pickpocket. Her name is Cassandra Cain.

-I'm here to report a terrible crime.

-And what terrible crime is that?

-I gotta take you back, I got shift faced at the Black Mask club.

-How do you spell "mercenary"?

-Driving gig

-What she didn't know is that driving Mr. face-peely-pants was gonna put her right in the crosshairs of my favorite little piggy.

-Crossbow killer.

-They boil the heads of their enemies and they make these little fellas.

-F**k you.

-Why don't we go down stairs and kill that Harley bi*ch?

-Now you're gonna kill me to set an example?

-I wanna kill you

-You want this diamond back?I’m your gal.

-And then I’mgonna peel off that pretty face and pickle it.

-Keep the kid alive.

-Who did I just blow up?

-I’m better with the person who’s not gonna cut me open.

-I’m robbing this store.

-Nothing gets a guy’s attention more than violence.

-Is that a hyena in a bathtub?

-Most powerful Mafia.

-The clown prince of crime? The Harley Quinn of hate. The jester of Genocide.

-Roman is the one that put a price on the kid’s head.

-Try to gut me.

-I’m not letting you sell the kid to him.

-I’m not selling her, I gonna trade her.

-I call them dorcky little do-gooders.

-Yeah, I made this kid my apprentice.

3.1.2.2.1 Textual Analysis (Description Level)

Some movies aim to lead you in by establishing the plot and introducing viewers to the main characters. Other movies slam the door in the face of the viewer and drag them along for the trip. “Birds of Prey” unquestionably belongs to the second category. Based on Fairclough's model first dimension known as textual analysis, the researchers investigated some clips of the movie's screenplay.

1 /- Lexico-Grammatical Devices

The more basic and comprehensive is the language, the more people are drawn in, and the more screenwriters tend to employ ordinary language with a simple set of terms, in addition to the heavy use of inappropriate language. Since it is an action movie, it is expected that there would be an extensive inclusion of swear words (F word). Having this said, the current movie commences with an animated opening narrated by Harley (Margot Robbie) from the outset by showering the audience with cursing, violence and frenetic jokes. For instance: "*D*mb f**king*", "*bada*sbroad", "f**k", "cheesy sh*t", "f**king sh*tshow*". These words were used as adjectives to express anger and sometimes to represent something in a degrading way.

Furthermore, there is the usage of aggressive nouns, adjectives, and verbs such as "*kill", "shoot", "robbing", "genocide", "crime", "assassin", "mafia*" and "*killing"*. In addition to the use of slang or street jargon such as: "*outtaya", "gotta", "kinda", "gal", " blow off", "Mr. face-peely-pants*", *" finger-fishing", "dorky little do-gooders",* and *"gig"*.

2/- The Imposition of Questions

Generally, questions are utilized to arouse the audience's attention, as well as to create a feeling of curiosity, specifically when they are used in an awkward situation. For instance: *"is that a hyena in a bathtub?"* it is well known that hyenas are not domestic they cannot be kept at home; however, Harley's character is familiar to having hyenas as her own pets which shows how mad this character is to put a hyena in a bathtub. Other questions that give a glance on how violent is this movie *"why don't we go downstairs and kill that Harley Bi*ch?"*, *"And what terrible crime is that?"* and *"how do you spell "Mercenary ?"*.

3/- Visual Components' Analysis

Margot Robbie handled the Harley Quinn role in a standalone movie starring the Harley Quinn character. Birds of Prey (and the Fantabulous Emancipation of One Harley Quinn) is directed by Margot Robbie and features an all-female lead cast (the

villain is a man) as well as a female writer and director. As a result, this is a "female empowerment" picture in which a group of "strong women" come together to beat a male villain. Robbie’s interpretation of the character is interesting and that performance keeps the viewers focused throughout the entire movie. She gave her a complex portrayal.

3.1.2.2.2 Discursive Analysis (Interpretation Level)

Birds of Prey and its narrative blatantly discriminate against males by portraying all male characters as bad and disloyal. The females, on the other hand, are shown as powerful based on race rather than relationship to the comics character or fan desire. The visual sensibility of the film is also introduced. Furthermore, it draws from Suicide Squad but they do a fantastic job of selecting the elements that worked and leaving the portions that were not so great behind. In addition, the character cards are back with a few tweaks, and the setting is significantly grimier and less glamorous, which was a refreshing change of pace. The dialogue is fast and full of chuckle moments; the emphasis is on a more realistic conclusion rather than the end of the world; and the character introductions have a wonderful balance of fascinating past while also taking the time to show the viewers what they are capable of. It completely captures Harley's personality (crazy, humorous). Besides, Margot Robbie does an excellent job in the part, and she has some great fight scenes. The other female characters in the film also provide strong performances, with Mary Elizabeth Winstead, in particular, stealing every second of screen time and bringing her A-game as always. As the film's titular villain Black Mask, Ewan McGregor offers a comic portrayal. The film is absolutely packed of good action sequences. The core of the movie is not merely there to make it significant, despite the stunning visuals. The trailers looked amazing, but they showed all of the action scenes.

Screenwriters used a steady language, which is violent to some extent. From the beginning to the finale, every character appears to find at least a few opportunities to use R-rated language, hard language in which adult themes or adult’s activity are included, followed by intense or persistent violence. There are several additional swear words in the film, including religious exclamations and sexist language, which may be

offensive to some. There are several films that are more brutal than "Birds of Prey", but the creators did not hold back. Throughout the film, there are gunshot wounds, animal mauling, broken limbs, and arrows in the neck, gang violence, mass murder, indecent assault, child murder, and torture.

For instance, there is a scene of Harley with Cassandra the discourse here is somehow disturbing. Since Harlequin is showing the kid in two distinct ways of removing the diamond from her stomach.

Harley Quinn {to Cassandra Cain at the supermarket}: " There's two ways we're getting that diamond out of you; this.... "

(..Shows her laxative).

Harley Quinn: " ...or this... "

(..Shows her a carving knife).

(Cassandra very "Wisely " chooses the laxative).

Additionally, there are some expressions that encourage using violence such as *"blow something up, shoot someone" "nothing gets guy's attention like violence"*. Furthermore, several expressions attract the viewers and capture their attention, for example; "*They boil the heads of their enemies and they make these little fellas" "I'll give you till midnight. And then I'm gonna peel off that pretty face and pickle it". "It was about this guy. And this arrow through his throat…" "And he's got a new assassin"; "the wack job with the penchant for peeling faces is Roman sionis, aka Black Mask." "The fact that he wants me dead hasn't yet hit my radar". "Crossbow killer struck again last night. Rossi and four of his guys". "Keep the kid Alive".*

Involving a kid thief in such violent scenes is one of the reasons that made this movie gain its R-rating (restricted) which means that no one under the age of 17 is allowed to watch without the accompanying of a parent. Especially, at the end when Cassandra Cain becomes Harley's apprentice. This is what may let other kids think violence is fun and a good thing.

3.1.2.2.3 Social Analysis (Explanation Level)

This third dimension, according to Norman Fairclough (1992) is concerned with the ideological convention. As a result, it discusses the present situation, trends, and historical background. As stated by Sabir and Kanwal (2018), this stage is a relationship between discourse and social and cultural reality. The immediate condition, from which a text is evolved, is important for the authentic interpretation of the text. This analysis focuses on the language and individual words that shape a text.

The main purpose of Hollywood's industry is to conquer the world culturally by spreading the American culture, which is a sort of cultural hegemony. Movies are a soft power. Any ideology can be transmitted easily through motion pictures. For instance, here in "Birds of Prey" there are various negative concepts including: robbing, killing, and child abuse. All these were depicted in a colorful beautiful image that attracts the viewers, yet it let them feel and see violence as the righteous way to win an argument and defend the others. Screenwriters conceal their secret goals by using certain words and procedures. Nevertheless, by focusing on language selection in conjunction with visual characteristics, some hidden intentions and ideologies can be revealed. The makers of this film established a broad and specific definition of violence which takes more than just the physical harm. It also includes sexual assaults, harassments, verbal attacks, insults, threats, and all other forms of physical and psychological abuse. In addition to that, feminism is also an important ideology that appears in this film.

3.2 Discussion

The film industry is one of the most influencing sectors in the world; it has massive audience and followers from all around the globe. Hollywood took advantage of that and used its films as a way to influence and persuade people into an American view of the world. According to the analysis above, it can be concluded that the American film industry is transmitting certain ideologies to societies, ripping them apart from the inside to keep the world's hegemony. The main ideologies that are found in the movies above are: Violence, Homosexuality, Feminism, and Atheism.

The American movies are shaping the societies' beliefs and morals through the repeated use of the same ideologies to make the influence stronger. For instance, Hollywood is still promoting to violence in its films, showing it as something exciting and thrilling. When looking for the causes of violence in the world nowadays there are multiples, and movies are definitely one of them. When the audiences are exposed to such unnecessary violent scenes, they became influenced by it which leads them to practice violence unconsciously. In addition to violence, homosexuality is also a dangerous ideology that Hollywood uses frequently in its movies. America is known to be the world's first country to accept and tolerates such concepts. It even uses homosexuality as a way of sexual marketing to attract people to do or buy certain things. Hollywood movies have been including such ideologies in their movies a lot in the past few years in order to promote for those people's rights as they think. However, poor and innocent minds are being influenced and controlled by those ideas which may lead them to adopt such concepts.

Furthermore, feminism has also become a wild spread concept due to the movies. Feminism has a significant impact as an ideology in societies nowadays. Hollywood uses feminism as a way to promote for women rights and equality with men. In this matter, stanbery (2020) explained that Hollywood is working to have stronger storylines and characters to promote a more equal landscape. She also added that the American film industry is trying to depict women as "empowered" by wearing skimpy clothing, acting ditzy, and being so bad. But in fact, this may leave an opposite view about women. Thus, Hollywood movies are trying to sexualize the images of women by exposing their bodies for male viewers thinking that it is a form of freedom and civilization. Finally, atheism was also found as sub-ideology in "The Old Guard". Yet, it is useful to discuss its impacts. Hollywood tries to neglect the existing of god or a divine being by creating a sense of doubt and uncertainty. This may lead to a weak faith in god in addition to the instability of societies.

3.3 Research Findings

3.3.1 Questionnaire Findings

As previously stated, the purpose of this section is to analyze and evaluate the responses of the 50 respondents that hail from all around Algeria. The questionnaire has 16 questions divided into three categories: personal data, closed-ended questions, and open-ended questions.

Question One: Gender

Despite the fact that the targeted genders have been already mentioned (males and females), this question was voluntary. It contributed in gathering as much reliable information as possible.

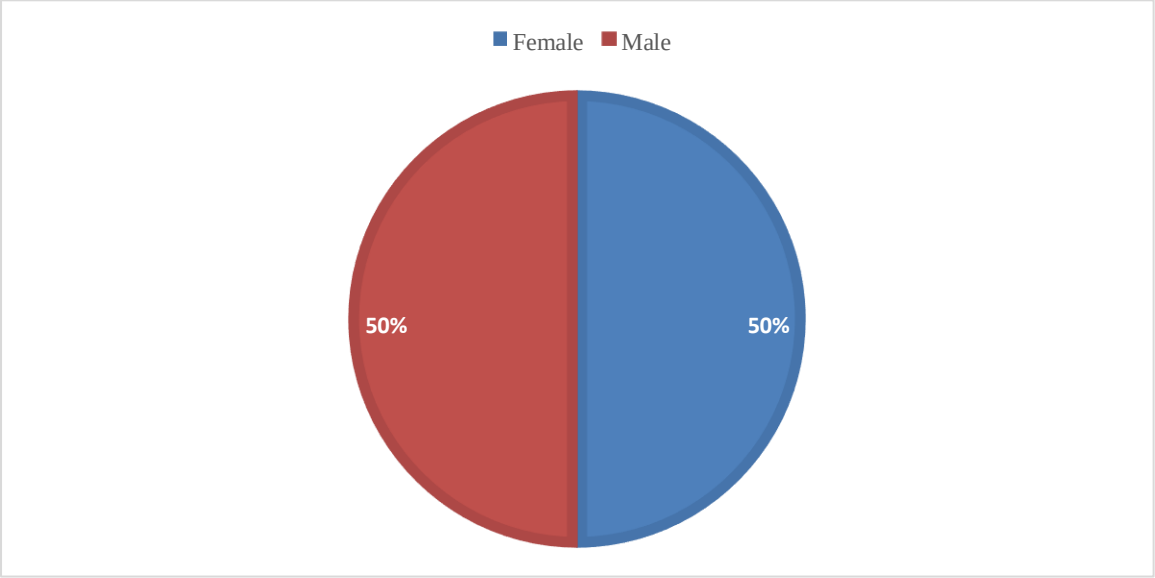


Figure 3: Gender Distribution

The abovementioned figure reveals that 50% of the participants (50 participants) are males and 50% are females. This questionnaire was purposefully put in two distinct groups where the majority is male or female members. Again, the

reason behind choosing 50 participants only is that the researchers did not get many answers due to the nature of the topic and the fact that it was published in English.

Question Two: Age

This question is essential because it enables us to determine which generation each respondent corresponds to.

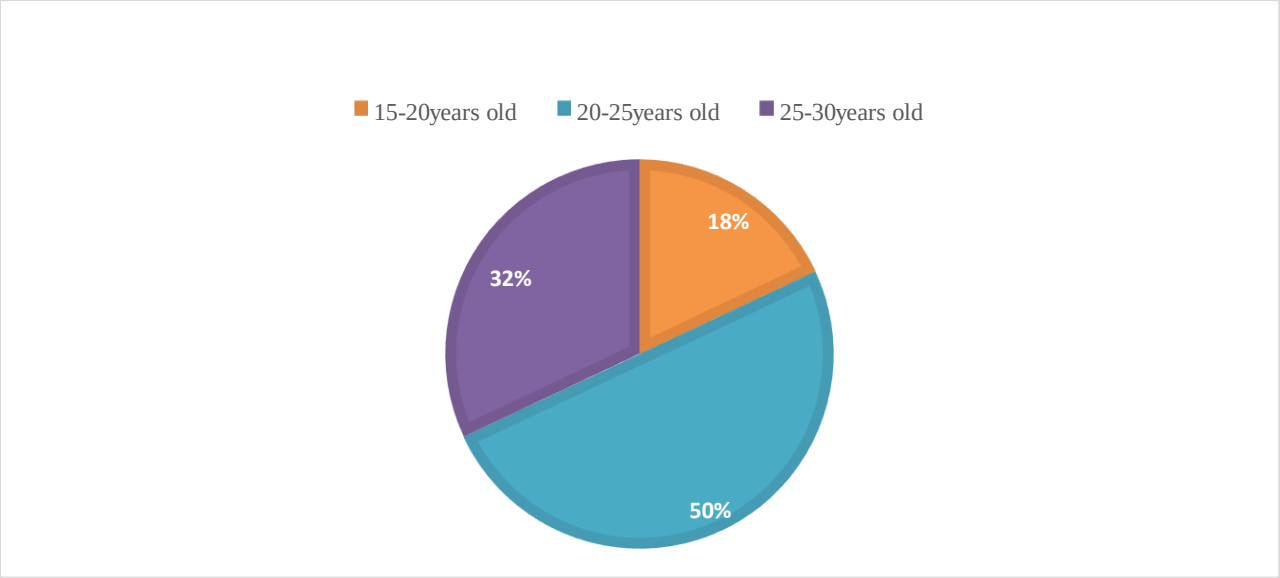


Figure 4: Respondents' age

Age Category	15-20 years old	20-25 years old	25-30 years old
Number of Respondents	9	25	16

According to the findings, 50% of respondents are between the ages of 20 and 25, while 32% fall within the age category of 25-30 years, with only 18% of the

participants falling within the age category of 15-25 years old. This age group represents the minority.

Question Three: Do you watch American movies?

The purpose of this question is to discover which of the Algerian participants prefer to watch American movies.

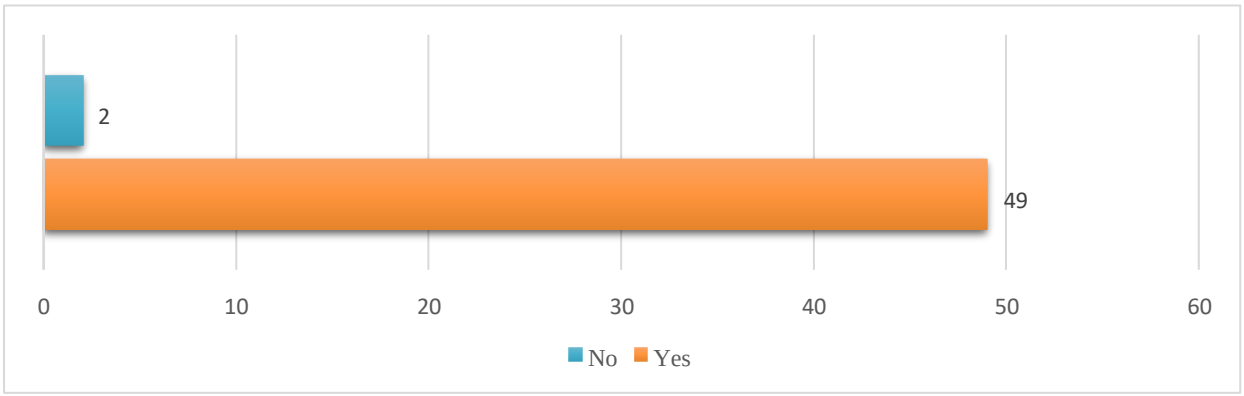


Figure 5: Participants who watch American movies

The results of this question indicate that the majority of the respondents (98%) have answered Yes they watch American movies and (2%) have answered no. Only one respondent selected both answers, since it is a check box the respondent may got confused.

Question Four: How often do you watch American movies?

This question in the questionnaire attempts to find how often the participants watch Hollywood movies.

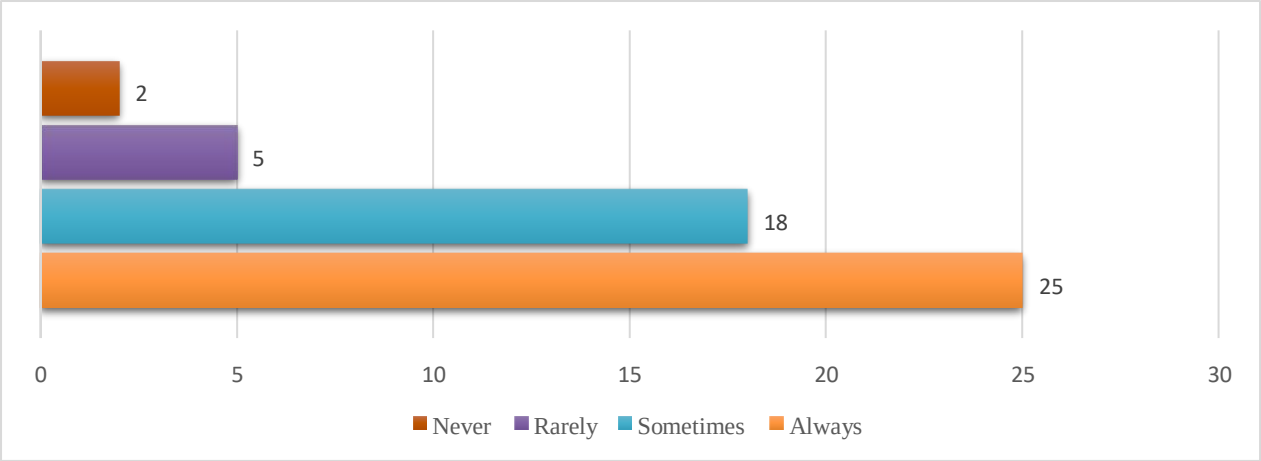


Figure 6: Respondents familiarity to American movies

From the above chart, it can be seen that 50% of the respondents always watch American movies, whereas 18 participants (32%) watch them sometimes. In addition, only five participants (10%) said they rarely watch them and two responded with never.

Question Five: What movie genres you are mostly interested in?

This question's purpose is to know which movie genre the participants are interested in mostly.

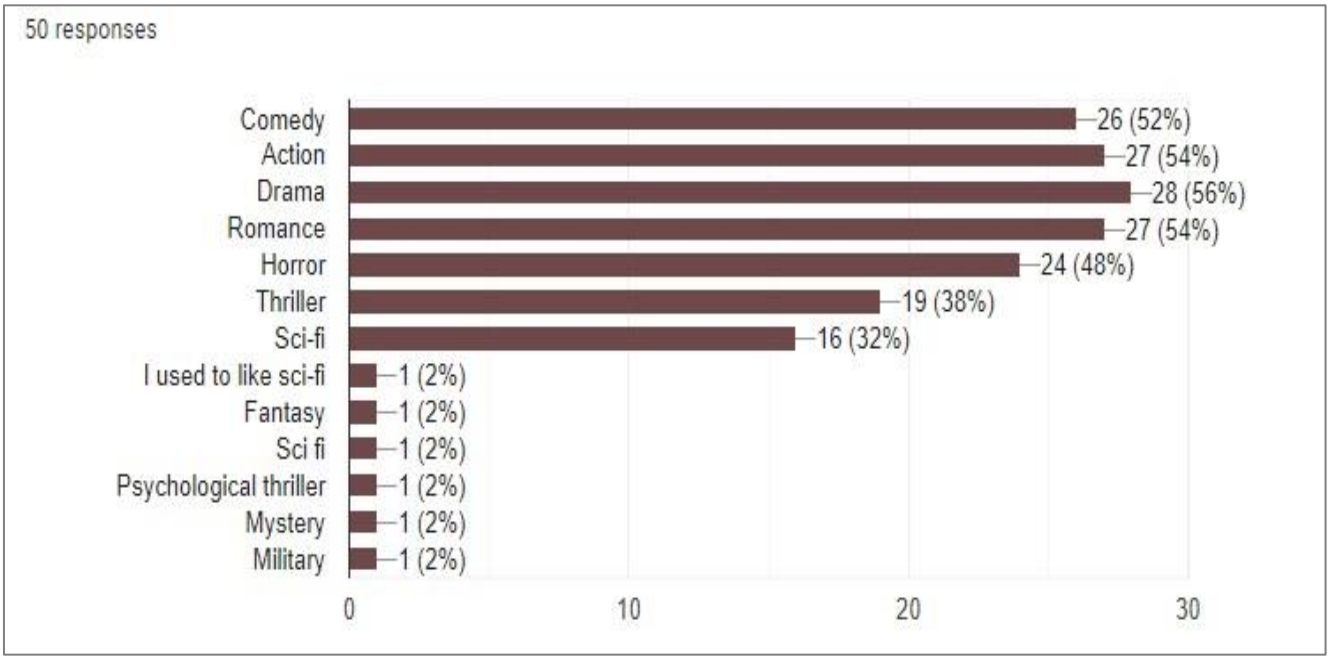


Figure 7: Movie Genre

In the selection of movies' genre, both males and females have selected drama, action, and comedy. They took a percentage between 52 to 58%. Twenty-seven participants selected Romance, 19 respondents checked thriller, and 16 participants picked scientific fiction. Moreover, 24 respondents selected horror. The thing that caught the researchers' attention is that the majority were females. Six participants selected other and mentioned Fantasy, psychological thriller, mystery and military.

Question Six: What attracts you most to watch a certain movie?

This question attempts to find what attracts the participants to watch a certain movie. In the questionnaire some options are to be selected.

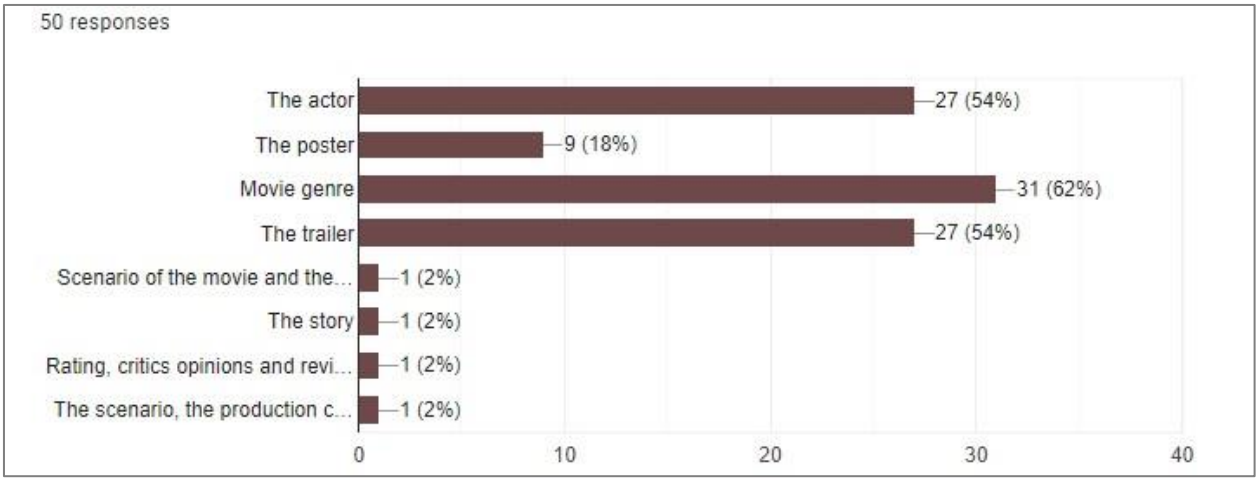


Figure 8: The factor of attraction in Hollywood movies

The results indicate that 62% of the participants watch the movie according to its genre, while the actor captures the attention of 54% of the participants. Yet, another 54% of participants are attracted by the trailer. In the fourth place, there is the poster with 18%. Four participants only selected other and mentioned the scenario, the rating, review, the story.

Question Seven: Among these movies, select the one that you prefer the most:

This question is highly important as the researchers attempted to insert the most famous movies that are highly rated and recommended.

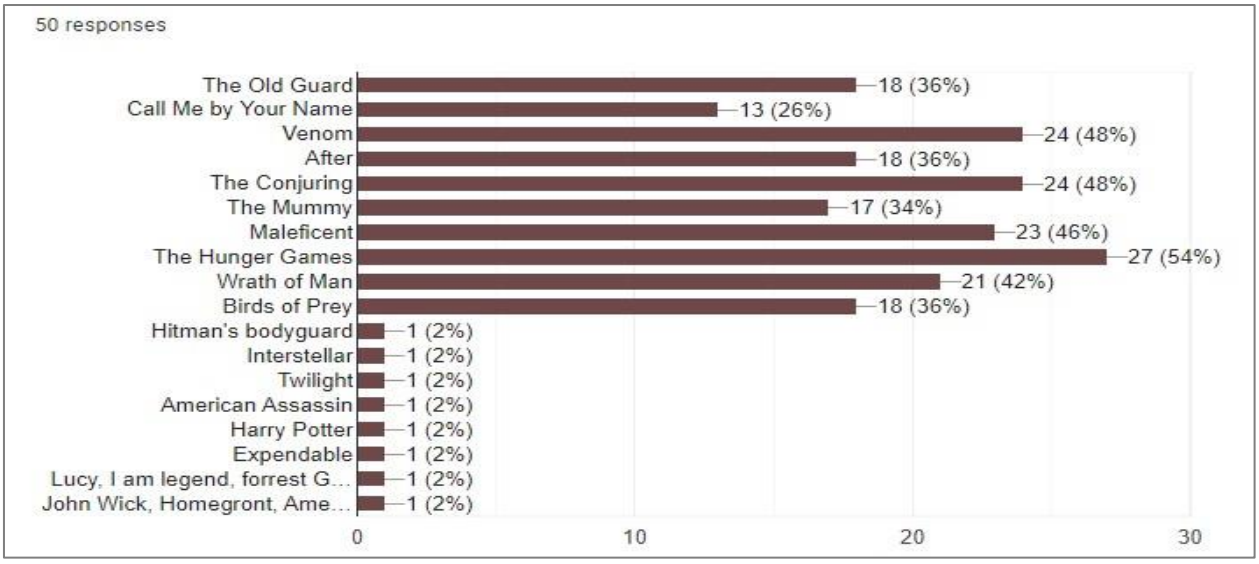


Figure 9: Famous Movies

The figure above shows that the majority of participants selected action movies like “The Old Guard”, “Venom”, “The Hunger Games”, “The Mummy”, “Wrath of Man”, “Birds of Prey” and “The Conjuring”. 23 participant also selected “Maleficent” and 18 selected “After” which is a romantic movie. Thirteen participant selected “Call Me by Your Name” which a romantic gay movie. Lastly, 8 participants selected other and mentioned other films.

Question Eight: Does the poster attract you to watch the movie? Why?

The purpose of this question is to understand if the viewers have interest in a certain movie through seeing the poster and the reason behind this.

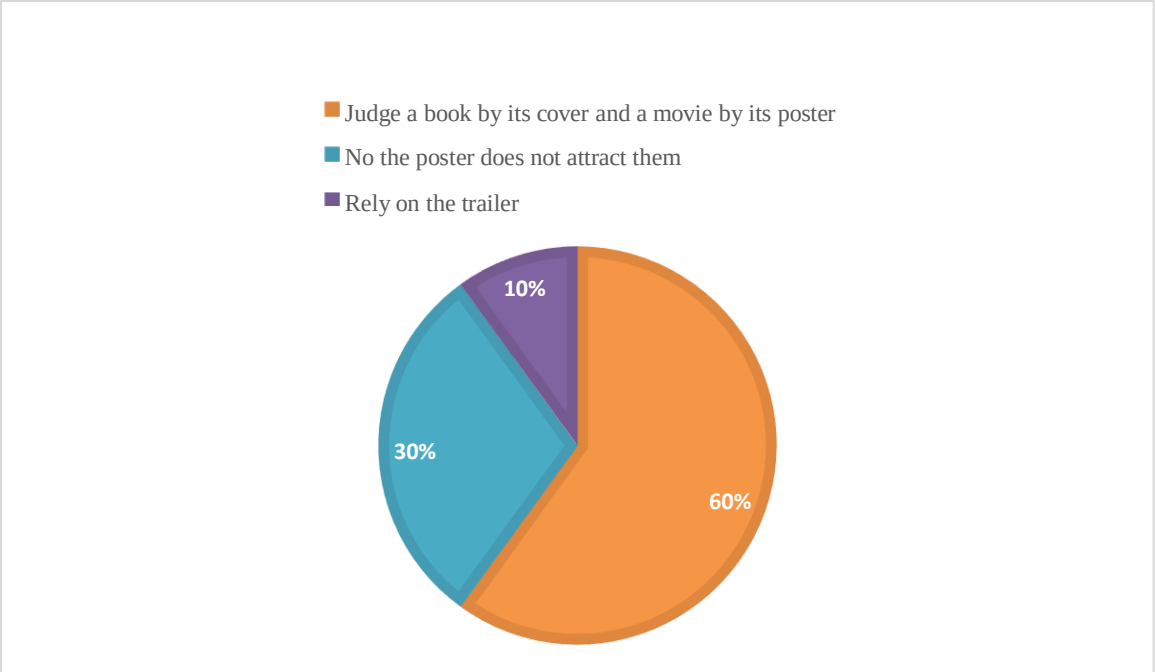


Figure 10: Importance of the Poster

Almost 60% of the participants said that they judge a book by its cover and a movie by its poster. In addition, according to them the poster gives a general idea about the movie for instance the actor the theme and the releasing date, and when it has colors it makes them excited to watch the trailer as well. Furthermore, the rest of participants responded with no. Some of them said that since they are living in Algeria they do not see much of movie posters, so it cannot attract their tendencies to watch it. Other participants stated that there are various films with great posters and bad content, they rely more on the trailer because it gives a better idea about the movie. The remaining participants said they prefer the trailer since it is in motion picture not like the poster. That is to say a slight design cannot describe the whole movie.

Question Nine: What do you think of movies that have violent and graphic content (sensitive content)?

This question's aim is to determine to what extent participants are handling violent and graphic content in movies.

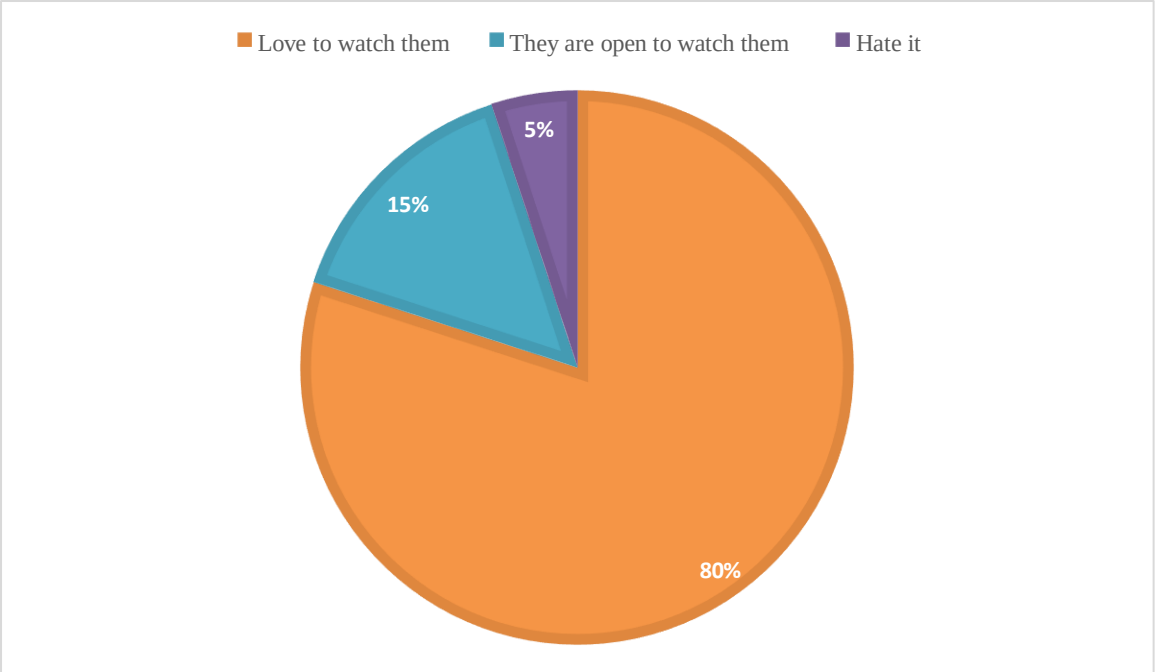


Figure 11: Participants Who Like Movies with Sensitive Content

80% responded positively to this question which means that they like to watch movies with sensitive content, the participants said that they love to watch violent scenes and that they make the movie spicy and more exciting and they depict reality. Moreover, others said it is okay for them to watch it; however, they need to insert a disclaimer to skip the scene if there is a child companion with them. The rest highlighted that they hate this kind of movies and it just hurts them to watch such sensitive content.

Question Ten: What do you think about LGBTQ (Lesbian, Gay, Bisexual, Transgender, and Queer)?

The reason behind asking this question is to know what the younger participant thinks about this ideology.

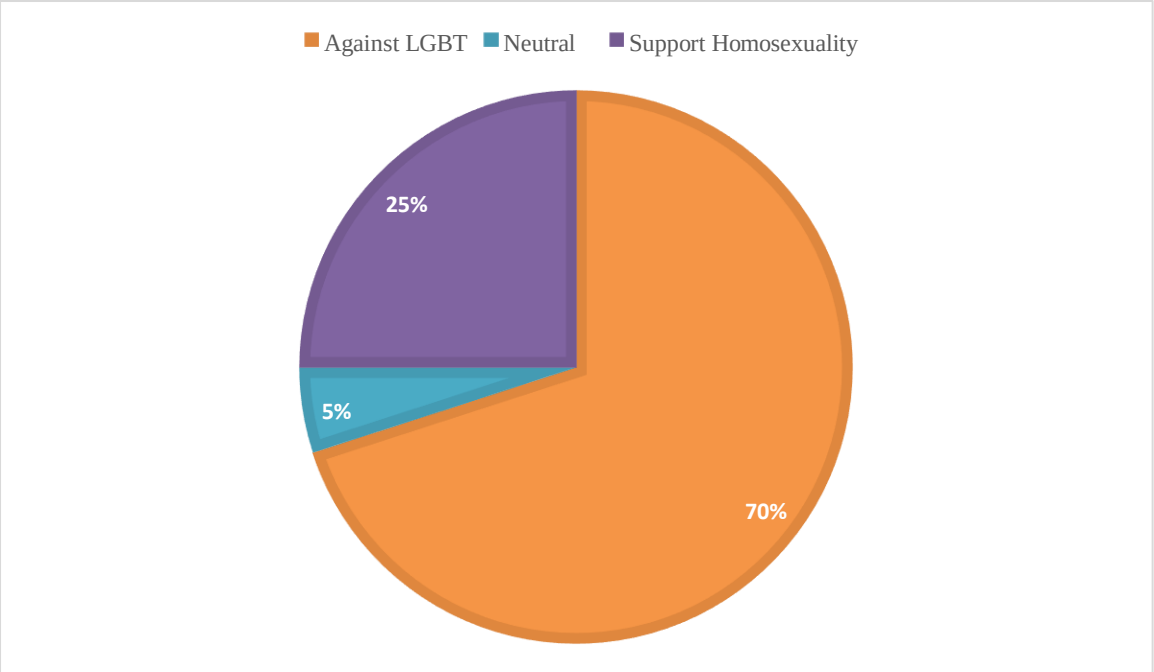


Figure 12: Participants' Opinions about LGBTQ

Around 70% of the participants said that they are against this since it is an abomination to nation and they named it as a negative phenomenon since it endangers community and religion in the first place. Furthermore, 5% of the respondents mentioned that they are neutral; since it does not affect them they do not care about it. On the other hand, 25% of the participants said that they like it and support it most of them were females.

Question Eleven: Do you believe in the Homosexuality concept? What are your thoughts on homosexual people?

This question wants to determine the extent to which the participants have accepted homosexuality as an ideology, and their thoughts about gay people.

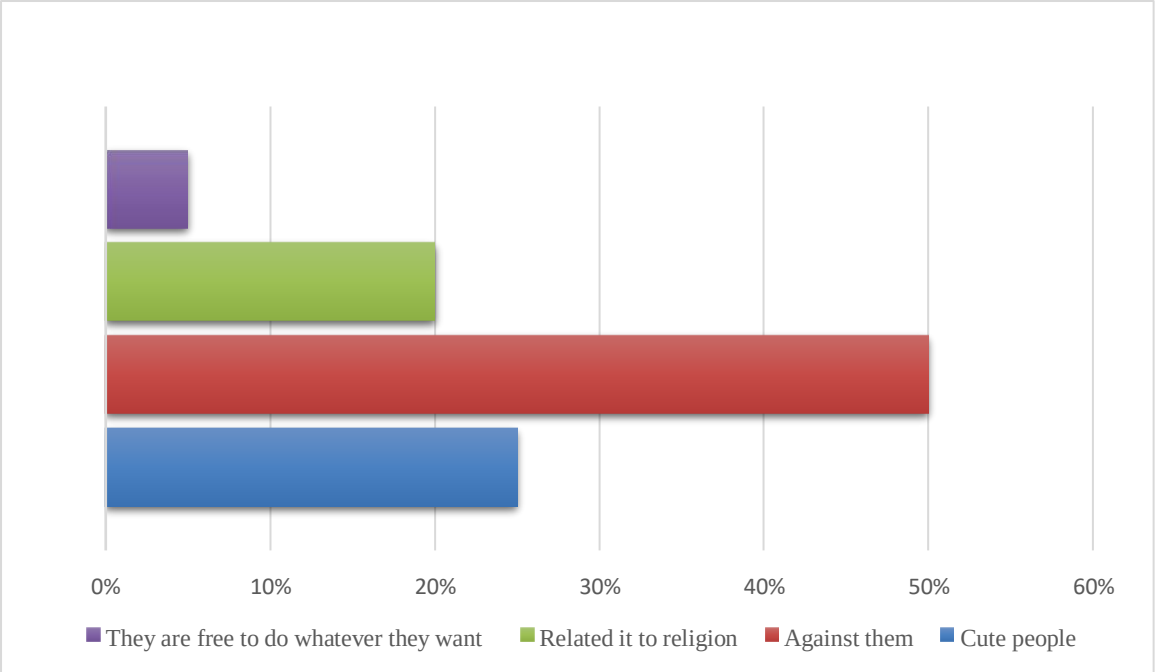


Figure 13: Participants' Opinions about Homosexuality

Since 25% of the participants accepted this concept in the previous question, their opinion was quite interesting. They said that they are cute people and the community must respect them. Some mentioned that it is their right to be whatever they want and they have the total freedom to live their right. A female respondent said that it is their private concern and they were born this way. Besides, the other 50% participants said that they are against gay people. Few more participants 20%related it to religion since a sinful haram act and Allah has created human straight people why would they have interest toward the same gender or change their sex. Another respondent said that he does not recommend normalizing it at all, humans are made of Adam and Eve not Adam and Steve. Lastly, the minority of 5% who are neutral just answered that they are free to do anything they want unless they are not harming them.

Question Twelve: How do you react when you see an LGBTQ scene?

This question tries to comprehend how the participants would react when they watch a movie that has some LGBTQ scenes in it.

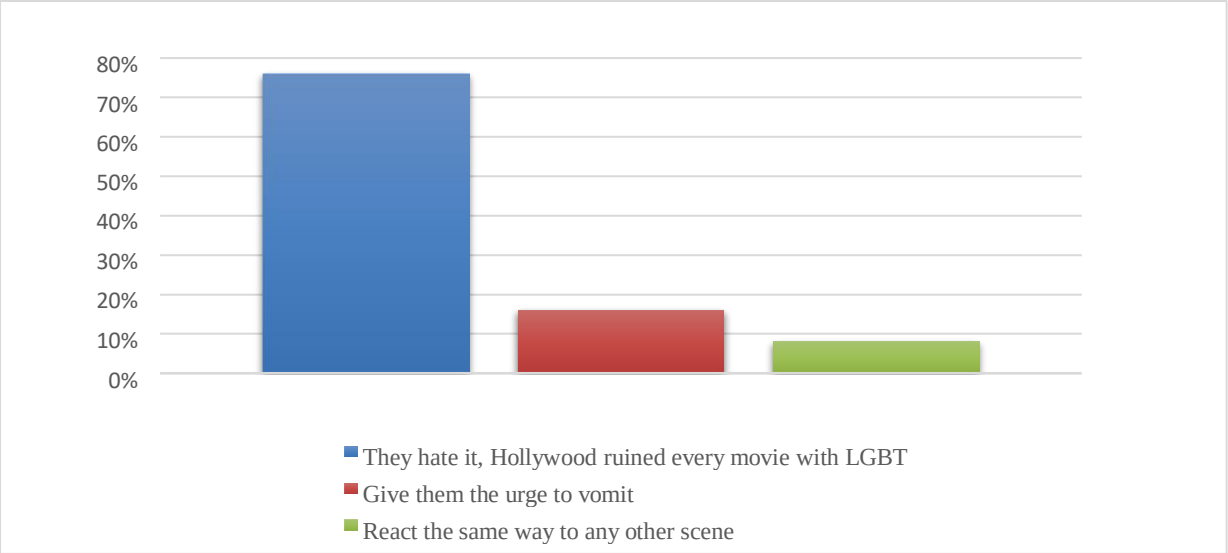


Figure 14: Participants' Reaction to LGBTQ Scenes

The results obtained from this question confirmed that only 4 participants 8% have accepted this concept although the percentage in the previous question was a bit high, as one of the participant said they react the same way to any other scene in the movie and they are normal people with different choices. Another respondent said that he does not react since it begins to appear normal to him. However, there are a number of angry respondents (76%) who were saying that Hollywood and Netflix are just ruining every great movie with homosexuality. Other 16% of the participants admitted that this type of scenes just gives them the urge to throw up.

Question Thirteen: In terms of violence, do you get excited when you see movies that depict brutal acts?

This question is important especially to the researchers since it allows them to discover the respondents' point of view about violence.

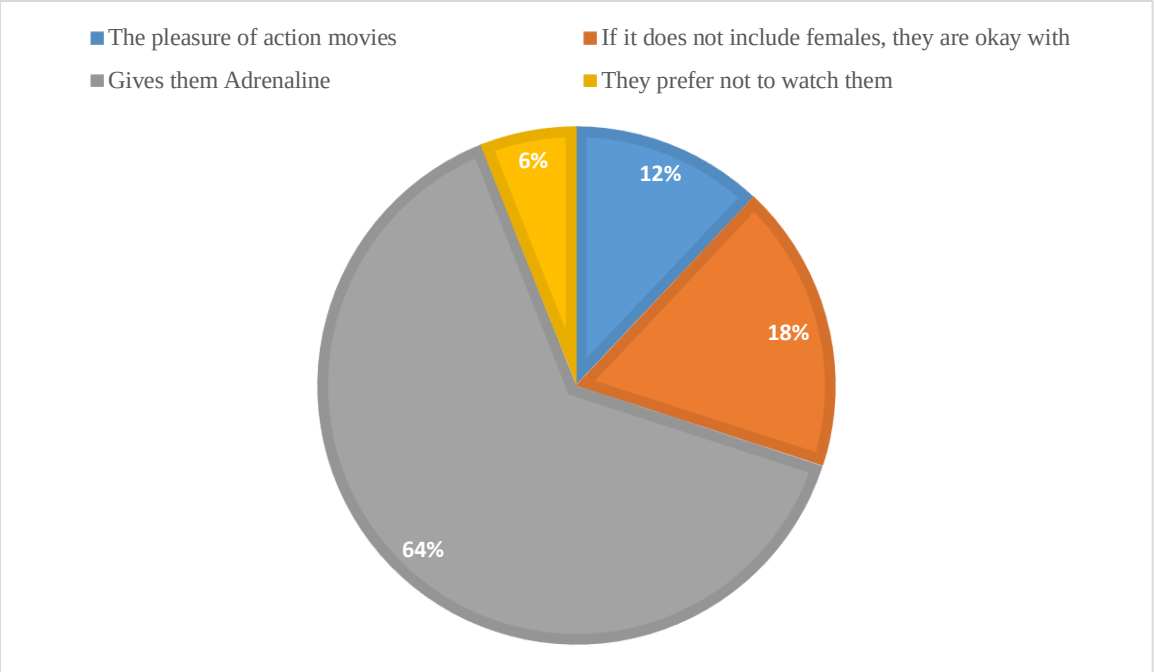


Figure 15: The Level of Excitement when Watching a Violent Movie

The majority of answers (64%) highlighted that violent scenes and brutal acts in movies give them adrenaline and a sense of excitement. Some other respondents (12%) said that it is the pleasure of action movies and sometimes they even repeat a good beating scene. However, the rest of them where the majority are females (18%) mentioned that since those acts do not include women they are okay with that.Only 6% said that they do not get excited and that they prefer not to watch these scenes.

Question Fourteen: Do you utilize violence on a regular basis? According to you, is it the righteous way to defend an argument?

The main aim of this question is to know whether both males and females utilize violence in their daily life, and if it is the proper method to protect them in order to know how Hollywood movies have negatively affected them.

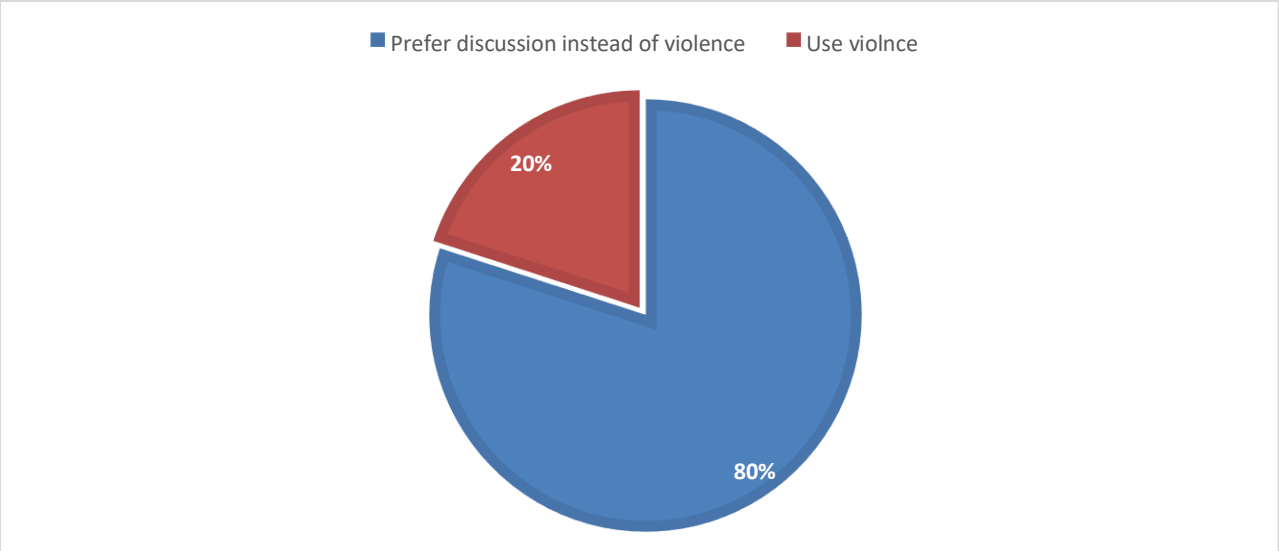


Figure 16: Participants' who consider violence as a mean to solve problems

Surprisingly the results of this question were not as the previous one, although the majority likes to watch violent scenes and action movies, they were against using violence. For instance, 80% of the participants said that they prefer discussion and that they would use violence in a serious need only. On the other hand, 20% of the participants highlighted that they know violence is never a way to solve an argument but they commit it on other people since some respondents have anger issues.

Question Fifteen: Have you ever felt that you are swallowing every single detail when watching a movie? Why?

This question is significant to the researchers for it allows them to know the critical thinking of the participants.

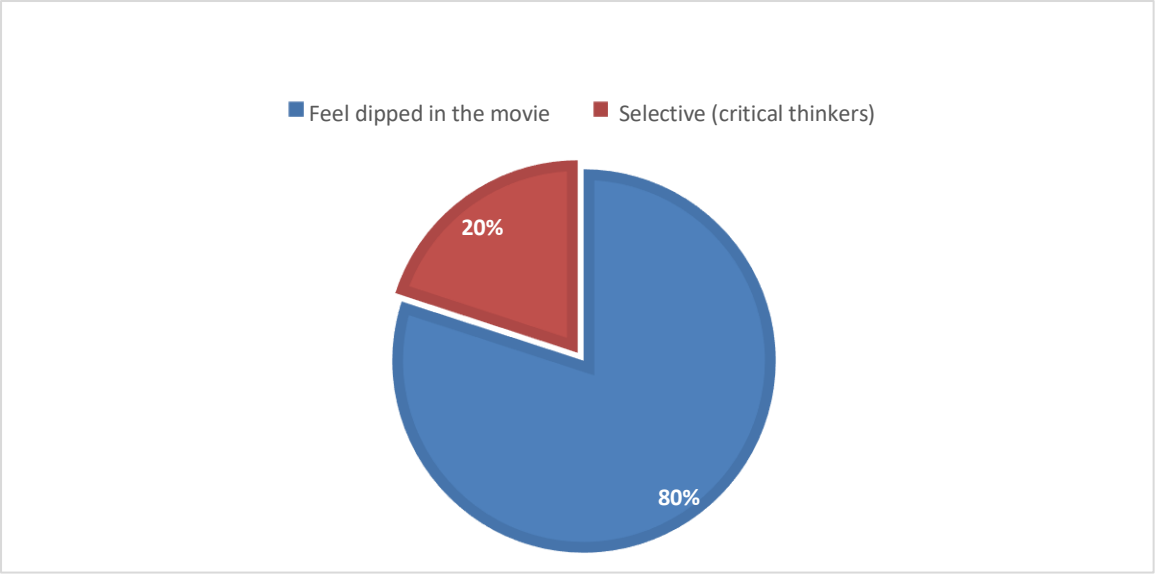


Figure 17: Participants'' Level of Critical Thinking

Almost 80% of the participants mentioned that they feel dipped into the movie they prefer to live the movie. They prefer to live the movies rather than questioning why some details were inserted in it. 20% of the respondents reported that they are selective as they do not swallow every single detail and they keep asking questions throughout the movie. One male participant mentioned the term ideology in his answer to this question when he explained that he focuses on the details especially if the movie promotes a certain concept.

Question Sixteen: Do you think that this movie category transmits hidden messages? Explain

This question wants to determine the extent to which the participants are aware of Hollywood's hegemony when promoting certain ideologies through its movies.

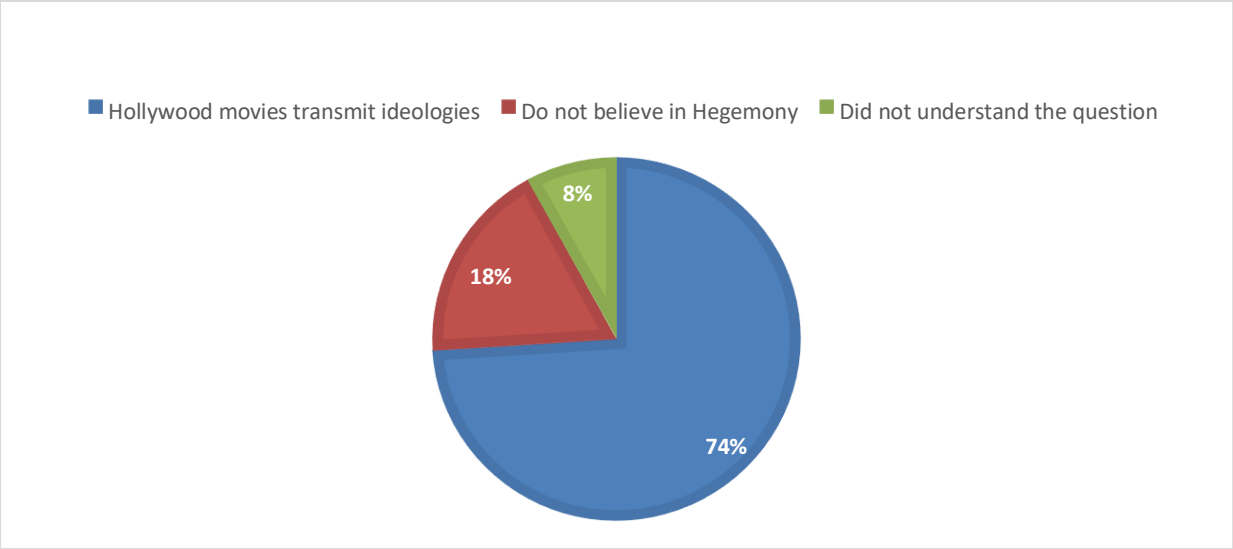


Figure 18: Hollywood's Hegemony

Around 74% of the respondents believe that movies are a method to depict the real world in which we live. Therefore, each category and genre is subtly transmitting ideologies for the audience to accept them while also enjoying the film. A participant stated "Yes it normalizes being gay especially for those who are Muslims and urges them to embrace their sexual desires regarding the same gender under the justification of "curiosity", yet they are just trying to burry these concepts in their minds". While another respondent said that "there's always a hidden message in Hollywood movies, it's like they are inserting something in our head and make it look normal". According to them Hollywood is destroying religion, values, principles, and relationships by imposing its culture on the world. Since, it embellishes the image of America and portrays it in a positive way. However, 18% of the respondents highlighted that they do not think Hollywood is trying to transmit any ideology or message because movies were made for fun and entertainment only. 8% of them were literally perplexed by this question, they did not figure out its rationale. Hence, their answers were in form of questions.

The Questionnaire Findings:

The above-mentioned data gathering method is a questionnaire including sixteen questions. The participants were required to answer these pre-planned questions in order to collect the data that improved the analysis of the two films.

This part of the study seeks to explain the acquired results based on the questionnaire data. As previously stated, the latter was published online in English and targeted 50 Algerians (aged between 15 to 30 years old) from different Algerian regions.

First, the statistically based personal questions aimed to highlight the individuals' age and gender. Respondents were both men and women because the questionnaire's goal was to discover both genders' proclivities, and half of them are between the age of 20 and 25, while the remaining respondents fall within the other age categories.

Second, the close-ended questions ranging from three to seven restricted the respondents' responses to choices. According to the responses, many Algerian youngsters prefer to watch American films. This perspective is supported by the analysis of the participants' selections of question six in terms of the actor, movie genre, trailer, and poster. The majority watch the movie according to its genre and the trailer, which shows them the story of the movie. Furthermore, answers to question seven were surprising it showed that females are no longer “soft” they became fan to action movies.

Finally, regarding the open-ended questions from eight to sixteen, it should be highlighted that the participants were free to voice their viewpoints. The findings indicate that the majority of these participants watch American films, but relatively few are aware of the devious strategies used by filmmakers to persuade them of specific views. They believe that knowing the narrative of the film and being familiar with its stars and genre is enough to make them "immune," despite the fact that they are occasionally fooled by cinematic manipulation. Furthermore, some responses showed that the audiences nowadays are more drawn to new notions and that movies

carry secret messages implicitly and repeatedly in each movie, causing it to get embedded in the subconscious mind and appear normal through time.

Conclusion:

This chapter aimed to analyze the data selected, which consists of two movie posters based on Roland Barthes' semiotic theory and some screenplay snippets from the two movies using Norman Fairclough's three dimensional model of CDA, those movies are “The Old Guard” and “Birds of Prey”. The analysis of the chosen movies helped in the extraction of the ideologies that are transmitted through them including: violence, homosexuality, and feminism in addition to atheism as a sub-ideology. Furthermore, this chapter also tackled the questionnaire findings and attempted to answer the questionnaire’s sixteen questions to measure the level of influence in the American movies. The questionnaire analysis revealed that the Algerian youth are highly interested and influenced by Hollywood movies.

Chapter Four: Implications, Limitations, and Further Suggestions

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Introduction

4.1 Implication

4.1.1 Posters Commentary

4.1.2 Clips of the Script Commentary

4.1.3 Questionnaire Commentary

4.2 Limitations

4.3 Further Suggestions

Conclusion

Chapter Four: Implications, Limitations, and Further Suggestions

Introduction

The goal of this research is to investigate and identify the beliefs and ideologies that are transferred to the entire globe through Hollywood movies, with particular focus on the Algerian youth. For this case, the researchers chose two American movies to analyze which are “The Old Guard” and “Birds of Prey”. Both of them were studied using Roland Barthes’ semiotics theory to analyze the posters of the films, and Norman Fairclough’s three dimensional framework of CDA to critically analyze some clips of the script. This last chapter summarizes the findings of the analysis made in the previous chapters in a very brief way in order to draw a general conclusion for the research. In addition, it highlights the limitations that the researchers faced while conducting the study. Finally, it includes some further suggestions to recommend to other researchers so that they can conduct similar studies.

4.1 Implications

4.1.1 Posters’ Commentary

To analyze the movies, it was mandatory to study the posters and highlight all the signs related to the area of the research. In this matter, Roland Barthes’ semiotics theory was necessary since it deals with the study of signs and symbols. This latter was a key theory to extract the ideologies from the posters and helped having a global idea about the movies including the tactics that Hollywood utilizes to promote for its movies such as pretty well known actors and the use of weapons.

The posters were analyzed by Roland Barthes’ semiotics theory employing the two orders of signification which are: denotation and connotation. The denotation signification was used to indicate the definitional and literal meaning of signs; however, the connotation order of signification was used to refer to the socio-cultural, personal, and ideological meanings of the signs. According to the analysis of the posters, the researchers found that the American film industry is using movies as an indirect way to send hidden messages to societies. Those hidden messages contain

some serious and critical ideologies that affect the morals of conservative communities like Algeria.

4.1.2 Clips of the Scripts Commentary

The analysis of the movies' script was important to have a deeper understanding of the ideologies broadcasted by Hollywood to the world. In this matter, Norman Fairclough's Three Dimensional Model of CDA was the appropriate theory to analyze the script and extract the ideologies. This socio-cultural approach was important because it studies discourse with society, in addition to discourse with power and ideology which are the subject matter for this research. The researchers looked at each one of the two movies separately.

- **The Old Guard:** According to the critical investigation of this film, the researchers found that the main ideologies it sends are violence and homosexuality, in addition to atheism as a sub-ideology. Violence in societies is increasing day by day, and it does not only concern the physical blows or wounds, but also the sexual assaults, the verbal attacks and the insults. Besides, sexual interests and the physical attraction to one's own sex have been very common nowadays; some people even see it as normal and natural.
- **Birds of Prey:** As per the movie's critical analysis, it revealed that the ideologies it sends include violence and feminism. From that point, it is clear and obvious that Hollywood supports violent content and that may even be the reason behind the spread of crimes in the United States of America. Furthermore, feminism on films is on the rise, the film makes strong claims about females' independence and capacity to be by their own. This new concept of women freedom is interpreted differently from a society to another and may lead women in conservative communities to face serious issues.

According to the questionnaire given to 50 Algerian participants (25 males and 25 females), and after analyzing the answers, it could be said that they enjoy the movies that contain violence, some of them support the notion of LGBTG, and they

see feminism as a form of women's rights. More details will be provided in the questionnaire commentary.

4.1.3 Questionnaire Commentary

According to the statistics shown above, the 50 respondents (age varies between 15 and 30) are drawn to the new trend of those actors and tolerate their gender preferences and uni-sex love relationships. Many of them are unaware that film makers exploit the latter to affect their sub-conscious. This underpinning supports the dissertation's hypothesis. Thus, regarding the final nine questions where the participants were free to express their own opinions, it was found that while the large percentage of them watch Hollywood movies, very few are aware of Hollywood influence and the concept of cultural hegemony; which means that the American film industry succeeded to attack the morals of societies. The results of the questionnaire revealed that the Algerian youth are highly influenced by Hollywood movies. The statistics were choking since 25% of the participants tolerate the ideology of homosexuality, while 90% of them are with violence as a way to solve problems. It is terrible and heartbreaking to see the conservative Algerian society accept and tolerate such heinous beliefs and ideologies.

4.2 Limitations

As any researcher,various hurdles and obstacles can arise while conducting a research. Thus, the researchers of this study have encountered several difficulties and constraints that made the realization of this work a hard mission. First of all, the theme of the current research is quite interesting and unusual, it was not tackled before in Algeria with the similar movies or similar frameworks, which led the researchers to make extra studies and consult works from different countries. Moreover, due to the nature of the topic, many people find it uncomfortable to discuss homosexuality and voice their views about it thinking that it is inappropriate which resulted in posting the questions online in a Google form, with anonymous answers, instead of giving the questionnaire to the participants. Besides, due to the nature of the topic and the fact that it is in

English made it difficult to get more answers to the questionnaire. The researchers got around 50 participants only who responded to the questions, the questionnaire was posted in January 2022 and remained available until May 2022. Furthermore, the lack of resources that tackle cultural hegemony in the field of cinema made the job of collecting data a bit harder. However, despite all of the aforementioned challenges, we, the researchers of this study, were able to accomplish the work and we hope that we have met, to a certain degree, the requirements of academic research.

4.3 Further Suggestions

To conclude, we, the researchers of this study, hope that our work is a contribution to the study of semiotics and critical discourse analysis, and we aspire to be a good reference to the upcoming promotions. In practical terms, we focused on the critical study and the analysis of Hollywood movies to expose certain ideologies and some forms of influence and cultural hegemony, in addition to highlighting the main impacts of the American movies on the Algerian youth.

For further suggestions, other researchers may analyze Hollywood movies to shed light on the phenomenon of Islamo-phobia, and how American movies depict Muslims in their films. Moreover, they can also tackle the topic of the American dream, or the ideology of Americanization. Finally, this research is limited to youngsters; future researchers may investigate the impacts of Hollywood in society as a whole to make sociological and cultural studies. In fact, this field of cinematography is vast and diverse; it has many heated topics that can serve as a good area of research and study.

Conclusion

This last chapter discussed the research findings in general, taking a broad picture of the work that has been done. Besides, a significant portion was devoted to some of the implications which were divided into three categories: posters commentary, clips of the script commentary, and questionnaire commentary followed by the section of the research limitations. Finally, the last section of this chapter

encompassed further suggestions that were given to future researchers to help them conduct their studies.

General Conclusion

General Conclusion

This dissertation's study focused on the impacts of Hollywood movies upon the Algerian youngsters. The present research has dealt with the critical discourse analysis of two American movies' script snippets, which are "The Old Guard" and "Birds of Prey", in addition to the semiotics analysis of their posters. In order to achieve the research objectives and respond to the research questions, a qualitative research approach merged with the quantitative approach to a lesser degree, have been used for the data collection and analysis. The major source of data were two images (movies' posters) taken from Google Images, and the original movies' scripts which were downloaded from online websites. Furthermore, the second source of data collection was the questionnaire that was published online for the reason of extracting additional data from the Algerian youth. The responses of the participants supplemented both the critical and the semiotic analyses of the selected films by providing additional insights into the findings.

Hence, the present work was designed to investigate some sorts of influence and persuasion in the American movies and highlight their impacts on the Algerian communities specifically the youth which is the category affected the most by the Western culture and traditions. It tended to shed light on the ideologies transmitted implicitly through Hollywood movies. Stated differently, it aimed to discover to what extent this cultural hegemony affected the youth of Algeria.

This research consisted of four chapters. The first chapter was devoted to the theoretical framework and the literature review. It provided the main theories used in the data analysis, which are Norman Fairclough's three dimensional model of CDA and Roland Barthes' semiotics theory. In addition, it presented an overview of the key concepts of the research on Hollywood. The second chapter dealt with the methods and procedures used in conducting the research, including the research methodology, the research design, data collection, data analysis, and the research instrument namely the questionnaire. The third chapter served as the study's foundation and it was divided into two sections. The first section provided a full description and analysis of the two

selected movies in terms of posters and screenplay snippets using Fairclough's 3D model and Barthes' semiotic model to unravel how Hollywood consistently transmits ideological beliefs to youngsters. The second section of chapter three evaluated the questionnaire findings revealing the focal ideologies. The forth and the last chapter summarized the findings of the previous chapter, showed the limitations of the research, and ended with providing some further suggestions to future studies.

The purpose of this study was to analyze and identify the concepts and ideologies that are transmitted to the world through Hollywood movies, particularly to the Algerian youth. It also aimed at revealing all forms of influence and hegemony in the American films. The researchers selected two American movies to study for this case: "The Old Guard" and "Birds of Prey". Their analysis attempted to observe the various types of representations existing in films, and therefore how filmmakers formed reality and maintained power by manipulating the ideologies of the diverse communities. Through the analysis of these posters and script clips, it is possible to conclude that producers employ a range of linguistic devices such as swear words, insults, threats, harassments, catchy terminology, and vivid posters in addition to non-linguistic devices such as famous actors and appealing trailers to attract moviegoers. Besides, the jargon employed in the screenplay and posters is ideologically loaded. According to the data analysis, the most apparent themes are violence, homosexuality, women's power or feminism, and atheism. According to Fairclough's framework, the data showed that the youth are tolerant of these new concepts. Moreover, the movies studied appeared to be adequate for all of these reasons in this research.

This study attempted to answer the research questions stated previously in the introduction focusing on Norman Fairclough's socio-cultural approach to extract the ideologies transmitted to the world and the Algeria youth through Hollywood. These questions were answered based on the data analysis and findings. It can be said that the impact of the American movies on the Algerian youngsters is appearing in their way of thinking. The Algerian youth are literally suffering from a "serious crisis of identity" because of Hollywood movies; they have become definitely hypnotized by the American view of the world, especially in their way of dealing with the new concepts

and ideologies. The negative influence of Hollywood is now recognized. In this matter and according to the analysis, the ideologies tacitly transmitted through Hollywood movies to the Algerian youth are violence, homosexuality, feminism, and atheism. Based on the answers of the research questions, it can be concluded that the hypothesis that says that the Algerian community, especially the youth, is highly affected by the Western habits, due to the influence of Hollywood movies. In addition, the idea that America is imposing its cultural hegemony on the world, mainly the Third World Countries including Algeria was tested and came to be confirmed. Finally, several educational implications and recommendations have been established in relation to the research topic.

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Appendices

Appendix: Questionnaire

Dear participants,

You are kindly requested to answer the following survey, which is being conducted as part of a Master's dissertation in Applied Linguistics. This formula is made to know your tendencies about American movies.

The data collected from this survey will be used for academic purposes the anonymity of your responses will be ensured.

Thank you in advance for taking part in this research. We really appreciate your contribution.

Section 1: Personal data

1. Specifyyourgender:
   ○Female
   ○Male
2. Chooseyouragecategory:
   ○15-20 yearsold
   ○20-25 yearsold
   ○25-30 yearsold

Section 2: Close-Ended questions

3. Do you watch American movies?
   ☐Yes
   ☐No
4. How often do you watch American movies?
   ☐Always
   ☐Sometimes
   ☐Rarely
   ☐Never
5. What movie genres you are mostly interestedin?

☐Comedy

☐Action

☐Drama

☐Romance

☐Horror

☐Thriller

☐Scientific Fiction

☐Other:……

6. What attracts you most to watch a certain movie?

☐The actor

☐The poster

☐Movie genre

☐The trailer

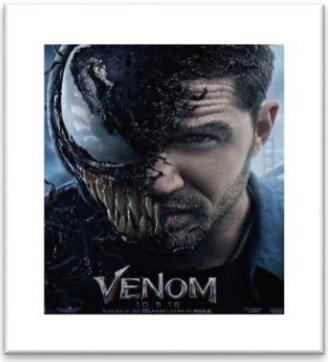
☐ Other: ……...

7. Among these movies select the ones that you prefer the most:





☐The old guard ☐ Call Me By Your Name



☐ Venom



☐ After



☐The Conjuring



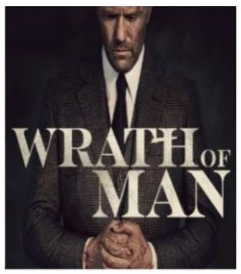
☐The Mummy



☐ Maleficent



☐The Hunger Games



☐ Wrath of Man



☐ Birds Of Prey

☐ Other:…….

Section 3: Open-ended questions

8. Does the poster attract you to watch the movie? Why?

   ……
   ……
   …….

9. What do you think of movies that have violent and graphic content (sensitive content)?

   ……
   ……
   ……

10. What do you think about LGBTQ (Lesbian, Gay, Bisexual, Transgender, and Queer)?

    ……
    …….

11. Do you believe in the homosexuality concept? What do you think about gay people?

    ……
    ……..

12. How do you react when you see an LGBT scene?

    ……
    ……..

13. In terms of violence, do you get excited when you see movies that depict brutal acts?

    ……
    …….

14. Do you utilize violence on a regular basis? According to you, is it the righteous way to defend an argument?

……

……

……..

15. Have you ever felt that you are swallowing every single detail while watching a movie? Why?

……

……

……

16. Do you think that Hollywood is transmitting hidden messages through this movie category? Explain.

……

……

……